



Royal Commission on
National Museums and Galleries

Oral Evidence, Memoranda
and Appendices to
the
Interim Report

LONDON:

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THE ROYAL COMMISSION ON NATIONAL MUSEUMS AND GALLERIES.

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ALPHABETICAL LIST OF WITNESSES AND INTERESTS REPRESENTED.

(SEE ALSO DETAILED INDEXES PAGES 342 ET SEQ.)

(i) Oral Evidence.

Name of Witness.	Qualification of Witness or Interest represented.	Questions.	Pages.
AITKEN, CHARLES	Director, National Gallery of British Art (Tate)	1551-1668	114-119
BALFOUR, HENRY, F.R.S....	Royal Anthropological Institute	2657-2766	211-218
BOLTON, HERBERT, D.Sc., F.R.S.E.	Museums Association	1924-2071	138-150
CLYDE, The Right Hon. Lord, D.L., LL.D.	National Library of Scotland	2318-2468	178-190
COLEMAN, L. V.	Director, American Association of Museums	951-1090	77-84
CRAWFORD AND BALCARRES, The Right Hon. the Earl of, K.T., F.R.S., LL.D.	{ National Gallery and General }	1763-1923	128-137
		2991-2992	233-235
CURLE, A. O., W.S., F.S.A. (Scotland) ...	Director, Royal Scottish Museum	1091-1290	89-97
DICKSON, W. K., LL.D.	Librarian, National Library of Scotland	2318-2468	178-190
DODGSON, CAMPBELL, C.B.E.	Keeper, Department of Prints and Drawings, British Museum.	1298-1407	97-103
FLETT, Sir JOHN, K.B.E., D.Sc., LL.D., F.R.S.	Director, Geological Survey of Great Britain and Museum of Practical Geology.	269-440	20-29
HAKE, H. M.	Director, National Portrait Gallery	2559-2656	205-209
HANWORTH, The Right Hon. Lord, K.B.E.	Keeper of the Records, Public Record Office	2469-2558	195-203
HARDIE, MARTIN, R.I., R.E.	Keeper, Department of Engraving, Illustrations and Design and of Paintings, Victoria and Albert Museum.	1408-1550	103-111
HILL, A. W., C.M.G., Sc.D., F.R.S. ...	Director, Royal Botanic Gardens, Kew	75-268	7-16
HOLMES, Sir CHARLES J., D.Litt. ...	Director, National Gallery	2244-2317	164-174
KEITH, Sir A., F.R.S., LL.D., D.Sc. ...	Royal Society	1669-1762	122-127
KENYON, Sir F. G., G.B.E., K.C.B., Litt.D., D.Litt., LL.D.	Director and Principal Librarian, British Museum.	691-950	62-76
LOWE, E. E., Ph.D.	Museums Association	1924-2071	138-150
LYONS, Sir H. G., F.R.S.	Director, Science Museum	2072-2176	150-156
MACLAGAN, E. R. D., C.B.E.	Director, Victoria and Albert Museum	2767-2990	218-233
MACLEHOSE, J., LL.D.	National Library of Scotland	2318-2468	178-190
MACMILLAN, Rt. Hon. H. P., K.C., LL.D.	National Library of Scotland	2318-2468	178-190
MAXWELL, Rt. Hon. Sir H., Bart., F.R.S., D.C.L., LL.D.	National Library of Scotland	2318-2468	178-190
MYRES, J. L., O.B.E., D.Sc.	Royal Anthropological Institute	2657-2766	211-218
NORMAND, W. G., K.C.	National Library of Scotland	2318-2468	178-190
OGILVIE, Sir FRANCIS, C.B., LL.D. ...	Museums Association	1924-2071	138-150
PATERSON, J. W., M.V.O., M.B.E. ...	Office of Works	1291-1297	97
REGAN, C. TATE, F.R.S.	Director, Natural History Departments, British Museum.	441-690	39-50
ROBINSON, E.	Director, Metropolitan Museum of Art, New York.	1-74	1-6
SELIGMAN, C. G., F.R.S.	Royal Anthropological Institute	2657-2766	211-218
SHEPPARD, T.	Museums Association	1924-2071	138-150
SIMPSON, J. J., D.Sc.	Museums Association	1924-2071	138-150
SMITH, F. E., C.B., C.B.E., D.Sc., F.R.S.	Royal Society	2177-2243	157-161
STAMP, A. E.	Deputy Keeper of the Records, Public Record Office.	2469-2558	195-203

(ii) Departmental Memoranda.

Department.	Pages.
BETHNAL GREEN MUSEUM	App. 4
BRITISH MUSEUM	51
" " NATURAL HISTORY COLLECTIONS. (See Natural History Museum.)	29
GEOLOGICAL SURVEY OF GREAT BRITAIN AND MUSEUM OF PRACTICAL GEOLOGY	16
IMPERIAL WAR MUSEUM	236
LONDON MUSEUM	237
NATIONAL GALLERY	161
NATIONAL GALLERY OF BRITISH ART (TATE GALLERY)	111
NATIONAL GALLERY, SCOTLAND	238
NATIONAL LIBRARY OF SCOTLAND	174
NATIONAL PORTRAIT GALLERY	203
NATIONAL PORTRAIT GALLERY, SCOTLAND	238
NATURAL HISTORY MUSEUM	29
" " " Botanical Work and Collections	246
" " " Report on Whales and the Work of the Museum relating to Whaling	248
PUBLIC RECORD OFFICE	191
RECORD DEPARTMENT, REGISTER HOUSE, EDINBURGH	239
ROYAL BOTANIC GARDENS, KEW	6
ROYAL SCOTTISH MUSEUM	85
SCIENCE MUSEUM	App. 4
SCOTTISH MUSEUM OF ANTIQUITIES	240
TATE GALLERY (See National Gallery of British Art)	111
VICTORIA AND ALBERT MUSEUM	App. 4
" " " Relation of the Museum to Industry and Associations outside the Museum	249
" " " Note on the Travelling Collections	251
WALLACE COLLECTION	242

(iii) Memoranda Submitted by Outside Bodies.

Body Submitting Memorandum.	Pages.
ART WORKERS' GUILD	253
ASSOCIATION OF EDUCATION AUTHORITIES IN SCOTLAND	255
ASSOCIATION OF EDUCATION COMMITTEES	253
BRITISH ACADEMY	255
BRITISH INSTITUTE OF ADULT EDUCATION	256
BRITISH INSTITUTE OF INDUSTRIAL ART... ..	257
CONVENTION OF THE ROYAL BURGHS OF SCOTLAND	263
CORPORATION OF THE CITY OF LONDON	264
DESIGN AND INDUSTRIES ASSOCIATION	264
FEDERATION OF BRITISH INDUSTRIES	267
IMPERIAL COLLEGE OF SCIENCE AND TECHNOLOGY	290
IMPERIAL INSTITUTE	269
INSTITUTION OF MINING AND METALLURGY	290
LIBRARY ASSOCIATION	270
LONDON COUNTY COUNCIL	270
MUNICIPAL CORPORATIONS ASSOCIATION	274
MUSEUMS ASSOCIATION	137
NATIONAL ART-COLLECTIONS FUND	276
NATIONAL MUSEUM OF WALES	278
ROYAL ACADEMY	279
ROYAL ANTHROPOLOGICAL INSTITUTE	209
ROYAL COMMISSION FOR THE EXHIBITION OF 1851	280
ROYAL HISTORICAL SOCIETY	282
ROYAL SOCIETY	119
SOCIETY OF ANTIQUARIES OF LONDON	283
SUDELEY COMMITTEE	284
TUTORS' ASSOCIATION	288
WORKERS' EDUCATIONAL ASSOCIATION	289

(iv) Letters and Memoranda Submitted by Individuals.

Letter or Memorandum from—	Pages.
BAILEY, J.	291
BERENSON, BERNARD	302
COLEMAN, L. V.	293
FISHER, The Rt. Hon. H. A. L., F.R.S., LL.D., D.Litt.	301
FRIEDLÄNDER, Dr. M. J. VON	304
GOSSE, Sir E., C.B., LL.D., Litt.D.	302
GREGORY, J. W., F.R.S., D.Sc.	297
HANNAY, R. K., F.R.S.E., LL.D.	299
HEADLAM-MORLEY, J. W., C.B.E.	302
REINACH, Dr. S.	305
VENTURI, Senator A.	306
WHEELER, R. E. M., M.C., D.Litt.	299

(v) Summary of Replies from Foreign Governments.

Country.	Pages.
AUSTRIA	307
BELGIUM	308
DENMARK	309
FRANCE	312
GERMANY	312
HUNGARY	322
ITALY	322
NETHERLANDS	323
SPAIN	324
SWEDEN	324
SWITZERLAND	326
UNITED STATES OF AMERICA	327

Appendices.

	Pages.
1. QUESTIONNAIRE ADDRESSED TO THE VARIOUS INSTITUTIONS DEALT WITH IN THE TERMS OF REFERENCE	329
2. MEMORANDUM BY Dr. A. W. HILL, DIRECTOR OF THE ROYAL BOTANIC GARDENS, KEW, REGARDING ATTENDANCES	329
3. QUESTIONNAIRE ADDRESSED TO THE ROYAL SOCIETY	330
4. MEMORANDUM BY BOARD OF EDUCATION ON (i) THE VICTORIA AND ALBERT MUSEUM ; (ii) THE SCIENCE MUSEUM, AND (iii) THE BETHNAL GREEN MUSEUM	331
5. QUESTIONNAIRE ADDRESSED TO FOREIGN GOVERNMENTS	339
6. DRAWINGS OF THE TURNER BEQUEST : MEMORIAL TO THE PRIME MINISTER	340

INDEX TO WITNESSES	342
INDEX TO SUBJECTS	351

(b) Letters and Memoranda Submitted by Individuals

Page	Letter or Memorandum
101	W. H. R. ...
102	...
103	...
104	...
105	...
106	...
107	...
108	...
109	...
110	...
111	...
112	...
113	...
114	...
115	...
116	...
117	...
118	...
119	...
120	...

(c) Summary of Replies from Foreign Governments

Page	Country
121	...
122	...
123	...
124	...
125	...
126	...
127	...
128	...
129	...
130	...
131	...
132	...
133	...
134	...
135	...
136	...
137	...
138	...
139	...
140	...

Appendix

1. ...
2. ...
3. ...
4. ...
5. ...
6. ...

Index to ...

ROYAL COMMISSION ON NATIONAL MUSEUMS AND GALLERIES.

MINUTES OF EVIDENCE.

FIRST DAY.

Wednesday, 13th July, 1927.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.

Sir MARTIN CONWAY, M.P., Litt.D.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Sir ROBERT WITT, C.B.E.

Mr. B. W. GILBERT (*Acting Secretary*).

Mr. EDWARD ROBINSON, Director, The Metropolitan Museum of Art, New York, called and examined.

1. (*Chairman*): I do not know in what form you would like to give us information, whether you have prepared a statement, or would prefer to answer questions put you by members of the Commission?—I have not prepared a statement, not knowing on what points the Commission might desire to have information from me, but I should be glad to answer any questions that I can.

2. Of course anything you say will be regarded as either confidential or not as you may wish.—I thank you for the consideration. I may say that when I read the Terms of Reference of this Commission as they were published in *The Times* I was impressed by the fact that you were faced by some of the same problems that have been engaging the attention of our Museum for some years past, and which we are now also taking up seriously.

3. Now the Metropolitan Museum at New York corresponds in which directions with museums here? You cover at any rate wider ground than any one museum in London?—Yes. The branches of art in which we are endeavouring to build up our collections are covered here by the British Museum, the National Gallery, the Victoria and Albert Museum, the Tate Gallery, the Wallace Collection, and to a certain extent the National Portrait Gallery, though we do not collect portraits as such.

4. Not the Natural History Museum?—No. We have no department of Natural History, this ground being covered in New York by the American Museum of Natural History, which is an entirely different organization with a different board of trustees.

5. And a Science Museum?—Such Science Museums as there are are either independent organizations or associated with some other institution.

6. Under separate boards of Trustees?—Yes.

7. Under what authority do you exist; Federal, State or Municipal?—The Metropolitan Museum is, like many of the American Museums, Universities, and Libraries, a private organization. It was incorporated under an act of the New York State Legislature originally passed in 1870 and amended a number of times since. It is governed by a Board of Trustees consisting of twenty-five members. Twenty-one of these are elected by the Museum Corporation and the other four are *ex-officio* members of the Board, including the Mayor of the City, the Controller of the City, the President of the City Park Commission, and the President of the National Academy.

8. (*Sir Martin Conway*): Are there any family representatives?—Not at all except as they happen to be elected by the Board of Trustees. The elective trustees are divided into seven equal classes, each class of three holding office for seven years, and on

the expiration of their terms they may be re-elected, as they generally are.

9. By whom are they elected?—By the Board itself, subject to the approval of the Museum Corporation, which consists of all life members of the Museum.

10. (*Chairman*): That obtains under what statute? Under the State?—No, under the constitution of the Museum itself which, in its act of incorporation, the State gave the Museum the authority to make and adopt. Now it may interest you to know something of the relations between the Museum as a corporation and the City of New York. In 1871, the year after the incorporation of the Museum, and before it had any home of its own, the City of New York agreed to erect a building for its purposes, which it did, and since that time every extension of the building has been added entirely at the cost of the City, the only exception being the gift of a special wing a few years ago by our President and his wife, but that was regarded as an exception and accepted as such by the City. The City has always contributed the money for the building but it does not dictate the choice of architect or plans. The Trustees are allowed to choose their own architect, subject to the approval of the City authorities, and to have the plans worked out according to their own ideas and desires. These plans are subject to the approval of the City Park Commission. This approval having been obtained, the contracts are awarded by the City, and the City then takes over the construction work, not with the idea of interfering, but simply to take that part of the work off the hands of the Trustees and keep the control of the expenditures in the charge of the City government, where it properly belongs. Despite the many changes in our City government since 1878, when the first part of the building was completed, that agreement has been lived up to by the City as well as ourselves. By this arrangement the City owns the building and the Museum holds it under a lease. This lease does not involve any money payment, but is in the form of a contract imposing certain conditions upon both parties. In addition the City makes an annual grant towards the maintenance of the building, this including not only necessary repairs for which the owner would be properly responsible, but also a certain allowance for the maintenance of the Museum as an institution. It has always been understood that no penny of City money should go for acquisitions to our collections, the understanding being that the City would provide and care for the building and the citizens should provide the collections to occupy it. When the Museum was started the City's contribution was at the rate of \$30,000 (or £6,000) a year,

13 July, 1927.]

Mr. EDWARD ROBINSON.

[Continued.]

but as the building has grown and the Museum itself has developed, that contribution has been increased from time to time. It is not a fixed amount, but last year for example the City's contribution was a little over \$380,000. The apportionment of these annual contributions is made by the City, based, however, upon the requisitions of our Trustees.

11. (*Mr. Charteris*): Do these City appropriations come out of some special fund, or the revenue?—They come out of the City's revenue and are included in its annual budget.

12. (*Sir Lionel Earle*): Is not \$380,000 rather a heavy sum?—No, not in proportion to our needs. At the time of the City's original appropriation \$30,000 represented about two-thirds of the cost of maintaining the Museum, but the sum appropriated last year was about one-third of the Museum's total budget.

13. (*Chairman*): The amount of the annual budget is?—At present over a million dollars.

14. Apart from purchases?—Yes. Our heaviest item is salaries and wages. We have now over five hundred persons in the employment of the Museum, including everybody from the Director down, and it must be remembered that most of the mechanical work required is done by our own people, such as painting, decorating, case-building, cabinet or carpentry work, all installations, etc., etc., for all of which we have our own shops in the building. One large item is, of course, the attendants, as we call them, or guardians of the various collections. These number at present, including night watchmen, about two hundred and twenty.

15. Can you give us the floor space?—I am sorry to say that I cannot, nor the number of our galleries. I have not these details with me, but I believe the number of our galleries, including study rooms, is about two hundred and fifty.

To give you some idea of the work which goes on in the building, I may say that a year ago last May, when we opened our latest extension to the building, it added about 30 galleries and a large central exhibition court. All these galleries had to be painted, installed, equipped with exhibition cases and pedestals, and the readjustment of collections involved changes in the arrangement of about 75 galleries in the older parts of the building so as to bring the collections into proper and convenient order. Much, but by no means all, of the cost of this work was paid out of City funds, and all, of course, under the direction of the authorities of the Museum.

16. Apart from the administrative expenditure what is the annual expenditure on purchases—is that merely the result of donations you may receive?—Absolutely if you include in this term bequests. In other words, everything one sees in the Museum today is the gift of some individual either directly or by the money with which it was bought. We have a large amount of funds which yield us an income that ought to be available for purchases, but as the Museum has grown and its needs have grown, and as prices and wages have increased, we cannot use these funds for such purposes to the extent we should wish because the City's appropriation for maintenance does not cover the same proportion of the cost that it did originally. As I have already explained, this has declined to about one-third of our expenditure for maintenance, and the balance has to be made up from funds which were given or bequeathed without restriction as to the use of income. Consequently our purchasing power has been hampered proportionately.

17. (*Sir Martin Conway*): Your income is about a million dollars?—I do not know the exact figures, but should say it might be approximately.

18. (*Sir George Macdonald*): In addition to your purchases you get many things as gifts?—Yes; a great many things are given.

19. (*Chairman*): We were anxious to know who is your purchasing authority?—In the last instance it is the Trustees. The Trustees do not delegate that power, but in a practical way our system works some-

what as follows: Take, for example, a picture or a work of sculpture which is offered for sale to the Museum. It is called first of all to the attention of either the Director or the Curator of the Department concerned. The Curator makes his recommendation to the Director, and upon the approval of the latter, if the recommendation is in favour of purchase, it goes before what we call our Committee on Purchases. This is a committee of nine trustees appointed by the President of the Board, which holds monthly meetings, and all objects recommended for purchase are submitted to that Committee. In the course of the year we have thousands of objects offered, a large proportion of which are not worth serious consideration. Those which are not of sufficient importance to bring to the attention of the Committee are simply placed on file in our archives. The Committee discuss the recommendations of the Director and the Curators at their monthly meetings, with the object placed before them when possible. The Committee decides partly on the basis of funds available, and partly upon the relative importance of the object submitted, action being taken accordingly.

(*Chairman*): That answers my question.

20. (*Sir Lionel Earle*): Is it decided by a majority of votes?—Yes. I have been in the Museum for 22 years, and can say that during that time it has been almost the invariable practice that if the Director and the Curator concerned recommend the refusal of the object under discussion it is not purchased by the Committee, but, on the other hand, it does not follow that the Committee will buy, or does buy, everything that is recommended.

21. (*Mr. Charteris*): The Committee are in direct touch with the Director and the Curators?—Yes.

22. The Curator must bring the object to the attention of the Director?—Yes. And, theoretically, the Director should bring it to the attention of the Committee, though for reasons that I have stated, this is not done in the case of objects of trivial importance, or otherwise undesirable.

23. (*Chairman*): Do you suffer from overlapping with other departments; other local museums?—No. The other museums in New York with which there might be danger of overlapping are: The American Museum of Natural History, the Museum of the American Numismatic Society, the Hispanic Museum, and the Brooklyn Museum of Art. With these we have co-operated successfully in the desire to avoid overlapping or competition. For example, the Natural History Museum has an ethnological department, the collections of which are primarily of a scientific rather than an artistic interest, consequently when material of this nature is offered to us we refer it to that museum. Years ago there was a considerable amount of such material in our museum. Upon its reorganization some 20 years ago this material was turned over to the Natural History Museum, thereby avoiding duplication of the same classes of objects within the city limits. With the Numismatic Society we have an informal agreement by which we do not undertake to develop a numismatic collection as such, reserving to ourselves the collection of such specimens or classes as are primarily of an artistic nature. We have also turned over to that society many coins of different periods and nations which we do not regard as necessary or important to us, inasmuch as there is this other institution which can take care of them properly.

24. The avoidance of competition is arrived at by personal contact with the directors of the several museums? You do not have any meetings with joint board?—No. We have no such meetings, but there is a perfectly friendly understanding between us.

25. As a matter of fact in principle overlapping and competition are avoided?—Yes.

26. How do you avoid overcrowding?—We do not.

27. How do you propose to avoid it?—Up to the present time this question has not arisen seriously, because we have not yet reached the limits to which our building is expected to grow. When our museum was incorporated the City assigned for its purposes

13 July, 1927.]

Mr. EDWARD ROBINSON.

[Continued.]

a relatively small space in Central Park, and there has never been any objection on the part of the City to our extending our building within the defined limits then assigned.

28. (*Sir Lionel Earle*): There is no fear of the Museum becoming too vast?—Who can tell what is going to happen in our country? In my time I have already seen so many unexpected changes in the direction of the development of the Museum that I cannot undertake to say. More than once we have thought that we must prepare some scheme for the ultimate plan and arrangement of the Museum along well defined lines, but such plans have not infrequently been either upset or modified by the bequest or gift of a large collection which was not contemplated in such plans.

29. (*Sir Robert Witt*): Have you thought of dealing with the matter by exhibiting less of what you already possess?—That question has arisen in the Metropolitan Museum as well as in others in America. Our storeroom space is now overcrowded. In some departments we have so-called study rooms, but they are necessarily limited in size and scope. The Metropolitan Museum of Art was not planned like the one in Boston, where they have two distinct series of galleries; one for a study series, the other for general exhibits.

30. (*Chairman*): You have not contemplated any scheme of severe restriction of the ordinary exhibits?—No. If the Museum purchases an object, or accepts an object or a collection as a gift, it is usually with the idea that it shall be exhibited, but here again we are faced by the fact that with the growth of the Museum in standard as well as quantity, what was acquired some years ago is no longer desirable for exhibition, as better things of the same nature have been acquired in the meantime.

31. Then that object goes where? To the storerooms?—That has been our practice hitherto. Such objects have to go into the storerooms as better things come along, but until recent years there has not been any serious consideration by the Trustees of this question of storage, and in the meantime the storerooms have become more and more crowded until we have reached a state of absolute congestion, and we now find that we must get rid of some of these things.

32. Have you power to lend, exchange, or sell?—Yes, but I must answer each of these questions separately. We have the power to lend what belongs to the Museum, and this power is exercised by the Trustees alone. The City is not involved in such matters. In regard to disposing of undesirable objects which have accumulated our Law Committee, consisting of three eminent members of the New York Bar, have given us their advice. They hold that the Museum has the power to dispose of any objects which the Trustees have purchased. Also that it has the legal power to dispose of bequests, but there is some question as to the expediency of exercising this power because of the risk that doing so might alienate interest in the Museum on the part of other possible donors, who might say "If that is what they do with their gifts, I will not give them anything."

33. (*Sir Robert Witt*): Policy, not law?—Yes. In view of the congested situation of which I have spoken and the necessity of immediate relief we have been preparing during the last few months a list of all the objects now in storage which the Director and the Curators concerned recommend should be disposed of as unlikely to be of use to the Museum now or hereafter. These lists are itemized in detail, stating the name of the object, how it was acquired, and in the case of bequests or gifts, the source from which they came. In the case of purchases there will be no difficulty as I stated. In the matter of gifts or bequests it was thought that we must feel our way by some preliminary experimenting. For this purpose we selected the section of Classical Antiquities and sent around to the representatives of the donors letters stating that the Trustees had decided to dispose

of the objects listed, but before doing so desired to ask whether the representatives of the donor wished to have these objects returned to the family. The letter stated that if no reply should be received within two months the Museum would consider itself free to take such action as it desired. Up to the time when I left America quite a number of answers were received, asking to have the objects returned, and it is curious to note that we learned later that some of the objects thus returned had been sold by the recipients.

34. (*Chairman*): Have you sold a lot?—No, as yet none of the objects listed, though the Museum has for some years been selling duplicates of the Cesnola Collection of Cypriote Antiquities which was purchased by the Museum many years ago.

35. (*Sir Martin Conway*): Does the position arise that they will allow you to exchange but not to sell?—There is no question of right, but what we are doing is purely a matter of courtesy. Our Trustees are very clear about that.

36. (*Sir Robert Witt*): As regards loans of exhibits, may you lend outside the United States?—It can be done.

37. A loan to us—I mean you have a legal power?—We have a legal power to do so. There is no restriction in regard to such matters, but every application for a loan has to be considered and decided by our Trustees.

38. (*Mr. Charteris*): If you sell a gift is the money obtained ear-marked for some other object to be associated with the person?—That question has not yet arisen as a matter of general policy.

39. (*Chairman*): Do you lend to other museums in the United States?—We do for special occasions. For instance some years ago the Art Institute of Chicago organized a loan exhibition of Dutch masters and their request for a loan from us was granted. Our museum generally makes loans of this nature to other museums, subject to proper precautions, insurance, &c., but not to private individuals, and certainly not to dealers. There is an advantage in lending to other public institutions because it develops a spirit of fraternity among them and there are times when we ourselves desire to borrow in the same manner from other museums. This has brought about a mutual feeling of relationship.

40. Practice of loans mutual?—Yes.

41. (*Sir George Macdonald*): With regard to the question of overlapping between museums in different cities, has any arrangement been made to prevent that?—No. I do not think so. The question has not come up definitely as yet.

42. You might find yourself competing against them in the market?—I was not thinking of that. I was thinking of cases where it was clear that these things could be shown in New York, but not in the Metropolitan Museum.

43. Yes. But what I wanted to get at was this; is it at all probable that the Metropolitan Museum in New York and the Boston Museum are bidding against each other in the market?—Yes. We do find that this happens occasionally.

44. You have no sort of understanding with them?—No. That is a matter which might be adjusted between the directors of the several museums, but as a fact we do sometimes find ourselves in competition in the public sale rooms.

45. When you speak of your powers in regard to selling objects there is nothing to prevent your doing it,—I am thinking for the moment of what private collectors do in this country, but our museums cannot do,—that is to take a limited number of specimens out of the collection? You can pick out a certain selection and dispose of the rest? You do that?—To a certain extent, though not exactly in the terms you state. It frequently happens that a testator bequeaths to the Museum such of the objects as it may select out of his collection. In these cases the Museum selects what it wants, but the balance is turned over to the

13 July, 1927.]

MR. EDWARD ROBINSON.

[Continued.]

estate, and is not disposed of by the Museum. When a collection is bequeathed with the condition that the Museum shall take the whole, then our Trustees accept or reject the whole according to their judgment.

46. There is nothing to prevent that?—No.

(*Sir George Macdonald*): Of course in the British Museum we cannot do that.

47. (*Chairman*): In the case of bequests in restrictive terms is there any legal power that you possess to override those restrictions?—No. Such bequests are rejected in toto unless our Trustees find it desirable to accept them.

48. (*Sir Robert Witt*): Have you ever accepted anything in that way?—Yes. In the early days the growth of the Museum was slow and its means were slender. Its inception was in the late 60's, and in the light of our present condition there are several interesting points in connection with its early development which bear upon this subject. In those years several gentlemen interested in such matters got together and said we must have a museum of art in New York. How much money will be required to start such a museum? And after deliberating they decided that it would require about \$250,000. They set about to raise the money and in two years all they had been able to secure was about \$160,000. That was the financial beginning of the Metropolitan Museum. In the years following the opening of the first part of its building, gifts either of money or works of art came in very slowly, and to enlist public interest the Trustees felt it necessary to accept everything that was offered, subject to any restrictions the owner saw fit to impose. In course of time this policy was found to be extremely hampering to the popular development of the institution, and in January, 1906, the Trustees passed a vote in which they declared that it was "inexpedient to accept donations of pictures or other objects of art, with conditions of any kind which would interfere with the free action of the Trustees at all times as to their location." Since that time this policy has been consistently followed. There has been but one important exception, which was in regard to the Altman Collection, an extremely valuable one as probably most of you know. In making his will Mr. Altman inserted the condition that the collection should always be exhibited in one or more galleries set apart exclusively for it, in spite of the fact that it consisted of works of art of many different periods and countries. Because of the exceptionally high character of the objects in this collection, the Trustees felt that it would not be in the interest of the Museum to reject it, and the restrictions imposed have been rigidly adhered to. From the point of view of the systematic arrangement of the Museum this is of course unfortunate, and moreover does not carry out the hopes of the testator in the impression made upon the public, as it is more apt to produce a sense of irritation upon visitors to find for example certain of our most important paintings separated by a great distance from the other picture galleries. There are a few other restricted collections in the Museum which give a false impression to the visitors as to the present policy of our Trustees. Some of these were accepted before the year 1906, and in those cases a legal obligation was entered into which cannot be relieved. Others are restrictions of a temporary character, the most notable example of which is the Morgan Collection.

49. That is a temporary restriction for fifty years which you respect?—Which we respect. The present Mr. J. Pierpont Morgan wished to give the Museum a large and very important part of the collections which he had inherited from his father, to be added to what the latter had given to the Museum in his lifetime; and as a tribute to his father's memory he asked that the combined collection should be kept together for a period of fifty years, at the end of which time the Trustees

were to be free to distribute them as they might see fit. This was naturally agreed to by our Trustees. While on this subject I should like to call your attention to two points which have an important bearing on it. One is that all the objects in these collections as now shown in what we call the Morgan Wing of the Museum are of a kindred and harmonious character, illustrating as they do the decorative arts of Europe from early Christian times through the eighteenth century; the other that Mr. Morgan does not object to our placing other objects of the same character in these galleries.

50. Do you charge anything for admission to the Museum?—Yes. On Mondays and Fridays. On those days this is done mainly with the idea of restricting the numbers of visitors.

51. (*Sir Robert Witt*): What do you charge?—Twenty-five cents on Mondays and Fridays, but Members of the Museum are admitted free on those days.

52. (*Chairman*): Do you provide guides for parties going through the Museum? Can they get a guide by applying to the Secretary?—Practically that is done in a number of ways. A visitor may go to the Information Desk at the entrance of the Museum and ask for a guide. If he applies without notice he takes his chance of there being one at liberty, but applications may be made in advance. These guides or "Instructors" as we call them, are a part of a very useful department of the Museum, which has been developed in the last few years. This we call our Educational Department, consisting of a Director of Educational Work and five "Instructors." These "Instructors" act not only as guides, but they also have classes and they also take charge of classes of children from the public schools of the City in accordance with a regular arrangement which is planned at the beginning of each school year. Classes are also carried on through the winter for what we call Members of the Museum, for which you have no parallel here. These get the services of the Instructors for guidance or class work free. Outsiders are charged a small fee.

53. What is the amount of this fee?—One dollar an hour for one to four persons, and twenty-five cents for each additional person.

54. (*Sir Robert Witt*): You have lecture rooms, and lectures are free?—Every Saturday and Sunday afternoon during the winter season, that is, from November to April, we offer free public lectures in our lecture-hall by well-known lecturers on art, mostly not members of our own staff. The cost of these is borne by the Museum without return, as part of our educational work. There are in addition various lecture-courses on week-days by our own Instructors, for some of which moderate fees are charged.

55. (*Sir Martin Conway*): You spoke about Members of the Museum. How does anybody become a member, and what privileges does he get by becoming a member?—The establishment of memberships of the Museum, which is now general among the museums of the country, was undertaken in the Metropolitan Museum about twenty-five years ago. I do not remember the exact year. Its purpose was to enable such persons, both in and outside of New York City, as were especially interested in the Museum to feel that they were sharing in its support and in return were receiving certain privileges and opportunities of keeping in touch with its growth and development. We have seven classes of these, differentiated according to the amount subscribed. These are: (1) Annual Members, who pay annually ten dollars; (2) Sustaining Members, who pay annually twenty-five dollars; (3) Fellowship Members, who pay annually one hundred dollars; and (4) Contributing Members, who pay annually two hundred and fifty dollars. The other three classes are: Fellows for Life, who contribute \$1,000; Fellows in Perpetuity, who contribute \$5,000; and Benefactors, who contribute or devise \$50,000 or

13 July, 1927.]

Mr. EDWARD ROBINSON.

[Continued.]

more. In the latter three classes the contribution may be either in money or its equivalent in works of art. These three classes are entitled to vote at meetings of the Corporation, which are held annually, and on such other occasions as the Corporation may be especially called together. It should be added that when the subscriptions of any person who belongs in one of the annual classes of membership aggregate \$1,000 he is entitled to be elected Fellow for Life. A Fellow for Life has not the power of passing on his membership to an heir or successor; but Fellows in Perpetuity and Benefactors may bequeath their memberships to any members of their family or others at the rate of one Fellowship in Perpetuity for every \$5,000 which they shall have contributed.

56. (*Sir Lionel Earle*): Does this system of membership produce a great deal of revenue?—It does. Last year, for example, the total number of members in the annual classes was 12,710, the largest in the history of the Museum, the membership having grown steadily year by year, and the total amount of money received from all classes of membership during the year was \$136,850.

57. The revenue from this money is at the disposal of the Trustees?—Yes, and it is applied to the maintenance of the Museum, not to acquisitions. The privileges to which all members are entitled are "A ticket admitting the member, his family and non-resident friends on Mondays and Fridays; ten complimentary tickets a year for friends, each admitting the bearer once on pay days; and invitation to all general receptions given by the Trustees for members; the Museum Bulletin, which is published monthly, the Annual Report, and a set of all handbooks and catalogues published for general distribution, if requested."

58. (*Mr. Charteris*): Is the arrangement for membership in the original terms of incorporation?—No. It was, as I said, adopted later.

59. (*Chairman*): What is your method of soliciting membership?—It is done mainly by telephone. This method was adopted experimentally because it had been tried elsewhere, but with some doubts of its success. It has been organised by our Secretary with remarkable results, as you see from what I have stated.

60. (*Chairman*): You have specialists engaged on it?—Yes. (*The witness then gave an explanation of the method by which this system was operated and some specific examples of its results.*)

61. (*Sir Lionel Earle*): Do people have to have any special qualifications for election?—No.

62. (*Sir George Macdonald*): If you were asked to put a monetary value on the exhibits in your museum could you do it?—No. It has not been attempted, and it is contrary to the policy of the Trustees to undertake any appraisal. We depend upon public spirit and the interest of the public at large for the support of the Museum, and feel that the results thus far attained, both in membership and in great gifts of money and works of art, have shown that the Museum has been very successful both in enlisting and holding that interest. I should like to mention one other thing that has been done for developing that interest and increasing the usefulness and popularity of the Museum. This is the Symphony Concerts, eight of which have been given each winter during the last nine years by one of the best symphony orchestras in New York City. The money for these concerts has been provided always by private gifts.

63. (*Mr. Charteris*): Is any charge made for admission?—No. There is no charge, and no tickets are issued. The doors are opened, and whoever wishes may attend them without restriction. Our audiences average about eight thousand at a concert, and it not infrequently happens that they exceed ten thousand; this in spite of the fact that our seating accommodations are inadequate for providing for more than a small proportion of these audiences, the greater part of them standing up for the two hours which the concerts last.

64. (*Sir Lionel Earle*): Is the Munsey legacy likely to affect the attitude of possible benefactors towards the Museum?—It is too early to answer that question, as this can be ascertained only by time and experience, but we certainly hope not.

65. (*Chairman*): Are your galleries lighted by electric light in the evenings, and are they open after dusk?—The Museum is thoroughly equipped with electric light. Our hours are from ten to five on weekdays and one to six on Sundays throughout the year. It frequently happens that because of bad weather it is necessary to light the Museum or parts of it within those hours, and on certain occasions in the winter we open in the evenings; for example, on Saturday nights, the concerts last from eight to ten and the building remains open and lighted until shortly before eleven, for the benefit of those who may wish to inspect the galleries before leaving. This has proved a popular movement and it is quite astonishing to see how many people remain after the concerts in spite of the fact that they have been standing through the evening.

66. Are your galleries well lighted by electric light?—Yes. We believe so, and we are constantly endeavouring to improve the lighting by new methods as these are devised.

67. (*Mr. Charteris*): Is the Museum well attended on Sundays?—Yes. The Sunday hours are from one to six p.m., and the average attendance during these hours throughout the year is over eight thousand. In the winter months it frequently increases to twelve thousand and more.

68. (*Sir Martin Conway*): I have a note here to ask whether you have any stringent regulations as to the labelling of exhibits—whether there is a rule that every object shall be labelled?—No. There is no hard and fast rule on this subject, but as a general principle it may be said that everything is labelled, the exceptions being in the case of a number of small objects which form a group and then we usually have a "group label." The Director is responsible for seeing that all the collections are adequately labelled, but the character and wording of the labels is generally left to the discretion of the curator in charge of the department concerned. Their policy varies in accordance with the nature of the material, some classes of objects requiring more description than others, for instance, in our Egyptian Department the labels as a rule contain more information than those in other departments, though this is not invariably the case.

69. Would you as Director call the attention of a curator to the lack of labelling?—Yes, naturally, but it is not advisable to have a fixed system applied to all departments because of the varying nature of the material. In the case of paintings, the effect of which would be marred by descriptive labels if these were attached to all the pictures in a gallery, we confine ourselves to stating the subject of the picture, the name and school of the artist by whom it was painted, with his dates and the source from which the picture comes; if it has been purchased from a special bequest or fund, as is generally the case, this is indicated accordingly.

70. Have you any custom of photographing every object which comes into the Museum?—Yes. Absolutely every object is photographed before it is placed on exhibition. In the majority of cases this photograph is primarily for the purposes of the Museum inventory or catalogue. By catalogue I do not mean our published handbooks, but the card catalogue which forms a part of the Museum archives, the photograph enabling us to identify positively any object about which a question may arise. A large number of our acquisitions are photographed also for purposes of sale; even objects which are lent to the Museum for special exhibitions or otherwise are photographed by us, but such photographs are not sold unless with the special permission of the owner. Our object in the matter of museum photographs is to serve the public in every way so far as it lies within our power. If the Museum has not of its

13 July, 1927.]

Mr. EDWARD ROBINSON.

[Continued.]

own initiative put photographs of any objects on sale this will always be done on request.

71. (*Mr. Charteris*): Are the Trustees in any sense experts—are they at all chosen for their expert knowledge?—They are chosen primarily for their interest in the Museum, and although this interest may bring with it some expert knowledge in one field of art or another, such knowledge is not regarded as a requisite in the election of a Trustee.

72. (*Chairman*): They are elected by a majority of the Trustees themselves?—Yes.

(*The Witness withdrew.*)

73. A certain number of them are retired every year?—They may be retired at the end of the term for which they were elected, but, as I have said before, they are generally re-elected for another term.

74. (*Sir Martin Conway*): And am I right in thinking that election to that Board is regarded as a considerable honour?—I hope so, and I believe it is.

(*Chairman*): We are very much obliged to you Mr. Robinson for the information that you have kindly given to us.

SECOND DAY.

Friday, 21st October, 1927.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.
Sir MARTIN CONWAY, M.P., Litt.D.
A. E. COWLEY, Esq., D.Litt., F.B.A.
Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
Sir HENRY MIERS, D.Sc., F.R.S.
Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Mr. JOHN BERESFORD (*Secretary*).
Mr. J. R. CHAMBERS (*Assistant Secretary*).

Mr. A. W. HILL, C.M.G., Sc.D., F.R.S., Director of the Royal Botanic Gardens, Kew, called and examined.

The following Memorandum by Dr. Hill was submitted by the Ministry of Agriculture in reply to the Commission's Questionnaire (*see Appendix I*):—

1. The Royal Botanic Gardens, Kew, come under the Ministry of Agriculture and Fisheries as regards administrative matters, and the vote for maintenance of the collections and salaries is included in the Parliamentary vote for the Ministry. As regards maintenance of buildings the Office of Works is responsible. There is no "Governing Body" other than the Minister of Agriculture and First Commissioner of Works, and the Director is responsible for the control of the scientific work of the Herbarium and Museums.

2. There are no difficulties of any consequence. There are no statutes or instruments which restrict the power to lend, exchange, or dispose of specimens or exhibits or on the power to exhibit a selection to the public, etc. These matters all rest with the discretion of the Director, and the utmost freedom is exercised in sending specimens on loan for *bonâ-fide* students in our Dominions and Colonies or in this country and to Herbaria in this country, the United States or Europe. It is the usual practice to send specimens for individual workers to some institution of repute in order to ensure their safe-keeping and due return. The Director uses his discretion in sending on loan *unique* or type specimens, otherwise the requests of scientific workers are met as fully as possible with the result that Kew benefits materially by reciprocal kindness on the part of similar institutions all over the world.

The Herbarium is not open to the general public, but any *bonâ-fide* botanical student is accorded full privileges for working and consulting all the material and books in the Herbarium and Library.

In the Museums all the specimens can be seen by the public, and special privileges are granted to *students* to work and *handle* the specimens at times when the Museums are not open to the general public. In addition to the maintenance and care of the collections, the work of the Museums staff is largely consultative.

3. The intercourse is so free at present on the part of Kew that nothing could be done to make it more so. We frequently send presents of duplicate

material from the Museums to University and Municipal Museums and to schools. The distribution of duplicate herbarium material to Herbaria at home and abroad is one of the most useful activities in the Herbarium, since in return we receive valuable accessions of useful material.

4. Every endeavour to prevent overlapping is made in relation to the Natural History Museum and the Royal Botanic Gardens, Edinburgh, as it is considered by Kew that these three institutions should be complementary to one another, and as Kew and Edinburgh freely exchange specimens for purposes of study it is unnecessary and would be a waste of public money for both Kew and Edinburgh to acquire exactly the same sets of specimens. With regard to the Natural History Museum, however, and the Herbarium of Trinity College, Dublin, considerable difficulty is often experienced, since neither of these institutions is permitted to send out specimens on loan for the purpose of study, even to Kew.

5. From 1st January, 1916, charges for admission were imposed.

In April, 1924, the charge on days other than Students' Days (Tuesdays and Fridays) were abolished.

From 1st January, 1926, the charges on days other than Students' Days were reimposed.

It is difficult to estimate accurately the effect of these charges on attendance. Prior to 1916 there was no provision for recording attendances. For the post-war years 1919 to 1926 (excluding 1924 and 1925) the average annual attendance was 1,146,754. For the two years 1924-25, when a fee for admission was charged only on Students' Days, the average annual attendance was 1,603,347.

Arrangements are made for the admission of school parties on educational visits at a nominal charge. The average annual attendance of teachers and scholars in the years 1916-26 (excluding 1924-5) was 16,388.

The proceeds of the fees for admission averaged for the years 1919-26 (excluding 1924-25) £6,711 10s. 7d.; for the years 1924-25 (Tuesdays and Fridays only) £2,125 0s. 6d.

6. The scientific staff is recruited in the ordinary way under Regulations of the Civil Service Com-

21 October, 1927.]

Mr. A. W. HILL, C.M.G., Sc.D., F.R.S.

[Continued.]

mission and has proved satisfactory. It would be useful if a few *junior* posts could be established in the Herbarium in order that young men, showing especial aptitude for botanical work, could be taken on to the staff and gradually qualify for the higher posts. Otherwise no alteration is desired in the present system which affords ample training for the higher posts.

7. Both in the Herbarium and Library and Museums the existing accommodation is almost exhausted. In the Herbarium a recent readjustment of hot-water pipes has made it possible to add cases for specimens which will take some 875,000 sheets, but this is not enough and in the course of the next two or three years an addition to the Herbarium will be necessary. Some of this may be obtained by widening the existing galleries, but a new building must be erected before very long.

With regard to the Museums the Office of Works have already prepared plans for a single *Timber* Museum to house the specimens at present displayed in Museums III and IV, as neither building is now large enough to house the large amount of valuable material recently received from our Dominions and Colonies and from home sources. These exhibits are of very great value in relation to the Economic resources of the Empire.

8. As far as this question concerns Kew matters are in the hands of H.M. Stationery Office.

9. *Students* have full facilities, as I have stated above, for working in the Herbarium and Library, Museums and Laboratory, and in the Gardens generally, and every assistance is given them in supplying them with material and accommodation. This is especially the case for botanists, foresters and agricultural officers serving in our Dominions and Colonies who are frequent visitors when home on leave.

EXAMINATION OF WITNESS.

75. (*Chairman*): We are indebted to you for your memorandum. I propose to ask you a few questions in supplement to what you have already told us. First of all in regard to your relations with the Ministry of Agriculture and Fisheries; are you directly under them?—Yes, Sir, for administrative arrangements and for matters connected with staff, and so on, but not in regard to the general policy of running the establishment.

76. Which is directed by yourself?—By myself.

77. And the question of special missions abroad or special enquiries abroad, can you undertake those on your own initiative?—After reference of course to the Ministry.

78. Now in your address to the Royal Society of Arts of 28th December, 1923, you alluded to the remarkable achievements of Kew in the economic and commercial spheres. Will you give us further details about them?—The historical cases which I think I mentioned there were the sending *Para* rubber to the East and *cinchona* to India, and so on, and since those times we have brought forward several matters of economic importance to the Dominions and Colonies. Among other things recently we have been getting seed of the plants (*Hydrocarpus* and *Taraktogenos*), which yield *Chaulmoogra* oil, which is a specific in the treatment for leprosy. We have obtained seeds from Siam and India and raised plants at Kew. These have been sent in *Wardian* cases to the various Colonies where the plants are likely to be successful, and we have anticipated the requests of our Colonies for that material. That is one of the recent things we have been doing. There are all sorts of miscellaneous enquiries we take up. We have had a good deal of correspondence with the Director of Agriculture in Palestine on the subject of bananas suitable for growing in the Jordan Valley, and we have obtained the proper plants to send out to them.

Recently I learned that it was desirable to encourage the cultivation of almonds in suitable Colonies, and I found there was a variety of almond, growing in the Island of Majorca, which was of considerable commercial value. Therefore I sent one of my staff recently to the Island of Majorca where this particular almond was growing, and he was successful in getting bud and graft material of this almond which he brought home straightaway to England. We placed it in the hands of a firm for budding and grafting, and next year I hope to send out a large number of young trees to Cyprus. It happens to be a particularly useful variety for a dry climate. This enterprise has been taken up on my own initiative with the sanction and help of the Empire Marketing Board and the Colonial Office. Then there was question concerning potatoes for this country. A great deal of genetical work is being done in connection with potatoes in order to combat various diseases to which the potato is susceptible, so I have been getting wild stocks and varieties of potatoes from Peru, and have sent them to Dr. Salaman, who has been working with the late Dr. Bateson in genetical matters in connection with the potato. Then, again, the Federated Malay States and the Straits Settlements Agricultural Department wanted the seed of a certain nut, the *Sapucinia* nut (*Lecythis*), from Brazil, and we obtained that nut for them and sent it out to the East. Quite recently the Seychelles were very anxious to grow a special kind of peppermint which is cultivated in Japan. I have ordered plants of this peppermint from a firm in Japan; they will come to Kew and then be forwarded to the Seychelles. An important line of research is being carried out in Trinidad, in connection with the Panama disease in bananas, at the Imperial College of Tropical Agriculture. In order to help forward the investigation and get them the various stocks which will help them in the particular work they are doing, I have sent out to Trinidad material I have obtained from the Canaries and also from the Federated Malay States, and I am just sending out one of my assistants, with the approval of the Empire Marketing Board and the Colonial Office, to the Federated Malay States and to Siam and probably also to Java to get stocks of various wild forms of bananas with a view to crossing them with the *Gros Michel* variety which is very susceptible to this disease which is causing great havoc in our West Indian Colonies. We have had a special quarantine house built at Kew where we shall grow the root stocks of these bananas. Our Mycologist and the Director of the Bureau of Mycology examine the stocks growing at Kew. As soon as they are satisfied that they are free from disease they will be sent out to Trinidad. It would be very dangerous to send them out without examination. In the East they have several diseases of bananas which fortunately do not occur in the West Indies; it is essential, therefore, that every precaution should be taken to prevent sending any diseased material to the West Indies. Then there is another interesting point we have been looking into for some time in connection with camphor. Camphor is a monopoly of Japan and is grown chiefly in Formosa. Many years ago camphor was sent out by our agencies to various of our Colonies, Mauritius and Seychelles in particular, and also to the West Indies. It was found in the West Indies, only a few years ago, when they distilled the wood they did not get any solid camphor at all, they only got camphor oil, and in Mauritius when we pointed this out to the Director of Agriculture and asked him to investigate the matter, all the trees were found to yield oil. I think only one single tree yielded solid camphor. The oil is of very little value commercially, and the solid camphor is a very important product. There is no botanical difference between these varietal forms, but there are two, or perhaps three, distinct physiological varieties, and the only one which is of commercial importance is the one which yields solid

21 October, 1927.]

Mr. A. W. HILL, C.M.G., Sc.D., F.R.S.

[Continued.]

camphor. It may be a climatic matter, we cannot yet tell. I have asked the Colonies concerned to undertake investigations by growing camphor at different altitudes, and so on. I have been in correspondence with the Director of Forests in Formosa, and he has sent me over seeds of oil and camphor-yielding trees from Formosa, and I have sent them out to the Colonies so that they may test the resulting trees at different altitudes and under different climatic conditions. I am also arranging with the Directors of Agriculture in Ceylon and in Mauritius to take cuttings of the different types of trees and send the Ceylon cuttings to Mauritius and the Mauritius ones to Ceylon to see if the oil-yielding variety of Mauritius will produce camphor in Ceylon and camphor-yielding forms in Ceylon will give oil in Mauritius. Kew receives a great number of other enquiries from different Government offices and from private individuals. The Ministry of Health, for instance, some years ago asked us to report on a cargo of nutmegs alleged to be diseased. The Government Chemist at various dates has asked us to undertake examinations in regard to tobacco, supplies of spruce for cellulose manufacture, preservation of vegetable tissues by carbon disulphide, and, only a few days ago, a matter relating to the adulteration of tea. The Government Veterinary Department asks our advice about poisonous herbs in connection with stock sickness. We also carried out a good deal of identification of timber samples for the Royal Air Force.

79. Do you suggest any method for increasing the usefulness and assistance of Kew?—I think the help we are able to render is fairly well known, certainly by Government Departments. I think all the Government Departments realise how much we can help them.

80. Do you think the public realise it?—I think they do on the whole. We get a large number of enquiries from manufacturers, firms and so on.

81. Passing away from that point, outside the herbarium you have various museums for exhibition and research?—Yes.

82. Will you state the main features?—There are four museums, one devoted to the products derived from Dicotyledons, such as tea, coffee, rubber, cocoa, &c.; another one devoted to the products derived from Monocotyledons, palms, grasses, &c., including most of the fibre plants and two museums devoted to timber, one to foreign and Colonial timbers and one to British timber and the articles made from British timber. They are housed in four separate buildings some distance away from one another, and only one was built to serve as a museum; the others are just buildings that happened to be on the premises which we have utilised as they became available, so they cannot be said to be ideal places for museum purposes. Perhaps the best of them is the one which was Princess Augusta's Orangery, which is museum No. 3, the Colonial timber museum. They are not museums in the same sense as the British Museum Natural History collections. They are not so much designed for show to the public as for our own research work. Our museum collections are really more comparable to the herbarium. They are a collection of samples and products all arranged systematically for reference and to some extent for instruction, but mainly their purpose is for reference, for helping us to give information to our various inquirers.

83. How far do they duplicate and overlap?—Very little, I should say. To some extent the Imperial Institute in their galleries have similar products, but they are arranged in quite a different way. For instance, our exhibit of cotton would be to exhibit the types of fibre and the different species and varieties of the cotton plant, whereas the Imperial Institute exhibit is on more commercial lines, to illustrate the uses to which cotton is put, the fabrics made from cotton, and so on. Our exhibits are more purely botanical. In regard to

rubber, we have the historical rubber samples; we do not exhibit to any extent the commercial developments of rubber. That is developed at the Imperial Institute.

84. Is there any inconvenience in the two being separated?—Ours and the Imperial Institute?

85. Yes?—No, I think not, because we have a very perfect liaison with the Imperial Institute now, and all the botanical matters that they have to deal with are sent down to us, and all the purely economic questions, which they are competent to answer, I send to them.

86. Is your museum accommodation adequate?—No, I am afraid I must say it is not. It makes it rather difficult having four scattered buildings. The original museum, the first museum of economic botany ever founded in this country, is our present museum No. 2, which was the Royal Fruit Store, the use of which was obtained by Sir William Hooker and from which I think it may truly be said the Imperial Institute has grown; but a fruit store, however adapted, does not lend itself to museum exhibitions. It is very dark and rather inconvenient. The Duke of Cambridge's old house, now the present museum of British timber, No. IV, is quite a useful building in many ways, but that, again, is not a perfect museum building, and even No. I, which was built especially as a museum, is more like a fine private house than a museum and is none too well lighted for the purpose. It serves very well but it is now so full that it is impossible to find room for expansion. We have done a good deal in the way of removing unnecessary specimens, and we have now no specimens with which we can dispense.

87. How pressing do you consider your problem in relation to museum accommodation?—It is not, perhaps, immediately urgent. I think there are more pressing problems. The useful thing to do would be to combine No. 1 and No. 2 museum and make one fine building to take all the economic products derived from both dicotyledons and monocotyledons and to combine the two timber museums. I may say the question of combining the two timber museums has already been put forward and the Office of Works have produced plans for a general Timber Museum by making an addition to the old Orangery of Princess Augusta, but nothing more has happened beyond the preparation of plans. I think the timber museum question is really an urgent one, because so many samples of timber are coming to us from all our Dominions and Colonies and they have to be correlated with the specimens in the herbarium, because it is impossible to identify timber from the sample of timber only. It has to be definitely correlated with the specimens of leaves and flowers, and we want the extra room to house what are really "herbarium specimens" in direct relation to the dried botanical specimens which we have in the herbarium, and we have no room now for their accommodation. We have a large number stored away which we cannot display. It is a very important matter in connection with the many questions relating to the utilisation of our Colonial timbers which are many of them very valuable.

88. Turning to the herbarium, the herbarium is really the pivot of your research work?—I think you must consider it in relation with the museums and with the garden. I do not think you can dissociate the herbarium from the museums and the garden. They are all linked together. The work of one is essential to the work of the other.

89. The herbarium has to have a garden adjacent?—Most certainly.

90. How would that apply to the question of the herbarium at the Natural History Museum; is that a great defect?—I should think it must render their work more difficult. I think perhaps it would be right to say a garden must have a herbarium rather than that a herbarium must necessarily have a garden attached to it, because there are one or

21 October, 1927.]

Mr. A. W. HILL, C.M.G., Sc.D., F.R.S.

[Continued.]

two instances, for example, the Hofmuseum, Vienna, the Herbarium of the National Museum, Prague,* the Smithsonian Institution Herbarium, Washington,* have no botanic gardens attached to them and there is a large herbarium at the University of California at Berkeley* with no garden attached. As far as I can recollect, those are the only examples of large herbaria unconnected with gardens.

91. In every other case the herbarium is joined on to the garden?—It is part and parcel of the same institution.

92. I think the Committee on Botanical Work in 1901 recommended that the whole of the botanical sections of the British Museum should be brought to Kew?—I think they did.

93. Was any action taken on that?—None, that I know of. I have read through the whole of the evidence and Report, and, as far as I know, all their recommendations are a dead letter.

94. What were the recommendations? Mainly the bringing of the herbarium and botanical sections to Kew?—Yes, to Kew.

95. And centralising them there?—Yes.

96. Would you think that would be to the public interest?—On general grounds I think I should say yes. There are many practical difficulties.

97. Which are what?—First, it sounds a small difficulty, but the specimens of the British Museum are mounted on larger sheets of paper than ours, $\frac{3}{4}$ inch longer and $\frac{1}{4}$ inch broader, so it is impossible to fit the British Museum specimens into our cabinets. That is one thing. It is impossible to cut the sheets of paper down because in a good many cases there are very old records on the back of the British Museum sheets at the top and bottom corners, in such a way that you cannot cut down the sheets. Very often also the specimens are so large that you would cut the specimen if you cut the paper. I think if it were decided to move the herbarium to Kew it could not be incorporated. I think it would be quite impossible to incorporate it, sheet by sheet, with the Kew collections.

98. They would have to be side by side?—I think it would only be possible to put them in a separate building as an entity. It would be quite easy of access if it were so placed, but I think it would be a grave mistake to attempt either to mount our specimens on larger sheets and incorporate them with the British Museum or, *vice versa*, to cut the others down.

99. Apart from the difficulty in regard to the size of the sheets, what other difficulties are there?—I do not think there is any other particular difficulty, speaking generally.

100. And would the library go with the herbarium if it were brought over?—I suppose there would not be so much need of a large botanical library at the British Museum if the specimens were transferred. I do not know whether you are referring now to the whole of the British Museum collection or only to the general herbarium.

101. There are two different proposals. What is your view of the two proposals? The herbarium, you have already said?—There is a large general herbarium, there is also a British and European Herbarium at the British Museum, two separate herbaria. I was only referring to the general herbarium.

102. What would be the difficulty regarding the British and European?—My own personal view, I am only speaking personally, is that that ought to stay and serve as a handy means of reference for people living in and about London. It should I consider remain where it is.

103. You would transfer?—The general collection. That would I think be the best plan, if it were going to be done at all, to transfer the general herbarium but leave the other where it is.

* I understand that it is proposed to connect these three Herbaria with Botanic Gardens in the near future.

104. What is the relative size of the two?—I do not know. I am afraid I have never been into the British Herbarium. I have never had any reason to consult it. I have never worked on the plants contained there as the resources of my own establishment have been sufficient for my own purposes. I know the building only from the outside.

105. Is botanical opinion generally in favour of a transfer to Kew?—I have not attempted to find out.

106. You have already said I think the two herbaria should not be amalgamated, the one would supplement the other?—Yes.

107. Passing to the question of fees, what is your general view about fees?—I do not think they are any drawback and I think in some cases they are a slight advantage. I do not know whether it is due to one or two notices I have had put up or whether it is due to the fact of the small charge of one penny, but the state of the gardens in the way of cleanliness and general tidiness on the part of the public has been very marked the last few years. Everybody who goes to Kew nowadays is rather pleasantly astonished that there is so little litter about the place.

108. That you attribute to the levying of a fee?—I rather think people take more care and interest in a place for which they have to pay a fee for admittance than in a place where they can go in casually without any payment.

109. The fee being one penny except on students' days when it is sixpence?—Yes.

110. We have a figure in some of the Treasury papers which gives for 1914 four million visitors to Kew; 1915 4,300,000; are those figures authentic?—No, I cannot say that they are. The way in which the number were counted in old days before we had turnstiles was very casual. The constables at the gates were supposed to count the visitors who came in. Probably on weekdays, when numbers were few, their countings were fairly accurate, but on Sundays, Bank Holidays and crowded days I rather gather from what I have learned that they counted the number passing through the gate for half an hour and multiplied that number by the number of hours the gardens were open. We always regarded the figures sent up with considerable suspicion. Since the turnstiles have been placed I have attempted to estimate the number of visitors. I do not see that there is any great difference in the number of visitors now coming to the gardens. When they were first put up Sir David Prain and I were much interested in what the result might be and I used on a Sunday afternoon to go round the garden and estimate the number of people in certain parts and what I took to be 50,000 on the old reckoning turned out to be something like 20,000 or 15,000 and I find that this had held good quite fairly well ever since. I should say the numbers now are on the whole rather greater than they used to be.

111. That is free entrance and one penny entrance?—Yes.

112. Compare one penny entrance with sixpence?—There is a very large difference. That is very much to the advantage of those people who want to come and study quietly in the gardens. Such people appreciate very much the opportunity of the quiet use of the gardens. The houses and museums are thrown open in the morning and they have all facilities for studying quietly. You see a great number of serious students on these days really deriving the pleasure and benefit which the gardens can give.

113. You would advocate the maintenance of the fee system, one penny on ordinary days and sixpence on students days?—Yes. I might add after a Bank Holiday we do not charge sixpence on that Tuesday as so many people have Tuesday free as well as Bank Holiday; the Ministry of Agriculture agreed that sixpence should not be charged on those Tuesdays that fall after Bank Holidays.

114. Your present revenue is between £6,000 and £7,000 a year?—Yes.

21 October, 1927.]

Mr. A. W. HILL, C.M.G., Sc.D., F.R.S.

[Continued.]

115. What is the cost of your staff at the turnstiles?—I am afraid I cannot give the actual figures. It represents the salaries of about nine or ten constables.

116. Do you see any method by which Kew Gardens can be more extensively used for instruction and education?—I think they are made use of a great deal. We have arrangements for parties of school-children in charge of teachers at reduced fees. Students can get a ticket, for the year at the nominal price of 5s. for every Tuesday and Friday throughout the year and before public hours on other days.

117. How many of those do you issue?—Upwards of 80 have been issued this year. 376 parties of school-children numbering 15,184 scholars and teachers visited the gardens last year. The number of students' tickets issued in 1926 was 82. In addition parties of students, under their own instructors, from Oxford University (Imperial Forestry Institute), Bristol University, University College, Southampton, etc., were given special facilities during visits of from one to two weeks. Special arrangements were also made for a course in Botany for Secondary School teachers (40), organised and conducted at Kew by the Board of Education.

118. Referring to the question of fees, you will remember that the admission fee was removed for two years recently and then reimposed by the present Government and the numbers recorded were rather higher for the two years when the fees were removed?—I do not think that indicates that there was anything but a slight increase in the numbers; what happened was this. When there was no fee charged people went into the gardens and went out for tea or lunch to the restaurants round about and the same people would come in at the gates two or three times in one day, especially local residents. So it was only a small extra number and that number was I think largely accounted for by the fact that people were able to go in and out at their pleasure.

119. Your conclusion would be that the penny rate does not exclude anybody?—Hardly anybody, except the few we really like to exclude; some of the small boys for instance who may do a great deal of damage.

120. (*Sir Lionel Earle*): You are quite satisfied that Kew should be under the Ministry of Agriculture?—Thoroughly.

121. With relation to the natural history botanical section, could not the cases which are used be transferred to Kew without disadvantage, so as not to vitiate the whole proposal from the point of view of the size of the specimens?—Yes, if the specimens came down the cases could come down too, provided there was a suitable place to put them.

122. The difficulty you gave was that they would not fit your cases, but that would not be a great objection, would it?—Not at all, but my idea was that the British Museum collection should remain an entity as it is at present, and it could remain in its own cases as well as in any other cases.

123. At Kew?—Yes, but not in any building that we possess.

124. Is there a great deal of duplication between your collection and theirs?—In recent specimens I should say that there is a fair amount, but it is almost impossible to say what would be duplicates and what would not without careful comparison of each specimen.

125. It is quite possible there might be a considerable amount of overlapping if that collection was transferred?—A certain amount I expect. One knows that they have similar collections to ours made by the same collector, but very often the specimen we have from Mr. A. may not agree with the specimen the British Museum have from Mr. A. Their specimen may be much more complete than ours, or *vice-versa*. It would not do, for instance, to say, the British Museum have Mr. Smith's collection from Chile and so has Kew; therefore we will throw out one of the collections without very careful examination.

126. But it might be possible by examination over a period of years to considerably reduce the size of the collection?—I think it might.

127. Have you not considerable models of very little importance in some of your timber museums which take up a lot of space and are of very little value? You have one large Japanese temple?—Yes.

128. Would it not be better, as regards your space, if those were eliminated?—It would.

129. They are absolutely no value, as far as I can see and the question is whether it would not be worth while attacking that problem to see whether, in view of the need for space, those things could not be removed and broken up. I do not think they are any value. The Imperial Institute might like them?—I think the Imperial Institute are anxious to hand over to us somewhat similar exhibits.

130. From our point of view it would be an advantage, would it not, if they were removed?—It only occupies a space about the size of this table.

131. But there are several of them. I think we saw more than one?—Yes. We have a model of an indigo factory and one or two things of that sort. The Japanese temple is not a thing we want and there are one or two others we do not particularly want, but the space realised would relieve us very little.

132. It would be something?—It would be something.

133. There have been complaints in Parliament from time to time in the last three or four years about the tea-room at Kew, the tea kiosk. Is it your opinion that it is totally inadequate for the public?—I am afraid it is.

134. It is my opinion, but I wanted to get that definitely. Of course it very much depends on the weather. In fine weather crowds go there in enormous masses. On wet days, or in bad weather, it is adequate. The question is what is reasonable for fine days and for the sort of days we have had this year; certainly on a Bank Holiday it is totally inadequate?—Yes.

135. You would be relieved to see a better and bigger building?—Yes, certainly, and I wish it was in a slightly different place. As you have mentioned the subject, I always feel it is rather a risk to us that it is so much in the gardens and that the people having business with the kiosk have access to so much of the gardens, as they have to use a gate which communicates with the garden generally. A great deal might happen. I do not know that it does, but thefts could easily occur. If it could be enclosed in a ring fence close to the road it would be far better.

136. I am very glad to see that you are in favour of the admission fee. You have tried I think two kinds of admission fee, 1d. and 2d.?—No, never 2d.

137. Did you never have 2d.?—No.

138. I thought it was 2d. after the Committee, on which I served; we recommended 2d. I was on the original Committee that advocated that. If you have never had it my question does not arise. —2d. was recommended but was never adopted. We started with a 1d. fee on 17th January, 1916.

139. Anyhow, you would not advocate raising it above 1d.?—No, I think that would be a mistake. It would not matter for individuals, but it would be a distinct hardship on poor people bringing a family, especially on a Sunday.

140. (*Sir Henry Miers*): You said the museums were regarded rather for research purposes than as public museums. They are, as a matter of fact, museums of interest to the public?—All I meant to say was that we did not arrange them with the special object of attracting the public. The information is there for the public. The specimens are fully labelled, but we do not make a display of information. We have not got the room to do it, but from time to time we do put special exhibits showing, for instance, the vegetable dyeing industry in Nigeria, and things of that sort which do interest the public a great deal.

21 October, 1927.]

Mr. A. W. HILL, C.M.G., Sc.D., F.R.S.

[Continued.]

141. There is no other exhibition of that sort at present?—No, except the Imperial Institute. They are the nearest to it.

142. But from a different point of view?—Yes.

143. What happened to the vegetable products museum that came from the disbanded 1851 Exhibition? Did that go to Kew? Was that the beginning of it?—No, it started before then, but we had a lot of material from that Exhibition. Whenever there is an exhibition of Colonial and Empire matters we have a great quantity of material sent to us.

144. So that in the case of your museums there is no overlapping with any other exhibition at all?—The Royal Botanic Gardens, to some extent, I suppose?—At Edinburgh?

145. No, the London ones?—I do not know what they have there.

146. They have a small museum of the same sort of thing? As regards Edinburgh is the same thing true?—Edinburgh is much more a teaching museum connected with the University designed for illustrating lectures. Of course, in all places there would be similar specimens to some extent.

147. Is it worth while that there should be at Kew a really fine vegetable products museum?—I think it is essential for the work we do for the Empire.

148. You think it should be far better than it is at present?—One would like to see something better.

149. You have collections of herbaria from different private collectors?—Yes.

150. Have you got the same difficulty about size there?—No, we have no difficulty, except as regards the Wallich Collection, to which reference is made in the Botanical Committee Report, which was the property of the Linnean Society of London and has now been presented to Kew. It would have been impossible to cut down the sheets and so we have that collection in its own cabinets arranged against one of the walls in the herbarium. We keep it intact and should not attempt to incorporate it. We also have some other collections which have not been incorporated, two of which are mounted on larger paper than the Kew sheets.

151. Would the donor of any given herbaria present them to one Institute rather than another? Is there any distinguishing character about them?—No.

152. It is quite a matter of chance?—A matter of chance; it is probably due to the individual having worked at one Institution rather than the other.

153. There would be no tendency to specialise on certain herbaria?—Of course, our main object is work on the floras of the Empire and, as you know, the floras of all parts of the Empire have been published from Kew.

154. In the matter of library; is there some overlapping there?—The British Museum have a certain number of books that we do not possess and if there were any question of incorporation, assuming that the staff would be increased to meet the new work which would be involved, I mean our staff *qua* Kew, then I think it would be necessary to have a certain number of duplicate books, because if you have a larger staff very often two botanists may be wanting the same book at one time: if one man has it the other man has to do without, so I think it would be necessary to have a number of duplicate books to add to our existing library, in addition to the ones which we do not possess at all.

155. Have you any accommodation for a large increase of that sort?—None whatever. It is difficult to know exactly what one can do to meet the growing needs of our own library as it is. I looked carefully all round the herbarium and library recently to see what I could do in order to find space for the growth of the library; we have used up every corner.

156. May I ask a further question, what is the size of the annual average increase in the herbarium?—Somewhere between twenty and thirty thousand sheets. I had a count made recently and we have

got about three million specimens in the herbarium now. I think our increase is between twenty and thirty thousand specimens a year, mainly in the form of donations from collectors in all parts of the Empire and in foreign countries.

157. Do they wish their collections to be kept separate, or can they be incorporated?—We always make it a provision when anybody is presenting anything to us that it has to be incorporated. We do not keep anything separate, except the Wallich Collection and the other collections to which I have referred, which some day I hope to be able to incorporate.

158. With that annual growth how long do you think your present accommodation will last?—I am afraid it is practically full already. Until the Office of Works were good enough to make an alteration in the hot water pipes the other day, so that we could get in more cases, we had a great quantity of material which could not be housed at all. Now we have that extra accommodation and are able to overtake all the accumulations that we had waiting; I am afraid we have practically filled up the accommodation we have been provided with.

159. Do you remember whether there was any reason why the sum of 1d. was charged. Sir David Prain told me it was estimated to cover the cost of the gardeners; there was some question of closing down the gardens?—I think the idea was that it might meet the cost of the constables patrolling the gardens.

160. There was no other reason for fixing it at 1d.?—No, not particularly, except that it was thought to be a sum that would not hurt the poorer pockets.

161. (Sir George Macdonald): Your expenditure I think runs to £55,000 to £60,000?—Yes, something of that sort.

162. You divide that into two parts, salaries and maintenance; how do you draw a line between those two?—It is on an estimate that goes in every year. The salaries are all fixed by the number of officers one is allowed to have and all the garden expenses have been worked out very carefully. It has gone on from year to year on that sort of basis.

163. I think perhaps I have not made myself quite clear. I was wondering what the distinction was between maintenance on the one hand, and salaries and wages on the other, because so far as I can gather from the appropriation account a great deal of the maintenance expenditure is for wages. I have the appropriation account here, maintenance is put down at £22,000?—Yes.

164. Salaries, wages and allowances at, roughly, £20,000. There was a considerable excess over the estimate under the heading of maintenance and it is explained as being due to increases in rates of pay, charges on re-assessment of balance of civil pay, cost of living bonus and so on, which shows that it refers to wages?—Yes. The salaries part refers to all the scientific staff and the maintenance part is the gardening side, the gardeners' wages and all that side of it. It is a question of the established and non-established.

165. Established and non-established?—Yes.

166. Does maintenance cover anything for purchases or anything of that sort?—Oh, yes; all the gardening materials, pots, tools, manures, &c.

167. Oh, yes; but I mean specimens?—There is a small grant for the purchase of herbarium and museum specimens of £300.

168. That comes under head 2?—Yes, there is a special sub-head under that.

169. You get no purchase grant?—No, but it is definitely earmarked for specimens in the sub-head of our estimate.

170. Supposing a transference were made of the general herbarium from the British Museum to Kew to what extent would that imply an increase in your maintenance charges or your salaries?—It would merely mean the payment of salaries on the Kew Vote which are paid to maintain the British Museum herbarium at the present moment.

21 October, 1927.]

Mr. A. W. HILL, C.M.G., Sc.D., F.R.S.

[Continued.]

171. It would not enable any economy of staff to be effected?—I do not think so, if the Herbarium is to be properly looked after and made use of.

172. There is no additional expense involved in maintaining two herbaria separately from what there would be in maintaining them together?—I think there would be a certain amount of reduction in that way, but not very much.

173. Then as to accommodation? In that eventuality you, I take it, would require additional accommodation?—We should want an entirely new building.

174. On the other hand, there would be a great deal more space given to the Natural History Museum if the herbarium were removed from there?—I presume there would be.

175. You spoke of your relation to the Ministry of Agriculture; do you refer to the Minister direct or to the Secretary?—To the Secretary.

176. I gather that there is no branch of the secretariat which has, as its special duty, the supervision of Kew?—No, on general matters I write to the Secretary. I have not yet had very much to do with the new Secretary, but I had a great deal of intimate correspondence with Sir Francis Floud, who always took the keenest interest in everything connected with Kew. Any matter with which he was directly concerned he dealt with personally. If it is a matter relating to the establishment then Mr. Shine or some other officer at the Ministry deals with it. Everything has worked extraordinarily smoothly and pleasantly. I must say I have found the Ministry most helpful in every sort of way and they have an intimate knowledge of our work at Kew.

177. But I gather that communication is, so to speak, short circuited. You have direct access to the Minister through Sir Francis Floud?—If need be, I should write to the Minister himself, but there has never been any occasion on which I have wanted to ask for his intervention.

178. There is no branch of the Ministry of Agriculture specially devoted to looking after Kew?—No. The establishment branch of course takes on all establishment matters, but they have not got a Kew branch. I suppose because we look after ourselves so well that they do not have to bother very much.

179. Under your second head I think I see what you mean. You say that the matter of loans, exchange and so on, rests in the discretion of the Director and you say in the last sentence that the Director uses discretion in sending on loan any specimens; does that mean that he refuses always?—No, but there are certain specimens botanists are sometimes anxious to see; they may be the only specimens in existence; it very much depends on who the enquirer is and where he is working as to whether I should feel justified in allowing a unique specimen to leave the herbarium on loan or not. If it is a case where it would be essential for the person to see it and he cannot possibly come to Kew, an exception may be made. But on the whole, it is advisable not to do so more than necessary.

180. So that it really only means the discretion is used in the superlative degree as regards the last sentence, and in the positive degree in regard to the rest?—Yes.

181. I take it your relations with the Natural History Museum are very friendly?—Perfectly.

182. And the only barrier to this exchange which you speak of is the regulation as to lending, is that so?—Yes, they have greater facilities for lending now than they used to have, and it is not so difficult to get specimens on loan, but they are a good deal more particular than we are.

183. Then you speak of Trinity College, Dublin, herbarium; that is in rather a different position now from what it was a few years ago?—They have a very fine historical collection there and the specimens are as a rule not allowed out at all.

184. I mean the relation of Kew to Dublin is not quite the same as it was ten years ago; it is a different Government altogether now?—Yes, but as far as Trinity College itself goes, I do not think the change of Government has affected matters very much; I am not sure, but I do not think the Government has had very much to do with the internal affairs of Trinity College.

185. No, but it is situated in a Dominion now, just like Canada?—Yes, but one has no more difficulty in getting material or anything from Trinity College than one had before. One's relations are on exactly the same friendly terms.

186. Then you speak under head 6 by the way of the transfer of the fees; they go as appropriations-in-aid, do not they?—They all go to My Lords of the Treasury; I do not know what happens to them.

187. I was rather puzzled by the Appropriation Account. You give figures of about £6,000 for admission fees, and I find here under head 1925/26 in the appropriations-in-aid admission fees Royal Botanic Gardens, Kew, and other miscellaneous receipts £3,364?—Which is that?

188. 1925/26?—That was the year when the penny fee was taken off, I think.

189. I rather think in the total charge here, 1925/26, it is given as £6,712, which is about double the figure in the appropriation accounts?—Yes, I have got the 1925 receipts here, £2,085.

190. (Mr. Beresford): The difference between estimate and expenditure? The figure you are talking of is the estimate?

191. (Sir George Macdonald): The estimate was £3,000 and what was realised was £3,364; this is what actually was received in 1925/26.

192. (Chairman): You want to know what the real figure is; perhaps Dr. Hill will look into that. —I have a whole lot of figures here, but I am afraid they have been made out from January to December. My figures are not the same as yours. I do not know whether you would care to see this. These are actual calendar years, which, of course, are different.

193. (Sir George Macdonald): Is that a calendar year?—For these figures because of the taking off of the pennies on the 1st January when the estimates were running to the 31st March, the financial year.

194. I think probably that is the explanation.—I think that is it; this is the financial year. Mine are for the calendar year.

195. I think that is probably at the bottom of it. Then under 6 I see you would like to have more posts for the young men?—Yes.

196. Does that mean there is a scarcity of young men coming forward for the higher posts, I do not mean at Kew, but generally?—Yes, there is a dearth of men of the right type. I am afraid the botanists turned out by the Universities do not turn their attention as much as they ought to to matters relating to systematic and economic botany. Their main object is some sort of laboratory work rather than the broader lines of the subject. They do not turn their attention to the economic possibilities; we get from time to time among our student gardeners young men who have a decided leaning that way, really quite able young men. In fact, our staff in the old days was entirely recruited from that type of young man. They were picked out from the ranks of the student gardeners when they showed a decided flair for that kind of work and we trained them on. We still have some of our assistants who started their botanical career in that way and they have done extraordinarily valuable work. At the moment there is one to whom I would very much like to be able to offer a post and give him a chance of rising to a higher post; he is now working for his London Degree in his spare time; officially he is working up the whole of the grasses for the flora of tropical Africa as a Temporary Technical Assistant on a very

21 October, 1927.]

Mr. A. W. HILL, C.M.G., Sc.D., F.R.S.

[Continued.]

small salary. He has also compiled two handbooks for the Colonial Office on the pasture grasses of East Africa.

197. Would you contemplate that a man trained in Kew might rise to be head of Kew?—I do not see why he should not.

198. I ask the question because I was rather struck with what you say here about the lack of candidates for the higher posts. The same thing is happening in connection with the Universities. I happen to know in connection with one or two that there has been real difficulty in getting just the right man and I wondered whether there was any connection between the two things?—I think there is.

199. Then on 8, on the question of publications, you say all these Kew matters are in the hands of the Stationery Office; do you do anything in the way of publication? You do not yourselves, of course, do the actual publication; that is done by the Stationery Office, but do you provide the Stationery Office with any material for publication?—A great deal. The Kew Bulletin is our chief medium of information to the public, on economic and botanical questions generally. That now runs to about 450 pages a year. It comes out in ten parts annually. Then there are our handbooks, lists of plants, and so on. Then there are the Guides to the various museums and the North Gallery which are really manuals of economic botany and are considered of very great value. They convey information about every sort of plant product, and anybody knowing them fairly well would be a thoroughly competent economic botanist.

200. These are for scientific workers?—They are on sale to the public, and they are quite readily bought.

201. Do you produce anything that is intended to attract the public pure and simple?—Yes, we have two Guides to the Gardens, one illustrated, a new edition of which was published the other day. I am glad to say that I was able to induce the Stationery Office to take great trouble in providing a worthy article, and they have done it, on good paper and with very good illustrations. Unfortunately, it came out very late in the summer, but I secured rather a good notice of it in the Press, and it has been selling at a very remarkable rate even during these dull days, as many as 30 or 40 were sold on a day like yesterday.

202. (Chairman): What is the price of it?—1s. There is another Guide which contains more matter but no pictures and which is sold for 6d. That is bought a great deal, too. I cannot tell you quite how many we have sold, but it runs to several thousand. Then we have postcards in colour and in black and white, and leaflets telling the public a certain amount about the cultivation and habits of plants. They have sold in quantities.

203. (Sir Richard Glazebrook): I gathered from Dr. Hill that he thought it might be desirable to remove the general herbarium to Kew, but not the British herbarium. He mentioned one other?—I understand it is altogether. It is, I believe, one herbarium, British and European.

204. British and European together. Sir Michael Foster's Committee of 1901 wrote, "The British herbarium, like the general herbarium, is for the purpose of research and can only be consulted by investigators and not by the general public." After explaining some of the difficulties, "But, as we have said above, we cannot attach great weight to these objections; and, obviously, if all the rest of the herbaria are transferred to Kew the British herbarium must go too; it could not be left alone at the British Museum." Have you any remarks to make on that very definite view?—I am afraid what I have said may seem somewhat selfish in a way. A British and European herbarium is of very great use to a large number of people who travel and collect plants in Europe or in Great Britain. Amateur

British and European botanists interested in the flora of Switzerland and so on, make collections of plants and need to identify them. Personally I do not want all these people, including a large number of ladies, disturbing the work in our herbarium, and I think the British Museum is very handy and the proper place for them to go to; the collections there are excellent and I think it would be far better to let such a collection remain there. There is a good deal of scientific work to be done on the European flora and I imagine it would be possible to allow serious students to consult it there just as we admit serious students to consult ours, but there ought to be some sort of botanical collection at the British Museum to illustrate that side of natural history. Another reason why I thought it might be a wise thing to retain the British and European herbarium there is that if you have a museum botanical collection there you must have a botanist or botanists in charge. If such officers have only to look after a museum, a collection which is to interest the public, it is rather a deadening thing, but if they have also a place where they could carry on some researches as well it would keep them alive.

205. (Sir Martin Conway): Supposing a transfer of the herbarium in the British Museum, it would not be added to?—I do not think it ought to be added to at all.

206. It would become a stationary and completed thing?—Yes.

207. You spoke of the size of sheets, and of being unable to put the bigger sheets with the smaller ones. Is there any objection to putting the smaller sheets with the bigger ones?—That is a question for the Office of Works.

207A. You have to have at any rate an arrangement for stacking the British Museum stuff when it comes. Would it not in the long run be simpler to adopt the larger size and put the smaller sheets with them? The sheets are about that size (*indicated*), are they not?—Yes. There is a small difference, as I said earlier. We have recently had some British Museum specimens on loan, and I tried them in our cabinets but they would not go in.

208. Your sheets would go in those of the British Museum?—They would, but your proposal would mean refitting the Kew herbarium with new cabinets.

209. It would, but once that was done surely there would be an economy in administration afterwards?—There is one curious point, which seems a very small one, but owing to the configuration of our building and the way the pillars are arranged, it would be impossible to get four cases of the British Museum size between our pillars and the wall; you could only get three. You can just get four of ours in, by getting rid of the hot water pipes, which I have been allowed to do by the Office of Works. There is not half an inch to spare. We can get 750,000 more specimens in by this new plan, but if it were a case of bringing in British Museum size cases they would each be an inch or more too wide.

210. (Sir George Macdonald): Did not you say you would require a new building in any case?—Yes, but if I understood Sir Martin Conway rightly he would like to see all our cabinets for the whole herbarium of the British Museum size, and that we should incorporate their collection with ours. That does not mean doing it in the new building only, because you have to begin with our arrangement of the buttercup family at the bottom and it goes right round the building. There would have to be British Museum portfolios throughout the building, so it would mean new cabinets everywhere.

211. (Sir Martin Conway): What is the relative size of the two collections, yours and that of the British Museum?—I have not seen the British Museum figures.

212. Are they at all commensurate?—Ours is, I believe, much larger. The modern British Museum collection, I understand, only started from the time of the removal from Bloomsbury. Up to then it was

21 October, 1927.]

Mr. A. W. HILL, C.M.G., Sc.D., F.R.S.

[Continued.]

merely a historic collection which you see, in studying the old evidence, really may be said to have belonged to Kew in the first instance, because it was largely made by the Kew collectors in the time of Sir Joseph Banks.

213. It is very puzzling having the two collections. All the collections which I made in my journeys went to Kew up to a certain time when I travelled with J. W. Gregory, but afterwards he induced me to send them to the British Museum. I sent 5,000 mosses and things to the British Museum. I did not know then, and I should not know now, what reason one has for sending them more to the one than to the other?—It may be that the Director or the Keeper of that department had greater persuasive powers.

214. Would it not be your choice to have only one collection?—Speaking as a worker, not as Director, I should say yes, I think it would be a great convenience, because if one has to travel about to see other collections it is a considerable trouble and waste of time.

215. You have to get out the same thing?—Yes, you have to see if they have it at South Kensington and compare it with yours, and if there is a large bundle of specimens which you cannot take with you, you have to carry them in your mind's eye and attempt to compare them. It is a considerable waste of time, and considerable inconvenience.

216. To unite the two collections would be the ideal thing to do if it were in any way practicable?—From the point of view of the botanist, certainly, I think.

217. (Mr. Charteris): If a student wants to work on a subject does he at present have to go to both herbaria?—Yes.

218. To South Kensington and to Kew?—Yes, nearly always.

219. What is the relative rate of increase of the two collections?—I do not know anything about the rate of growth of the British Museum collection.

220. Have you any estimate of the accommodation which would be required at Kew if the movement took place?—No. I did not think it was right and proper to institute any inquiries at the British Museum. I have only noted the size of the collection generally when I have been working there, and I am unable to form any estimate. Their cabinets are differently arranged to ours, and I do not know the extent of their stores and more private parts.

221. How many students work in the herbarium at Kew?—Last year we had 120 botanists resident in Great Britain, 37 Colonial botanists, 47 foreign botanists and about 357 general visitors, some of whom were students, and some in connection with special inquiries. Then we had 15 Colonial Office students who came to us to take up courses in botany for a month or two months, making 576 in all last year.

222. That is the total?—Yes. They were nearly all serious botanical students. Some of the foreign botanists were working with us for two or three months. We have three or four at present who have been with us for some two or three months now.

223. With regard to the junior posts which you speak of, what would be your idea of the number, and the remuneration to make it worth while?—About four, I think, so that one could train on the right type of young man, and if he obtained his London Degree and had in addition to the valuable Kew training the qualifications of the ordinary University candidates he could take his chance in open competition for a permanent post on the established staff of assistants in due course.

224. Could you give any idea of what the salary required would be?—I have two such posts established now, termed sub-assistants; the salary starts at £100, rising by £10 to £250 plus cost of living bonus.

225. What is the total number of employees altogether in the Gardens?—244, including everyone.

226. Of those how many are gardeners?—The student gardeners, the young men who come to us for two years, number 47, including the sub-foremen.

227. Are the student gardeners paid?—They are not paid wages, but they are given a subsistence allowance, and they are not allowed to be married. They come for two years, which may be extended to a third year if they are particularly worthy, or they may get promoted to be sub-foreman, when they get a higher subsistence allowance. In addition to receiving their subsistence allowance, they are given lectures in physics and chemistry, geology, soils and manures, various aspects of botany, and so on. Their winter evenings are occupied with lectures and practical work given by members of the staff or of London University, and they are given demonstrations among the living plants in the Gardens during the summer months. They get a very good general education in botanical work and the allied sciences, and from these men the Colonial Office select curators of botanical stations overseas, and men for junior agricultural appointments, and so on.

228. Are they selected by examination in the first instance?—No, mainly on my recommendation, and they are also seen by the Private Secretary for Appointments at the Colonial Office.

229. Do you find the employees you have at present are sufficient in number in the Gardens?—On the whole I think we are fairly well satisfied. We have not asked for any more for some time, but we do need one or two men on the Gardens staff for two reasons. One is that the hours of work have been reduced. When I came to Kew work started at 6 o'clock in the summer and ended at 6 p.m. Now work starts at 6.30 a.m. and ends at 5 p.m. The reduction of 1½ hours per day through the summer naturally means so much less work.

230. In spite of that the staff is adequate at present—fairly?—In a summer like this, no, there is such an enormous amount of upkeep in connection with the rapid growth of weeds and in keeping the place in good order that we find it very difficult to keep the Gardens in the best condition. Then we have to keep adding to the area under intensive cultivation. There has been an enormous quantity of new plants from China brought home by botanical explorers in recent years. These we have to grow and find space for, and their maintenance entails much additional labour. It will therefore be necessary to ask for two or three more labourers to be added to our staff next year.

231. (Sir Thomas Heath): As regards accommodation, I gather the most urgent need is really the single timber museum, because that has already been the subject of plans?—Yes.

232. Have you sent to the Office of Works any estimate of your probable requirements in two or three years for these other purposes, the library and herbarium?—Not yet, because the Office of Works are only just now finishing a piece of work consequent on altering the hot water system in the herbarium which allows for extra cabinets the whole way round each floor, making blocks of eight instead of blocks of six, and those cabinets are not yet finished. We have not yet therefore been able to realise the full benefit from the present alterations.

233. It has not been thought worth while to forecast any further ahead?—I have not dared.

234. I quite understand.

235. (Dr. Cowley): I should like to ask some questions about the general herbarium. If it were transferred to Kew, I suppose there would be a very considerable number of duplicates, would there not?—I expect there would be a certain number, but without making a careful inspection, sheet by sheet, I do not think one could say.

236. That, of course, would be a matter of considerable time and labour to determine?—Yes. It would involve very great labour.

237. But if the two could be amalgamated and duplicates eliminated, that would economise space very considerably, would it not?—Yes. But there it is rather difficult to say anything very definite until one can make a comparison, and that would take

21 October, 1927.]

Mr. A. W. HILL, C.M.G., Sc.D., F.R.S.

[Continued.]

very many years. The material would have to come down, and then I do not quite know who would do the work of selection. It would require an extra staff to go over the whole collection. Any elimination of duplicates would be from the British Museum collection and not from our Kew Herbarium.

238. In other words, it is not practicable?—It is not very practicable, as far as I can see at present.

239. With regard to the library, I suppose something of the same kind would apply, you could eliminate a considerable part of it, but you said you would require a number of duplicate books?—One could easily make out from a library list the books that were most used, and say what books it would be useful to have in duplicate. We know exactly what the British Museum have from their catalogue, and we know the books we wish to consult which we do not possess.

240. Do you consider that the fossil collection at the British Museum would suffer from having the herbarium divorced from it?—I should not have said so, but I am not a fossil botanist.

241. Neither am I. I was only wondering whether the two are used together.—I should think for certain fossils it would be more necessary to compare them with some of the plants in the garden, but it is so easy to get the material you want for comparison with fossils sent up that I do not think the question of fossils—

242. You could transfer fossils more easily?—You could send fossils for comparison at any time.

243. Or living things?—I do not think they ought to be considered very seriously. We have not any fitting place for fossils in connection with our collections. We have one or two in the museums, but I should certainly send fossil plants to the British Museum rather than retain them at Kew.

244. But no question of transferring them?—I do not think they would have a proper home with us.

245. (*Sir Courtauld Thomson*): Not having heard the previous questions and answers, as I have only just come in, it would not be fair to ask questions which may have been answered already, but if I may ask a general question I should like to ask if Dr. Hill has been able to form any opinion whether, generally speaking, the public as a whole are taking a more active interest in gardening and botanical research than they were a few years ago?—I should say certainly they are, to judge from the letters I receive, very much so.

246. (*Sir Henry Miers*): Research work is done at Kew, and there is a great deal of research work done at the British Museum. Are they working in different directions, or is there any overlapping; are they both doing the same sort of work?—No. We do our best not to overlap in any way. The British Museum realise that our main business is our work with Colonial floras, and they undertake research in some other direction. There have been instances every now and then when we have been working somewhat on the same lines. For instance, the British Museum carried out a piece of work on the flora of East Africa. We have been engaged on the flora of tropical Africa generally, and it might have been said it was more our sphere to work on that part of Africa rather than for the British Museum, because we have a great number of African specimens, and it would perhaps be better to have had all the African work done in one place.

247. It is true that the economic aspects are much more regarded at Kew than at the British Museum?—Far more.

248. In that direction there has been a real distinction?—Yes. There has been very little overlapping of any serious character.

249. Do not you think there is room for two great centres, one for systematic and economic work, and the other for applied botanical work?—I do not think you can differentiate. If you are saying that with regard to the two institutions, I do not think you could say that Kew was economic and the British Museum was systematic.

250. You say the British Museum is not systematic?—I think you could say that it is not economic, but I think we are working on purely systematic lines in exactly the same way as they are at the British Museum; botanical work on the economic side has been almost entirely carried out at Kew.

251. (*Sir Richard Glazebrook*): The remarks in the 1901 evidence, I think, answered at that time a question which one member asked. That was as to the saving or cost that might be caused by this. The Chairman says, after a series of figures, "Therefore it seems to me to come to this, that there would be a considerable initial increase of expenditure, and there might be a saving of £300 or £400 a year eventually." Mr. Murray, who was then Keeper of Botany at the Museum, or had been previously, replied, "Yes, you have exactly arrived at the figures I arrived at; a saving of £300 or £400 a year might be expected." Those figures are probably not of much value at present?—I should think they are pretty true, because there would be a saving in the purchase of specimens to add to the British Museum. From what I have said, the British Museum collection, if transferred, should cease to grow so that there would be no need of further purchases, there would be no need to have a staff to mount specimens, nor would paper have to be purchased for mounting, and all those incidental expenses which occur with a growing herbarium would cease, but that, as far as I can see, would be the only saving, and that would mean a saving of about £300 or £400 a year.

252. (*Chairman*): So that the advantages, if real, would be less financial than facility for research?—Yes.

(*Mr. Charteris*): Was the witness referring to the transfer of the whole herbarium, or a part?

253. (*Sir Richard Glazebrook*): I think that was the transfer of the whole, but I am not quite clear about that. I think the other part is comparatively small.—In those days I do not think they had specialised so much on the British herbarium as they have now. I know it is very much consulted by British and European botanists.

254. (*Mr. Charteris*): Which is the larger of the two?—The general, I believe.

255. At South Kensington?—I should say so, considerably.

256. (*Chairman*): We are greatly indebted to you?—Would you like me to furnish any particular information on any point?

257. I think we should like something a little more complete and precise regarding the result of the different scales of entrance fee. I find here that in one year, without a fee, there were 1,600,000 visitors, whereas the attendance during the year when there was a fee had fallen to 1,148,000. I am not sure whether those figures are accurate. In your answer to the Commission's questionnaire you say "For the post-war years 1919 to 1926 (excluding 1924 and 1925) the average annual attendance was 1,146,754. For the two years 1924-25, when a fee for admission was charged only on students' days, the average annual attendance was 1,603,347." You would say there was a small discrepancy between the two? This discrepancy appears to be considerable?—It is about 400,000, I think. It is very largely accounted for, I think, by re-entry, the same people coming two or three times the same day. I should think that might account for 100,000 or 200,000. Other matters which affected entrance were industrial matters, strikes, &c. They had a very large effect on our figures. We have, however, compared month by month when there were no strikes in those particular years, and the figures are almost identical, when there was no penny and when there was a charge.

258. The conclusion is justified that the penny does not really keep anyone out?—The penny, I think, does not keep anyone out. I have the figures month by month, and they are interesting. There was practically no difference,

21 October, 1927.]

Mr. A. W. HILL, C.M.G., Sc.D., F.R.S.

[Continued.]

259. You might send us some further statement on that point.*—The figures for the first four months of 1925 and 1926 were respectively 337,460 and 359,002. It seems fair to assume that but for the general strike in May and the subsequent industrial unrest the total for 1926 would have exceeded that for 1925.

260. (Sir Lionel Earle): A charge being made in 1926?—Yes.

261. (Chairman): And there being no charge in 1925?—That is so. Until the strike occurred the numbers for 1926 were rather greater. From those figures it looks, at first sight, as if the penny had had an effect, but if you analyse it carefully I do not think that really the penny made practically any difference.

262. (Mr. Charteris): Is the charge imposed by the Ministry?—By the Treasury. I think they said they wanted to have the charge. They found there was a loss of between £6,000 and £7,000 in revenue, and they thought it was a simple way of getting it back.

263. (Chairman): Has there been an equal amount of advertisement in the two years?—There has been no difference. We do not ourselves do any advertising, and I do not think the District Railway have made any difference since the penny was put on. They are our chief advertisers—quite unpaid.

* A statement was subsequently submitted (see Appendix 2).

(The Witness withdrew.)

ADDENDUM.

In answer to a supplementary question with regard to the herbarium, Dr. Hill furnished the following information:—

The herbarium collections are world-wide, and in addition to the material representing the floras of all parts of the Empire, the Kew Herbarium is particularly rich in specimens from South America, North America, China, Japan and the Near East.

The Kew Herbarium is probably the most representative herbarium in existence and contains a very great number of type specimens, and botanists from all parts of the world, and especially from the Continent and from North America, come to Kew in great numbers to consult the historic specimens which we possess.

THIRD DAY.

Thursday, 3rd November, 1927.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.
Sir MARTIN CONWAY, M.P., Litt.D.
A. E. COWLEY, Esq., D.Litt., F.B.A.
Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
Sir HENRY MIERS, D.Sc., F.R.S.
Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Mr. JOHN BERESFORD (Secretary).
Mr. J. R. CHAMBERS (Assistant Secretary).

Sir JOHN FLETT, K.B.E., D.Sc., LL.D., F.R.S., Director of the Geological Survey of Great Britain and Museum of Practical Geology, called and examined.

The following Memorandum was submitted by the Department of Scientific and Industrial Research in reply to the Commission's Questionnaire (see Appendix I):—

The Museum of Practical Geology at 28, Jermyn Street, London, is in one respect not strictly similar to the other museums which are to be considered by the Royal Commission as it is in very large measure

ancillary to the Geological Survey of Great Britain and its origin, history and functions cannot be considered apart from those of the service as a whole. Consequently this memorandum outlines firstly, the development of the Survey and the Museum and their relations to one another, and, secondly, refers particularly to the questions set out in the Commission's Questionnaire.

3 November, 1927.]

Sir JOHN FLETT, K.B.E., D.Sc., LL.D., F.R.S.

[Continued.]

(1) Origin and Development.

The Geological Survey of Great Britain was instituted in 1832 for the purpose of preparing geologically coloured copies of the new Ordnance Survey one-inch maps to be of service to science and industry by providing an accurate representation of the geology of Great Britain. The organisation was drawn up on lines suggested by Sir Henry De la Beche, who became the first Director. Work was begun in Cornwall and Devon.

In the course of its operations the Geological Survey had to collect large numbers of specimens of rocks, minerals and fossils. These were brought to London for investigation and for the determination of their nature, origin and petrographical history. In the course of a few years a sufficient number of specimens had been collected to justify the opening of a small museum in the Survey Office at Craig's Court, Charing Cross, and this collection was open to the public and to teachers of geology for study.

In about ten years the importance of this collection came to be generally recognised, and Sir Henry De la Beche conceived the plan of erecting a special institution to exhibit to the public the results of the work of the Geological Survey and the application of geology to arts and industry.

The present Museum of Practical Geology is the outcome of this scheme and was devised to serve three uses: (a) To provide the offices, library and laboratories of the Geological Survey of Great Britain where the maps are prepared for engraving, the memoirs written, and the necessary investigations in palæontology, petrology, mineralogy and chemistry carried through in connexion with the Survey's work and publications; (b) to provide accommodation for the Royal School of Mines with a staff of professors and with laboratories and lecture rooms necessary for the teaching of all branches of mining and metallurgy; and (c) to furnish space for exhibiting the work of the Geological Survey, the geology of Great Britain, and the practical applications of geology to modern industry.

Subsidiary to these main functions there were two others, (a) the library of the Geological Survey was not regarded as a private establishment but was set free for the use of the public who wished to obtain information regarding the geology of all parts of the world, and especially the economic geology of the British Isles and the Empire; and (b) attached to the Survey there was a small office, known as the Mining Records Office, which collected mining statistics for the whole of Britain. This work was transferred in 1883 to the Home Office.

The Museum of Practical Geology was erected on a site between Piccadilly and Jermyn Street and was opened in the year 1851 by Prince Consort. The ground on which it stands belongs to the Commissioners of Crown Lands; the holding is equivalent to a perpetual lease and is subject to a rental of £853 per annum. The Museum was designed by James Pennethorne and certain architectural features, for instance the door facing Jermyn Street, were due to Stevens. No substantial modification of the building has taken place since its erection. The dimensions are 159 feet north to south, 71 feet east to west (ground area 11,076 sq. feet). The building is about 80 feet high with a basement beneath street level and cellars extending a short distance under Piccadilly and Jermyn Street. Cubic capacity about one million cubic feet.

At an early date the space provided became insufficient for the purpose of the institution and two houses were leased in Jermyn Street. One of these was assigned as offices to the Geological Survey, the other contained, amongst other branches, the Mining Records Office. The lease of one house was dropped many years ago and new buildings now occupy the site. The other house continued in occupation till about 1901, when a part of Lyons Popular Restaurant was built on its site. The top floor of the Jermyn Street portion of the Popular

Restaurant was then leased by Messrs. Lyons to the Survey as working offices.

When the Royal College of Science was built at South Kensington the Royal School of Mines was transferred from the Geological Museum to the new premises in Exhibition Road; chemistry, physics and biology were transferred in 1872, mining in 1890. Certain of the professors of the Royal School of Mines had also been connected with the Geological Survey, but this was now discontinued and the two institutions were completely separated. The laboratories occupied by the Royal School of Mines were handed over to the Survey and were adapted for a palæontological department and for working rooms.

In 1901, when Sir Jethro Teall became Director, a good many changes and a considerable development took place in the Geological Survey and in the Museum. The old lecture theatre of the Royal School of Mines in the basement of the Museum was demolished. The lower portion was converted into storage cellars; the upper portion was added to the ground floor of the Museum. At the same time, to provide more accommodation for the staff of the Geological Survey, two of the galleries of the Museum were converted into offices. These were (1) the detached rooms of the first floor facing Piccadilly which are now the Director's offices, and (2) the top floor on the Jermyn Street side which now provides the drawing office, the petrological store-room and one working room for Survey staff.

At the same time considerable alterations were made in the materials displayed in the Museum: (1) the whole of the collection of English pottery and ceramics was handed over to the Victoria and Albert Museum, where part of it is now housed, the remainder being in the Bethnal Green Museum; (2) collections representing the application of the metals went to the Alexandra Palace; (3) the models of mining and metallurgical operations and machinery were mostly handed over to the Science Museum at South Kensington, where such of them as are still of interest are either displayed or stored for reference; (4) a considerable amount of material which represented good teaching specimens accompanied the professors to South Kensington. By these means more space was found for the collections of British geology specially relevant to the work of the Geological Survey and the economic applications of geology in general. The Survey and Museum were under the control of the Science and Art Department from 1853 to 1900 when that Department was merged in the Board of Education. On November 1st, 1919, the administrative control of the Survey and Museum was transferred from the Board of Education to the Department of Scientific and Industrial Research.

(2) Present position: Museum-staff arrangements.

The Museum of Practical Geology at present contains:—

(a) the headquarters of the Geological Survey of Great Britain, with Director's offices, palæontological, petrographical, chemical, mineralogical and palæobotanical staffs with their collections and registers, also the principal drawing office for the preparation of maps, and accommodation for about 67 staff (Scientific 20, Technical 13, Draughtsmen 9, Clerical 7, Other grades 18). The floor space devoted to these offices amounts to 11,874 sq. feet (independent of corridors and stairs);

(b) the library of the Geological Survey, which not only serves the uses of the Geological Survey and contains a complete series of the Geological Survey maps and memoirs, but is open to the public and is much used by geologists, engineers, soil experts, chemists, manufacturers, boring and mining firms, teachers, students, and others who wish to consult geological maps, records and books. It contains about 50,000 books and 12,000 maps;

(c) The Museum proper.

3 November, 1927.]

Sir JOHN FLETT, K.B.E., D.Sc., LL.D., F.R.S.

[Continued.]

The Museum has always depended for illumination upon roof lights, and is consequently designed with one large hall which is about 60 feet high, 96 feet long, and 54 feet broad. It has two galleries (gangways) about three feet wide, along which British fossils are displayed in wall cases and in flat cases and drawers supported on the balustrade. The main floor contains table cases and wall cases showing British minerals and the principal economic minerals, ores and precious stones of Britain and the British Colonies. British rocks are exhibited in a side room attached to the main floor and lighted by windows off Jermyn Street. The ground floor, owing to defective illumination, is unsuited for the display of small specimens. In the original design half of it was devoted to the lecture hall. It is now used to show geological maps, British geological photographs, scale models of British geology, ornamental stones, building stones, and other material illustrating a certain amount of economic geology. The floor space is approximately as follows:—Ground floor 5,407 sq. feet, main floor 5,639 sq. feet, rock room 1,350 sq. feet, first gallery 1,729 sq. feet, and second gallery 1,975 sq. feet.

Minor rearrangements are constantly taking place, but no extensive modification of the fundamental plan of the Museum and of the arrangement of its main kinds of exhibits has been possible for twenty-five years.

Of the specimens exhibited, practically the whole of the fossils are British, and though there are a few important bequests and purchased sets, the great majority of the specimens have been collected by the Geological Survey in the course of its official work. The rocks also are practically all British. The minerals include a large number of British specimens, with examples also of colonial and foreign ores and of precious stones. The maps, models and photographs are all British and all illustrate the work of the Geological Survey.

The staff of the Museum at present includes the Director, who is also the Director of the Geological Survey; the Curator, who is also Librarian and has charge of the whole building; an Assistant Curator who serves as Mineralogist; an Assistant Librarian who superintends the library.

The services of certain officials of the Geological Survey are utilised for the purposes of the Museum. Thus the Palæontologist, with two Assistants, names, catalogues and arranges for exhibition all the fossils in the Museum. The whole of the rocks are similarly attended to by the Petrographer to the Survey. Chemical work required in connexion with the Museum is done by the Survey chemists; and diagrams, maps, &c., are sometimes prepared by the Survey draughtsmen. On the other hand, the Museum and Library staff also do much work for the Geological Survey. The subordinate staff of the Museum is not separated wholly from the subordinate staff which attends to the Geological Survey offices. The warding staff consists of eight ex-policemen. There are also two Technical Assistants and two General Assistants who attend to the cleaning and arrangement of the exhibits and of the Library; and there is a Museum Foreman, Carpenter, five Labourers and two Charwomen.

(3) *Objects and Policy of the Museum.*

The Museum has always been recognised as intimately connected with the work of the Geological Survey, and its cardinal objects have been (1) to illustrate the results of the Survey's investigations by the demonstration of actual specimens collected in the field, together with the maps and memoirs to which they relate, and (2) to show with especial detail the useful minerals and rocks obtained in Great Britain, with their varieties, as fully as possible, and to provide representative collections for consultation by industrial experts. The proper representation of general economic geology has been restricted by lack of space, but a number of colonial

and foreign specimens are shown; precious stones have been exhibited, as this is an important branch of commerce in London, and these exhibits are required for public reference. In connexion with the British geological exhibits, especially those of an industrial character, the Museum is recognised as the headquarters for information in Britain on these and all kindred subjects, and enquiries are dealt with daily by the Museum staff and by the Geological Survey officers.

The exhibition of British fossils is arranged in strictly historical sequence, so that the fossils of the same age are brought together, and their biological affinities are shown by subordinate groupings. In the same way, the minerals are arranged so as to exhibit their practical relations rather than their chemical or crystallographic affinities. In the Natural History Museum at South Kensington the exhibits include examples of many of the fossils and minerals that are exhibited in Jermyn Street; but in the Natural History Museum the classification and arrangement of the fossils is primarily of a biological character; in the case of the minerals it is chemical and crystallographic. The two Museums in consequence serve different functions and undesirable overlapping is thus avoided.

As these collections were started nearly a hundred years ago, and as the present Museum was practically full shortly after its erection seventy-six years ago, the growth of the collections has necessitated a systematic policy of depletion, and the practice of storing specimens that are but rarely required for reference has been adopted wherever possible. It is estimated that the Survey collects about 5,000 specimens a year, and the majority of these are registered and preserved for reference.

The principal transferences in block have been as follows:—

Pottery specimens to Victoria and Albert Museum.

Mining and metallurgical specimens to Science Museum, Alexandra Palace, and Royal School of Mines.

Various rocks to British Museum (Natural History).

Foreign and colonial fossils to British Museum (Natural History).

A large number of books to Science Library, South Kensington.

A large part of the Irish material to the Irish Geological Survey and National Museum, Dublin.

It should be noted that with few exceptions the collections illustrating the geology of Scotland are stored in Edinburgh, and a selection of them is exhibited in the Royal Scottish Museum, Edinburgh.

The storage accommodation in the Museum is principally found in the underground basement, but this contains also the furnaces, carpenter's shop, laboratories, strong rooms and mess rooms for subordinate staff. This storage accommodation is now fully occupied, and many corridors and part of the working rooms contain cabinets full of specimens, obstructing the staff in their work. A small amount of storage outside the building has been provided by the Office of Works within the last three years, and some material is stored in the Science Museum.

It will be seen that the growth of the collections is continuous though not rapid. All geological work in the field involves the collection of specimens for detailed investigation in the laboratory and in the office. The headquarters staff of specialists is constantly employed in the study of this material. Once determined and satisfactorily classified the specimens must usually be preserved for future reference and for the verification of records. Many are not suitable for exhibition, but most are of continuing scientific value. A certain amount is periodically eliminated. It has often proved important, when the geology of a district is revised, to have access to the specimens collected during the original survey, as many quarries and mines are

3 November, 1927.]

Sir JOHN FLETT, K.B.E., D.Sc., LL.D., F.R.S.

[Continued.]

closed and the materials collected during the excavation of railway cuttings, tunnels, &c., if destroyed cannot be replaced. These collections must be stored in such a manner that they are immediately available for reference as enquiries may be received which require the production of material evidence before a decision is reached.

The value of this collection as a source of information was strikingly shown during the War when the demands for economic minerals from home sources became most urgent. The collections of British economic minerals and rocks and the records contained in the Museum and Library provided information regarding British sources of industrial materials that constantly proved of value. As a result of the work done at that period great additions were made to the collections of British economic minerals and rocks. Further, in view of the experience gained a series of Special Reports on British Mineral Resources was prepared, of which thirty volumes have now been published, several of which are already in their third edition. The analysed and described specimens on which these Reports are based are to be found in the reference collections in the Museum.

Similarly, during the War the collection of geological maps and memoirs of all countries in this Library proved of the highest value to the intelligence departments of the British Army and Navy.

The expansion of the library is equally important. Although depleted on two occasions by the removal of a large number of volumes, it now occupies the whole space originally assigned for the purpose and has spread into other rooms not meant for such uses. It contains one of the finest collections of geological maps in the world, including a great number of original manuscript maps of British geology of which no duplicates exist in other libraries. The special feature of the collection is the memoirs and maps of geological surveys of all countries. They are freely open for consultation by the public. The Library contains also the working geological literature required by the specialists employed in the Survey laboratories and Museum, and the more important standard works of reference on geology and kindred subjects. Worked in close co-operation with the Science Library at South Kensington, the Library finds it unnecessary to acquire the general literature of science, many general scientific journals, the transactions of scientific academies, and other publications not exclusively geological. These are borrowed when required from the Science Library. Books are not lent out except to the Survey staff and occasionally to Government Departments. By far the larger number of the books, memoirs and monographs received every month are exchanges from other geological surveys.

In March, 1923, the attention of H.M. Office of Works was drawn to the apparently unsafe condition of the roof of the Museum, and it was found on inspection that several of the cast iron girders at the north end were cracked. In April of the same year it was decided to close the Museum owing to the unsafe condition of the building, and a large supporting wooden tower was erected from the basement to the roof. About two-thirds of the roof glass and most of the slates on the roof were removed and replaced by wood boarding and rubberoid. As a result of further investigation by H.M. Office of Works it was decided to build a second wooden tower to support the south end of the roof. The whole roof of the main hall is now supported by timber structures. These repairs went on intermittently till July, 1925, when H.M. Office of Works stated that the Museum might be opened to the public provided that not more than six people were allowed to assemble in any bay of the galleries at one time, that the loading of the library gallery was reduced and that its use was restricted to the staff. A temporary electric lighting installation was supplied. The Museum was reopened to the public on 4th August, 1925, but owing to the

curtailment of floor space due to the presence of the supporting towers and the poor lighting caused by the removal of much of the glass from the roof, many of the exhibits had to be dismantled and the cases stored outside the building.

In February, 1926, H.M. Office of Works announced that further repairs were necessary to the west wall of the building, and the Museum was once more closed to the public. The Museum was reopened in April, 1926.

With reference to the questions submitted in the Commission's Questionnaire (see Appendix I) the following are the principal points in reply:—

(1) The Museum has no Charter, it has no formal lease, and is administered according to the regulations of the Geological Survey, of which the latest issue was made in 1924. The Director is the administrator under instructions from the Department of Scientific and Industrial Research, with an Advisory Board, the members of which are in touch with Geological Science and its economic applications.

(2) Current administration follows well recognised and long established practice. Objects of all kinds are freely lent to recognised specialists for purposes of study, but not to students. Exchanges of registered material are permitted with British and foreign Museums on the sanction of the Secretary of the Department of Scientific and Industrial Research. Special exhibits are occasionally arranged for the meetings of the British Association and the Geologists' Association, &c.

No serious losses of scientific material loaned for purposes of examination have ever taken place. The chief difficulty of administration at present is due to the inadequacy of storage for specimens and for books, and the insufficient working room for both Museum and Survey staff.

(3) It will be seen from the above statement that the Museum has transferred from time to time important material and books to other museums and institutions in the United Kingdom, but no system of loans has been instituted. It has received very little from other museums. Two such accessions may be mentioned. When the Geological Society of London decided, in 1911, to discontinue its geological museum the British rocks and fossils, numbering many thousands, were transferred to the Museum of Practical Geology, where they are now housed. Again recently, a small amount of material has been transferred from the Science Museum at South Kensington.

To arrange for loans and exchanges with London and Provincial museums would not be a matter of much difficulty, and would help to advertise the Survey's work and to disseminate geological knowledge; but it would require additional staff specially trained for such work.

(4) Purchases are not made on a large scale, as the amount of material collected by the field staff is more than sufficient to keep the specialists fully employed.

The annual Grant in Aid for Museum and Library purchases amounts to £525. This does not include furniture, binding of books, or mounting of maps. The Museum has not competed with other museums in the purchase of rare or valuable specimens.

The cost of publications, including the production of maps, is defrayed from the section of the Vote relating to the Survey and is adequate at present to meet the needs of the case. The whole of the financial provision both for the Museum and the Survey comes under review by the Advisory Council of the Department of Scientific and Industrial Research annually, who advise on the scientific needs of the organisation as a whole.

The Museum staff is in close touch with the British Museum (Natural History), the Science Museum, the Royal Scottish Museum, and the National Museum of Wales, and overlapping with other Institutions is avoided.

(5) No fees are charged either for admission to the Museum or library. The attendance in the Museum is small, and consists almost entirely of a specialist

3 November, 1927.]

Sir JOHN FLETT, K.B.E., D.Sc., LL.D., F.R.S.

[Continued.]

section of the public, generally well trained in geological subjects. The revenue that could be drawn from admission fees would be negligible. In the present condition of the galleries the attendance of large school parties is not encouraged.

There are no special guides, but members of the staff give demonstrations to scientific clubs, &c., when requested.

Attendances prior to the War average over 50,000 per year (1910, 51,461; 1911, 50,988; 1912, 52,178; 1913, 51,630).

Since the War attendances have been as follows:—

1919, 27,577 (Museum nominally closed from 1st January to 31st March).
 1920, 30,111.
 1921, 26,829.
 1922, 24,054.
 1923 (closed from 13th April to 31st December).
 1924 (closed all the year).
 1925, 5,443 (Museum closed 1st January to 3rd August).
 1926, 15,247 (Museum closed 22nd February to 18th April).

(6) The scientific staff of the Museum is recruited by nomination, selection or restricted competitive examination. Suitable candidates possessing a recognised honours degree or its equivalent are nominated by their professors, and thereafter the appointment is made by Civil Service Commission examination, or interview or both.

The technical staff is recruited by nomination, interview and examination. On appointment the selected candidate is trained in Museum methods and technique by the scientific staff, and promotion to higher posts depends thereafter strictly on merit.

(7) The following is a summary of the existing accommodation and allocation of space:—

Floor	Exhibition	Library	Offices	Storage	Total
	sq. ft.	sq. ft.	sq. ft.	sq. ft.	sq. ft.
Basement ...	—	—	1,646	5,301	6,947
Ground Floor...	5,407	1,492	744	—	7,643
Mezzanine ...	—	1,243	—	—	1,243
Principal Floor	6,279	—	1,838	—	8,117
First Gallery ...	1,729	—	544	—	2,273
Second Gallery	1,975	—	{ 1,737 1,645 3,720 }	—	9,077
	15,390	2,735	11,874	5,301	35,300

(8) Catalogues of the Museum collections exist in manuscript, and handbooks have been published descriptive of the various models and special collections, together with a twopenny general guide; catalogues of the Survey collection of British geological photographs have been printed, and a full atlas of these photographs, with typescript descriptions, is available for consultation in the library. The library has a complete card catalogue with special catalogues of geological maps. Many of the Survey memoirs and reports are illustrated by exhibits specially prepared, and these memoirs serve as handbooks to the corresponding exhibits.

(9) The work of the Geological Survey and Museum is research of the highest kind. All facilities are given to specialists and to students so far as the space available will allow. Government Departments such as the Ministry of Agriculture, the Ministry of Health, the Mines Department, the Ministry of Transport, the War Office, the Office of Works, the Imperial War Graves Commission and the Committee of Civil Research are constantly supplied with information on geological matters, as are the organisations under the Department of Scientific and Industrial Research, such as the National Physical Laboratory, the Fuel Research Board and the Building Research Board.

EXAMINATION OF WITNESS.

269. (*Chairman*): We are obliged for your memorandum. We understand that the Geological Survey and the Museum now come under the supervision for administrative purposes of the Department of Scientific and Industrial Research, and that your work is unhampered by statutory restrictions of any kind, is that so?—So far as I know there are only two Acts of Parliament which refer to our Institution, one of these gives us sanction to enter any closed place and obtain samples necessary for our work; the other is the Mining Industry Act of 1926 which gives us access to mining plans and bores.

270. But your work is unhampered by any statutory restriction?—I think I may say that it is.

271. One of your main objects concerns the practical application of geology in Great Britain to modern industry. Could you give some illustrations of the sort of help you have been able to render in this respect?—Well, Sir, we prepare geological maps on various scales showing the geological structure of all parts of Great Britain and we devote special attention to the careful mapping of coalfields and other districts where useful minerals are obtained and we publish memoirs containing the results of our investigations into the stratigraphical and economic geology of Great Britain.

272. Do you think the help you are able to render industry is sufficiently realised in industrial circles or whether better arrangements could be devised for bringing science into industry?—I think the arrangements under which we work are working smoothly, and I am sure that engineers and mining men and all who are concerned with geology in its applications to industry are as a whole very well informed regarding the nature of our work and frequently consult us on questions.

273. You see no better arrangements than those existing that can be made?—I think the present arrangements are working very smoothly; we have few difficulties.

274. Now turning to the question of accommodation, your present building is dilapidated and removal to a new museum at South Kensington has only been deferred owing to financial stringency?—So I understand.

275. Your new building is estimated to cost approximately a quarter of a million; can you tell us how the new space in the new museum compares with your present building?—I think the exact figures might be obtained from the Office of Works with the plans, but I think I may say that the new building will be twice or perhaps two and a half times as large as the existing building.

276. We gather from Section (3) of your memorandum that the policy of giving away to various appropriate institutions considerable sections of work in parts of your collections has been caused mainly by reason of this lack of accommodation in Jermyn Street?—We have at many periods of our history given away masses of material, mostly in order to confine ourselves to our proper functions and to make the best possible use of our space.

277. Are any further separations or amalgamations contemplated?—If we do not leave the present building our accommodation there is so full I shall have to arrange again for a further process of depletion.

278. What would you do?—I can for example make further arrangements with the Science Library at South Kensington to take over more of our books because we have a working arrangement with them by which we can borrow from them at any time and again I might make arrangements with the National Museum of Wales to take over and keep for us a certain amount of our Welsh material. We have a very large bulk of stuff, a very large number of specimens in Edinburgh; our Scottish collections are mostly in Edinburgh, and we have an exhibition gallery in the Royal Scottish Museum. I might pass

3 November, 1927.]

Sir JOHN FLETT, K.B.E., D.Sc., LL.D., F.R.S.

[Continued.]

along a certain amount of Welsh material to the National Museum of Wales.

279. Are there any further separations or amalgamations in view?—I should be very sorry unless absolutely compelled by restrictions of space to go in for an extensive policy of further depletions, but, of course, if I am compelled to do so—I must either have more storage or get rid of something.

280. What has been the result of the separations already effected, the result I mean in efficiency and economy?—Of the separations?

281. Of the depletions?—The depletions have given us more accommodation and especially as regards the library. We are enabled to get from the Science Library occasionally, the reference books we require which they have got from us, but no great depletions have taken place within my period of service on the Geological Survey, that is to say within the last 25 years, because about the year 1900 or 1902 by re-arrangements in the interior of the Museum we got a certain amount of additional storage which has enabled us to carry on for twenty years without much depletion.

282. Now turning to the question of overlapping, in Section (3) of your memorandum you claim that overlapping with the Departments of Geology and Minerals at the Natural History Museum is avoided; would you illustrate the difference between the two Institutions rather more fully?—The Museum of Practical Geology confines itself to the exhibition of British stratigraphical and economic geology, especially in reference to the work of the Geological Survey and of the maps and memoirs which they have produced and also it takes up the economic applications of geology, that is to say, the application of geology to arts, manufactures and industry. Now the Natural History Museum is more directed to the scientific study of palæontology and of mineralogy and petrology. They do not extensively handle the economic applications of geology and as regards their palæontology their investigations follow rather on biological lines than stratigraphical lines.

283. If you were starting a Museum with a clean slate would you start two museums or one?—I think with a Geological Survey like ours which has had an activity of nearly a hundred years it should have a museum in which to exhibit the results of its work.

284. Separate from the museum founded on the other lines?—I think the two museums should work in very close co-operation, but I feel they have distinct fields which each might usefully occupy.

285. I presume transfer to South Kensington as proposed will bring you into closer touch with the Natural History Museum and the Science Museum?—The draft plans show a passage between the new museum and the Natural History Museum, and they also show a passage between the Geological Museum and the Science Museum so that the new Geological Museum would practically form a link between the other two.

286. And would that lead to a certain elimination or economy of exhibits?—Yes, we could effect a certain amount of condensation and economy if we were in close proximity to these two museums.

287. What would be the extent of that fusion and economy?—I do not think it would amount to very much because the Museum of Practical Geology has been in existence now since 1852.

288. Your Museum?—Our Museum and it has been nearly full since it was opened and we have had very severely to restrict ourselves to our own special field. We have not had space to enlarge upon subjects which would bring us into conflict or overlap with any of the other museums of London. We have a few exhibits which we might hand over to other museums, but the aggregate bulk would not be really large.

289. What about your colonial collections, would it be expedient to have them over at the Imperial Institute?—Our colonial collections are only small

and mostly, in fact, entirely illustrate economic geology. It is impossible to illustrate economic geology by purely British material, for example, the geology of the gold industry or the geology of the diamond or manganese could not be fully illustrated by specimens obtained from within the British coasts and we prefer to use colonial material where it is good and suitable for our purposes to material derived from foreign countries. If we disposed of all the colonial material in our place it would not amount to very much, and it would seriously hamper our display of the economic applications of geological knowledge.

290. Then turning to the question of the library, would not removal to South Kensington enable considerable fusion to be made in your library?—We have already sent to South Kensington many thousands of volumes, and on account of the working arrangement which we have with the Science Library we confine ourselves to the acquisition of a class of books which is narrowly restricted to our own immediate uses. If we were transferred to South Kensington certain departments of our library, such as technology or geodetics or geophysics which are well illustrated by the Science Library, can be reduced in volume in our library, but we have not much of that. Our library is essentially a library of the Geological Surveys and maps of the world, together with the economic geology of Britain, British colonies and the world generally.

291. Is there any scientific co-ordination between you and any other scientific museum?—Well, we have a constant working arrangement with the Science Museum. Our library has handed over large numbers of volumes to them and we borrow from them as we require, but not very much. Also the Director of the Science Museum has lately come to an understanding with us as regards certain of his exhibits which he considers, if we ever have a new museum, could be more properly treated in our new museum. Then as regards the Royal Scottish Museum we have for many years been in very close association with it. We have also handed over to the Dublin Museum practically our whole accumulations of Irish material. We have very few specimens from Ireland inside our walls. With the British Museum our relations have practically amounted only to a working understanding. They recognise their field and we recognise ours. Occasionally we borrow a few specimens from them for study and occasionally we present them with a certain number of our specimens for their study and for their use, but we have not handed over to the British Museum very much material since we gave them our collections of foreign fossils. With the National Museum of Wales we are in constant correspondence, and our specialists visit that Museum and help them with their collections. These, I think, are the principal museums in Britain with which we might be supposed to come in direct contact.

292. Your contact is not in regular conference at regular dates?—We have no regular conferences, except that in the case of all these museums the staffs of the museums are in close touch with all our staffs.

293. Turning to the question of fees, what is your view on the question of fees generally?—Fees have not been charged for admission to our museum for very many years, probably not for sixty years, and as the attendance is not large I do not think that the aggregate amount collected would be—

294. Worth the cost of collection?—It would not amount to very much.

295. What is your average annual attendance?—Our attendance at present is somewhere about 25,000 a year, about eighty people a day is a pretty good attendance.

296. It was considerably larger before the war, was it not?—Before the war it was larger. In some years it was almost up to 50,000.

297. What is the cause of the decline?—I think the fact that our Museum has been so frequently

3 November, 1927.]

Sir JOHN FLETT, K.B.E., D.Sc., LL.D., F.R.S.

[Continued.]

and irregularly closed during the last four or five years has broken our connection to a considerable extent with the public; besides the Museum at the present moment is dark and obstructed.

298. Do you give lectures in your museum?—We do not now, but for many years lectures were given in our Museum to working men by such celebrated lecturers as Professor Huxley and Professor Tyndall and many others. These were specially given to working men and they began somewhere about 1853 and they went on until about 1895 and then during the reconstruction of our Museum about 1900 the lecture hall was thrown into the Museum library and storage, so we cannot give lectures now because we have no lecture hall. We give demonstrations.

299. Were those lectures widely attended?—The number of seats in the lecture hall was 600, and the lectures were very popular, and tickets were as far as possible restricted to working men and students, and from the old reports of the Institution I gather that the whole number of tickets was regularly taken up. In addition to which our lecture hall was lent to various Scientific Institutions for occasional lectures and meetings.

300. You have ceased to give lectures mainly because you have ceased to have a lecture hall available?—I understand so, but lectures ceased before I became a member of the staff.

301. If you are transferred to South Kensington and have a lecture hall, would you contemplate having them again?—I think it would be very easy to arrange. In the plans of the new museum we have a demonstration room where small parties visiting the museum may get a demonstration before they go out into the galleries, but I understand the plans of a new lecture hall for the Natural History Museum and for the other museums are under consideration, and if we had the use of that lecture hall we should be able to give lectures.

302. Now turning to the question of your publications, do your publications cause a heavy deficit?—I think our publications, generally speaking, pay for themselves.

303. Can you give the figures?—Yes, I have all the figures here. I think our publications are slow sellers, but taken over a long period of time they nearly all sell out and some of them are in their second and third editions. As a whole I may say that our publications clear themselves.

304. You would perhaps give us the figures—hand them in afterwards?—I can let you have them afterwards.

305. Are your publications produced by the Stationery Office?—Yes, they are produced in the ordinary way by the Stationery Office.

306. Have you any suggestions for increasing the sales of your publications, either by advertising or otherwise?—We frequently circulate advertisement slips through the post to those people who we know are interested in our class of publication. Occasionally the Stationery Office inserts an advertisement in "Nature" or other scientific or technical journals. I do not know that a general policy of advertising would pay its cost, as our publications are of a very specialised class and as we distribute copies of our publications to Scientific Societies interested in geology immediately they are published, they are fairly well known to those people who are interested in that class of reading.

307. Do you see any way in which the general utility of your museum could be increased?—Well, the general utility of our museum at the present time is very small because it is in a state of darkness and dilapidation. It is lighted always with electric light, but if we had a new museum properly designed we could carry on all the functions which the present museum was designed to fulfil in a very much better manner than we can do at present, and we could serve the needs of education and the needs of industry in a very much better manner.

308. You really think transfer to a new building either at South Kensington or elsewhere is urgent?—I think it is very urgent.

309. Have you seen the plans of the new building?—I have seen the draft plans.

310. Those have your approval?—Subject to final discussion I have gone through those plans and they certainly meet our requirements.

311. (*Dr. Cowley*): There is very little that I need ask. How long do you suppose you could go on with your present building without serious depletion, further serious depletion?—I may have to close our present building at any moment.

312. Owing to the dilapidation?—I understand the roof is now quite safe with the temporary supports which have been put in; they will prevent any serious collapse, but supposing that either plaster were to fall from the roof or the glass in the roof were to break I would consider I was not justified in keeping that museum open to the public having regard to the public safety, or if a collapse was taking place in the galleries, or anything unsafe were to happen I would close it at once.

313. I rather meant, supposing you have to go on there for a year or two, would you require to deplete your collections further to make room?—Well, we are living, so to speak, from hand to mouth; we are carrying on as best we can under present conditions. I can see my way if nothing unexpected happens to keep that museum open for a couple of years or so, but I am prepared if anything happens to close it immediately.

314. The supports to the roof, from your memorandum, appear very much to hamper you?—Yes, the supports from the roof and the removal of glass from the roof obstruct the museum to some extent.

315. Do you find with the exchange of specimens and books of which you were speaking just now that the distance of these other museums delays your work very much?—We have not sent any considerable number of books out of our library for, I suppose, nearly twenty years and I have been doing everything I could by utilising all the space as far as possible to find room for the growth of our book collection, but our library receives large additions every year and I think I just have about two years' room for expansion.

316. Do you find that getting specimens from other museums for your work delays you much; does it take much time from your work?—Our library is, so far as our purposes are concerned, a very perfect library. We have a magnificent collection of geological literature and maps so far as they relate to the class of work we do. We borrow from the Science Library only such things as "General Proceedings" which are not purely geological but contain geological papers, and also textbooks or standard works on kindred branches of science.

317. But you also borrow specimens, I think you said?—We borrow very occasionally specimens from the British Museum, but these do not amount to a couple of dozen a year.

(At this point the question of the value of the Jermyn Street site was discussed.)

324. (*Sir Courtauld Thomson*): The only other question I have to ask is a small one, it is on the question of the electric light. I see in 1926 the electric light was £417 and in 1927 £280. I only wanted to ask does that mean there is less scaffolding now than last year?—The scaffolding has not been touched for about two years, but we had an old series of carbon arc lamps which were so venerable that they were engineering curiosities. These were recently replaced by a series of filament lamps of modern type which are hanging from flex all over the building. It is only a temporary illumination, but the new system is much more economical than the old system.

3 November, 1927.]

Sir JOHN FLETT, K.B.E., D.Sc., LL.D., F.R.S.

[Continued.]

325. It does not turn on the scaffolding?—No. I do not think it does.

326. (Mr. Charteris): I just wanted to get a little clear the difference between the biological and the chronological, is that the distinction in the arrangement of specimens?—If you take any kind of fossils, for example, let us say the corals, in the Natural History Museum you will find all the corals together and all the fishes together from the earliest geological time up to the present day. They have a gallery, for example, which is wholly devoted to fossil fishes; any kind of fish known or found in any kind of rock is there in its proper place with its name on. In our place we take the fishes of the epochs and put them with the shells and the corals of the epoch; and everything else. We show geology from a more or less historical point of view. We take all the things that lived on the earth about the same time and put them together. The British Museum studies them according to their class irrespective of their age.

327. Then you require two sets of the same object to illustrate the two different classes?—Every student of geology is taught geology according to the textbooks on a stratigraphical basis. In every textbook on geology half the book consists of a description of the stages of the world's history and the life that characterised that epoch, so our method of treating geology is fundamental. Besides, from the point of view of mapping, it is the only possible basis on which to go and from the point of view of industry and the identification of the horizons of rocks in which valuable minerals may be deposited. Then the stratigraphical method which puts all things on a certain level and belonging to a certain time in the same place is the only possible one for the economic application.

328. Suppose it was moved to South Kensington, you would have at South Kensington two sets of the same objects?—In some cases the same objects would be shown as illustrations of a particular group of animals or plants and in our case they would be shown as fossils characteristic of a certain age or a certain group of rocks.

329. It would not be possible to combine the same results with the same set of objects?—Quite impossible.

330. That is what I wanted to appreciate. Does the Geological Survey go on all the time?—The Geological Survey at present has field parties executing field work all over Great Britain.

331. And is being continually altered?—It has now been going on since 1832 and it is more active than ever it was. We are now engaged very largely in an up-to-date re-survey of our principal coalfields and that is being published year by year, but we are also surveying other districts in which economic minerals practically do not occur. Our commission is to produce a satisfactory and accurate geological map of Great Britain.

332. In the normal course of events will the day ever come when the Geological Survey is completed?—I shall never see it. Geology is a progressive science and the information we compiled when we were working in certain areas 70 years ago is now quite insufficient to meet immediate requirements. Every Geological Survey has to bring its work up-to-date periodically. Some of our maps are over 80 years old and they are thoroughly in need of revision.

333. And it has continually to keep pace with changes that are taking place?—We have to keep pace with the growth of our science and also with the accumulation of information relative to British geology in the various districts and also with the demands of industry which get more urgent every year.

334. Then as far as the practical value of the museum is concerned, apart from the Geological Survey, do engineers consult you in regard—does a mining engineer consult you in regard to sinking a pit shaft or a water engineer consult you in regard to water bearing strata?—We have enquiries as re-

gards mining engineering and as regards water every day.

335. Then, if a mining engineer wants information, does he require to study the specimens in the museum as well as studying the maps which you have prepared?—He may require to study both the specimens and the maps or he may ask us questions which involve our having to examine the specimens in order to give him a correct answer.

336. And you have a great number of those questions addressed to you?—We have those questions every day.

337. And that is one of the practical purposes which the museum serves?—That is one of the practical purposes the museum and the library serve. We have practically always in the library people asking questions about geology.

338. I see from your statement that two transfers have taken place. The mining records have gone to the Home Office?—Yes, they were sent to the Home Office.

339. And the School of Mines has gone to South Kensington?—The School of Mines has gone to South Kensington.

340. Is it desirable or not that those should be kept together with the Geological Museum?—The Mining Records Branch is exceedingly well looked after now by the Mines Department. It has all the necessary powers to compile mining statistics and the Imperial Bureau of Mineral Resources also fills that task exceedingly well. The Imperial College of Science and the School of Mines have been very much enlarged and have a magnificent building in South Kensington and if we were taken to South Kensington we should once more be in close contact with their students.

341. And that would be an advantage?—That would be a very great advantage.

342. What number of actual students study at the museum?—I could not tell you. The students who come to the museum are very largely students of geology and geography attending the various colleges of London University. There are always two or three of these. When I left the office just now there were half a dozen and they get the information required for their studies, the geological information from the maps and books in our library. We keep no record of the number of students as apart from other visitors, but we have students in our library at all hours of the day. There are practically always a few students there, sometimes two or three or more.

343. Then I see the Geological Society's specimens were transferred to the Geological Museum at some time?—The Geological Society had a museum which was composed of materials that had been presented by various members of the Society and served to illustrate important geological papers which had been printed in the publications of the Society. They suffered from limitation of space for their library and they dispersed their collections about 1910. The foreign specimens were given to the British Museum and the British specimens to ourselves. I do not know how many there were, but about 35,000.

344. Have those been absorbed into the collection or remain in their entirety?—These are registered and deposited in our museum so that we know where they are and can obtain access to them at any time.

345. Were there any duplicates in their collection which are in yours?—An historical specimen cannot be considered as a duplicate. The original material which was figured or described in a scientific paper which was read to the Geological Society is deserving of being kept, even though we have another similar specimen in our own collection. The original specimens are always of sufficient value I should think to be kept. We have these specimens in racks of drawers, and we are registering them so that the public and ourselves may have ready access to them at any moment.

346. Then I see collections representing metals were sent to the Alexandra Palace?—The specimens representing metals were dispersed. About 1900 the

3 November, 1927.]

Sir JOHN FLETT, K.B.E., D.Sc., LL.D., F.R.S.

[Continued.]

last of them were sent away. Some of them I think went to the Science Museum and some were taken to South Kensington as lecture specimens for the use of the Professors in the School of Mines. I cannot say what their ultimate disposition was in every case, but they disappeared from our museum.

347. If the move took place to South Kensington and you had sufficient space, would it be desirable to restore those to the museum?—The subject of metallurgy and of mining is within the province of the Science Museum. We confine ourselves to economic geology and stratigraphy. There is going to be a passage between the Geological Museum and the Mining and Metallurgical Museum. We should not acquire that material; we should leave it to the Science Museum.

348. Do you see any directions in which economies could be effected?—We work our museum I should say on the most economical basis. I think the figures there prove that we work that museum in a more economical manner than any other.

349. Do you think you could work more economically if you had more space?—Not necessarily. I do not see that the amount of space provided would increase the economy. You see our staff has been enlarged; within the last ten years our staff has been enlarged very considerably, and our museum is staffed very largely by men who are essential officers of the survey establishment. A great deal of the contents the museum gets from the Survey for nothing. Our fossils are collected for the Survey and then shown in the exhibition. Our rocks also. We must have experts on our staff to determine these things with complete accuracy, and what the museum does for us is principally to exhibit the work of the Survey, which is done essentially by the Survey officers.

350. How many Survey officers are there?—I could not give you the exact figures, but all told we are rather over a hundred. I can give you the exact figures if you will allow me to refer to some papers. We have about 50 scientific men in addition to having assistants, collectors, draughtsmen, warders, labourers, and so on. The whole staff is rather over a hundred.

351. And the field workers are collecting specimens every summer?—Every geologist who is working in the field collects a certain number of specimens in the course of his work for study at home and in the laboratory, but when the collecting will occupy more than a very short time we send out trained collectors to the field to do that kind of mechanical work; instead of employing scientific men to do it we send out trained collectors who obtain satisfactory specimens, and these are sent in then for determination by the specialist.

352. (Sir Martin Conway): I have only two questions to ask. When the museum is moved to South Kensington there will be three geological libraries; there will be your library; there will be a geological library with the Natural History Museum and one in the Science Museum. Could those three be economically consolidated into one?—A certain amount of consolidation might take place, but these libraries are essentially working tools for the staff, and if you consolidate these libraries you would have to triplicate standard works of reference, because our men working in their office require to have these works to their hand for consultation. The men working in the British Museum would require to have the same. In fact, at present we sometimes have to buy more than one copy of a work because it is required to be at hand in more than one department. Our library aims particularly at having a thoroughly good collection of the geological maps and the work of Geological Surveys all over the world. If we were allowed to we would serve as a general library on this subject for the whole of the Institutions at South Kensington, but the standard reference works on the branches of science which we investigate would have to be in each institution.

353. The other question is quite a different one and has relation to the Imperial Institute. Is there any object in maintaining a separate museum of collections of practical geology of the British Empire in the Imperial Institute; does not that necessarily duplicate your work?—In the Imperial Institute the minerals of the various British Possessions are exhibited and some of the exhibits like Canada and Australia are exceedingly good. We have a few exhibits from these places, but we do not profess to be able to show Imperial geology.

354. So that you have one geological collection biologically arranged in the British Museum; you have one stratigraphically arranged in your own museum, and you have a third collection in the Imperial Institute. Could not that be co-ordinated with the other two? Is there any object in an entirely separate organisation for that necessarily with a library and assistants, and one thing and another?—There is no museum in London which exhibits the geology of the world, and there is no museum which fully illustrates the geology of the British Empire, though the Imperial Institute has very valuable exhibits of Empire geology. We ourselves restrict ourselves fairly closely to Great Britain, and our Colonial exhibits are merely to illustrate economic geology, not to illustrate the geology of the Empire. Such Colonial exhibits as we have are meant more particularly to show the economic geology of various metals and branches of industry.

355. The British Museum collection does illustrate the geology of the world, does it not?—Not so far as I know.

356. Does it set a limit?—The British Museum collection illustrates the paleontology of the world and the mineralogy of the world.

357. (Sir Richard Glazebrook): I have here the report of Sir Hugh Bell's Commission if I might ask Sir John Flett one or two questions in regard to that. You are aware of the Bell Report?—Yes.

358. Have you anything to say in regard to the recommendations or are you generally in agreement with that?—The important point regarding the Bell Report was that on that report the space was allocated to us at South Kensington, and the British Museum consented that that space which previously had been regarded as earmarked for the British Museum should be allocated to us.

359. And you accept that?—That is the principal permanent result of the Bell Report.

359A. There is one sentence here which answers the question put. After referring to the work of the Museum of Practical Geology and the Science Museum, it goes on to say: "If these two were brought together they would provide the basis of a collection that would be complete as regards stratigraphical and economic geology." Is that your view?—It is a very large question which has been much discussed, and on which I am not prepared to give a definite answer. There is no museum in Britain which deals with geology in its broadest aspects, and there are four museums which are interested in that subject, the British Museum of Natural History, the Geological Museum, the Science Museum, and the Imperial Institute collections. Exactly what would be the best line of development I am hardly prepared to say, because I do not think it is practical politics. The whole of those four institutions at the present moment are more or less hampered for want of development. The Imperial Institute, our museum, and the Natural History Museum are asking for more accommodation, and the Science Museum is, I think, half built, and I do not think any of these four institutions would be willing to tackle additional responsibilities in their present state.

360. I think that is all on that point. You did refer a little time ago to the temporary electric lighting installation. Are you satisfied with that?—The electric lighting is only a temporary makeshift. It is all hung by flexes from the roof across the galleries. I have it inspected at frequent intervals,

3 November, 1927.]

Sir JOHN FLETT, K.B.E., D.Sc., LL.D., F.R.S.

[Continued.]

but it is obviously not designed to last more than a very short time.

361. What as to fire risks?—I consider the fire risks are very, very grave. Our museum is full of dry timber which has been there for four years, the temporary roof is made of cardboard and of tarred paper, and I consider the fire risk is very great. If anything was to happen to that roof, the whole place would be in a blaze in ten minutes and the whole of our collection, representing nearly one hundred years' work, would be absolutely gutted.

362. (*Sir George Macdonald*): Your museum or store differs from the other institutions we have to consider, because it is really not, I take it, so much an independent organisation as an adjunct of the Survey?—It is to some extent, you may say, the shop window of the Survey. We display our most instructive and best things in that museum, and it also grew up very closely in connection with the School of Mines, which was the sister institution, and our building was built for the two institutions side by side. Consequently, the museum has been from the first even more a museum of the economic application of geology than a museum of stratigraphy. It is both, but started as a museum of economic geology.

363. When one considers the question of providing accommodation, it is not merely accommodation for the museum, but accommodation for the staff of the Survey?—That is so.

364. Can you give us any idea of the relative proportion of space that you would allocate to each purpose?—Sir R. J. Allison and I considered carefully the possibility of providing a satisfactory library, laboratories and offices for the Geological Survey, and on the draft plans which Sir Lionel Earle has there you will see that space is allocated to the various departments of the Survey in the rear of the museum.

365. Can you give me any idea of what proportion of space?—I have not the figures. I could get them out for you.

366. It would be considerable at all events?—Yes, it is so. It is about one-fourth of the cubic space of the museum.

367. Of course, the cost of your staff divides itself into proportions, which imply a much larger expenditure on the Survey than on the museum?—We took the existing staff which was allocated to the London headquarters. We have offices in six places; we have an office in Edinburgh, one in Newcastle, one in Whitehaven, one in Manchester, and one in York, and we have the headquarters in London.

368. Then there is another respect, I gather, in which your museum differs from other museums in that you do not have a large attendance of the general public there.—Our attendance has always been comparatively small. The majority of the people who come to our museum are people trained in geology, and the great number of them have a question to ask us.

369. Then, on another point, rather a different point, when the Chairman was asking you about the clearances you had effected and the reason for your effecting them, you said it was in order that you might have space in which to conduct your proper work. Does not that rather imply that you were rather going outside of your proper work before?—We are extremely restricted as regards space, and if you will excuse me, I did not quite catch your question.

370. I wanted to get an explanation of the phrase you used in your reply to the Chairman that you cleared out those objects in order that you might have room for devoting yourself to your proper work. That suggested, to my mind, that you were doing something that might be dispensed with.—At one time, Sir George, we received donations and bequests from many geologists of specimens of fossils from British Colonies and from different parts of the world, and people deposited these with us. When we had to sacrifice something that was what we had to sacrifice.

371. Yes, but did these involve any work, or was it merely space they involved?—The investigation of foreign fossils, rocks and minerals is more the province of the British Museum, and we handed them all the foreign fossils, amounting to 50,000 to 70,000, because we have so much material that is flowing into our museum from our geologists working all round Britain that we have not enough time to study that material.

372. You think there is nothing in your museum now that would be more properly housed in the British Museum?—I do not say that, but the total amount of it would be very small.

373. I have heard something about the collection of minerals that some people think might be more properly housed elsewhere.—We have a very valuable collection of minerals known as the Ludlam Collection.

374. That was in my mind.—We are identifying minerals practically every day, and must have specimens available for comparison. You cannot name a mineral out of a book any more than you can a fossil out of a book. You must have a mineral there to compare with the material you have got, and if you stripped us of foreign minerals we could not adequately study the British minerals.

375. I am not quite sure that the British Museum authorities would altogether agree.—I do not think, if they came in and took what they wanted, that they would take very much.

376. Would not they take the Ludlam Collection?—I do not think they are burning for the Ludlam Collection. Their collection is so rich that the few specimens we have are not good enough for them. Their mineral collection is far in advance of ours.

377. You explained very clearly the difference between the functions of the two museums in regard to the display of specimens, that you are primarily concerned with stratigraphical geology. Is there any respect in which you are overlapping with the British Museum in regard to economic geology, do you think?—The British Museum will not touch economic geology. The British Museum is concerned with pure science, and I do not think any question of economic geology is dealt with at the British Museum.

378. May I read this sentence from the memorandum received from the Keeper of the British Museum: "The Museum is also frequently asked to identify minerals, rocks and fossils, information about which is required in connection with questions of economic importance."—The British Museum would restrict itself in that case to mineralogical identification.

379. "Of economic importance"?—They would identify the specimen.

380. It seems to me the answer in your questionnaire suggested that you and they were doing very much the same thing in some respects.—I should be very much astonished to learn that the mineralogists of the British Museum do much mineralogy on an economic basis. However, you can ask Sir Henry Miers, who knows that question most fully, having been in charge of those galleries, but taking such questions as fireclay, oil shale, any of the economic rocks, building stone, I do not think anybody would go to the British Museum to ask a question on that subject, and those are the subjects on which we publish our reports.

381. Is there any duplication or overlapping between you and the Royal School of Mines in regard to enquiries and so on?—We do no teaching.

382. I am thinking of enquiries, not of teaching?—I do not know that the Royal School of Mines answers enquiries.

383. You do not think so?—If they do, they do it as private workers. They have no enquiry department.

384. Then I wanted to ask a question about Scotland. I understand that your Scottish material is all housed in Edinburgh?—It is all in Edinburgh, with the exception of a very small amount which is in Jernyn Street.

3 November, 1927.]

Sir JOHN FLETT, K.B.E., D.Sc., LL.D., F.R.S.

[Continued.]

385. Do you think that is a right principle?—We have had a branch office in Edinburgh, the Scottish headquarters, for nearly 60 years.

386. But do you think, from the scientific point of view, that it is a serious matter, detrimental to the study of geology, that the Scottish objects should be housed in Scotland and the remainder of the British objects housed here?—I have not only to consider the scientific aspect of the question, but also the practical, and we must remember that the people who are concerned in our class of geology in Scotland prefer to have an office in Scotland to which they can go, meet the staff, and obtain the information they require.

387. Yes, it was the museum that was in my mind.—Therefore, that staff in Edinburgh must be provided with a library and must have its collections beside it, because scientific men cannot do scientific work without their material on which they do the work. Therefore, seeing we have had to keep up a thoroughly efficient staff in Scotland, we have kept by far the greater part of the materials on which they work and to which they need to refer in Scotland beside them, and the system, in my opinion, has worked admirably.

388. I was asking the question, because in the case of some other museums there have been serious questions of overlapping and competition between London and Edinburgh for purely Scottish specimens. In your case, with a unified administration, no difficulties of that kind arise at all.—As regards the Geological Survey, all Scottish questions are generally dealt with in Edinburgh, but of course Edinburgh is in a very inferior position as regards general geological collections. When I was a student in geology in Edinburgh, I had to come to London periodically to get an opportunity of studying in the great museums in London because the exhibition of geology in Edinburgh was insufficient for students' purposes, but the exhibits of Scottish geology in the Royal Scottish Museum as far as we can make it is completely satisfactory as an illustration of Scottish stratigraphy and the work of the Geological Survey in Scotland.

389. Do they attempt in the Royal Scottish Museum to have much of a geological collection apart from what you supply them with?—I should think we have perhaps four or five times as much material in our office as we have in the museum.

390. Yes, but I was asking with regard to geology. Perhaps I ought to know myself without asking the question, but do they in general geology in the Royal Scottish Museum aim at having a large collection, or do they content themselves with being, thanks to your location in Edinburgh, the headquarters of what you might call Scottish geology?—The general geological collection in Edinburgh is at the present moment under revision because a new hall, as you know, has been allocated in the new extension, and I could not tell you exactly how the matters stand, but our Scottish exhibit in the Edinburgh Museum is, I should think, about the major part; it is larger than the general exhibit. There is a very good, but not large, collection of general minerals.

391. Enough to be illustrative?—Very good, but palæontology and general geology is, I think, exhibited in the Royal Scottish Museum on a small scale.

392. (Sir Henry Miers): In Section (1) of your memorandum you mention the top floor of the Jermyn Street extension over Lyons' Café, and am I right in supposing that practically all the survey work goes on in that extension?—No. As you will see from the plans which Sir Lionel Earle has with him, we have survey offices in the Piccadilly front, and we have survey offices also in the Jermyn Street front of the Museum itself, in addition to which we have that top floor on the back part of the Popular Café.

393. I understand that this lease expires in 1932, and if you lose these premises would it be possible

to carry on the survey work in the present building?—We cannot carry on the survey work without accommodation, and at present the Lyons' extension and the museum itself are absolutely full both of staff and of collections. When the Lyons' lease falls in I am told it will not be renewed, and Sir Lionel Earle will have to find us some more accommodation. That is in five years, I believe.

394. In Section (2) of your memorandum you mention that no extensive modification of the fundamental plan of the Museum and of its arrangement of exhibits has taken place for 25 years, because it has not been possible in the present premises. Does that allude to a re-arrangement that will take place in the new building if provided at South Kensington?—We have not yet fully considered what would be done with the new building, because it is a good principle first to catch your hare before you cook it, but we have an idea, looking at the draft plans, how we would divide that building of four floors. We should take the first floor and make it a more or less general and, if we can, an attractive show of geological principles. The second floor we would try to use as a hall of British stratigraphy and the work of the Geological Survey, using fossils, minerals, rocks, maps and everything. The third floor we would use for the economic application of geology with special reference to British industries, and if I could I would like to show a fair amount of Imperial industries there also, because many of the minerals in which British capital is deeply involved are really to be got only from our Colonies. Then I thought I would keep the top floor at any rate reserved for study collections and for research work. That, of course, is merely a suggested scheme.

395. The sort of re-arrangement you contemplate in Section (2) which you cannot carry out in the present building, and which you wish to carry out in the new building if provided?—We are merely adapting ourselves to circumstances in the present building: the circumstances get worse and worse, and we are simply making the best we can of the old building. I may say it was about the year 1902 in which we had a re-arrangement by which the lecture room was converted into a museum. About the year 1905 our walls began to give us trouble and it became fairly certain that we would not be very long there. It ultimately culminated in the Bell Report which allocated space for us at South Kensington. Then we were closed during the whole of the war, all doing war work. Then in 1920 or 1921 the roof began to give us trouble, so that for the last 20 years or so we have been living from hand to mouth.

396. In Section (2) you allude to the fact that the survey staff help in the museum work. Is that in itself desirable, or would you prefer to have the museum kept quite distinct from the survey staff?—We find we must for our survey purposes have the experts who deal with fossils, rocks and minerals for our survey work, and when the material has been determined by them a selection of the best of it is passed into the museum, so that arrangement works very economically and very satisfactorily.

397. I wanted to ask a question about the collections. Is it your view, as far as the fossils are concerned, that the collections should be almost entirely British, and as far as economic geology is concerned that they should be perfectly general?—The fossils we have in our museum are practically entirely British.

398. Is not the answer to be found in the question put by Sir Martin Conway when he asked about overlapping with the Imperial Institute, because I gather they should have all the Colonial fossils worth speaking of?—We have no Colonial or foreign fossils in our museums, or at least the number must be infinitesimal. We have a certain number of Colonial ores and economic rocks, but the total number is small, and they are all examples of economic geology.

399. Would not there be three collections overlapping: (1) stratigraphical and economic in the

3 November, 1927.]

Sir JOHN FLETT, K.B.E., D.Sc., LL.D., F.R.S.

[Continued.]

Geological Museum, (2) palæontological in the Natural History Museum, and (3) Colonial in the Imperial Institute?—We have no Colonial and Imperial fossils, and the Imperial Institute shows no fossils.

400. Do you think it is very desirable to have larger exhibits, if you had more space, relating to economic geology, such things as water supply and mining models, and so on, or would they pass into the hands of the Science Museum?—We have been greatly hampered by lack of space in showing the economic application of geology. Immediately after the war we issued a series of investigations into British economic geological resources, we accumulated a large amount of material, and printed 30 volumes on British industries. We had a large amount of material, we had the descriptive memoirs but we had not the room to put the material out. All the identified and described specimens of British economic rocks on which these monographs were framed are in the museum, but we can only show a very small quantity of them.

401. In reply (1) to the Commission's Questionnaire you allude to the Geological Survey Board. Would you mind stating exactly what its functions are?—The Board?

402. Yes, the Geological Survey Board?—We have an advisory board, which has a chairman, who is Sir Francis Ogilvie, who was at one time Secretary of the Board of Education and Director of the Science Museum. We have certain official representatives who are from the Development Commission, the Ministry of Health and the Mines Department, and then we have a number of others who represent geological science who are principally professors in British Universities. This board meets several times a year and considers the general questions of policy.

403. But it is only an advisory board?—I think it is purely an advisory board. It does not interfere with the actual administration, but it gives its opinion upon all questions that arise as regards policy.

404. It would, for example, suggest a programme for the next year's work?—I submit reports to them frequently, including one elaborate report every year; they offer criticisms and suggestions, and they frequently suggest lines of research, and difficult or doubtful matters are referred to them for an opinion. Their support, of course, is most valuable.

405. Then there is a question I wished to ask due to the fact that I have been visiting a great many local museums lately. You mention in reply (3) to the Commission's Questionnaire that the Geological Society's museum was handed over in part to your museum. Is it possible that similar offers will be made from local museums about the country? I ask this, because there are very important geological collections lying hidden and neglected in many local museums. I mention particularly Sir Thomas Wardle's collection of carboniferous fossils in Staffordshire.—Any collections of British fossils that are offered to us we should be very pleased to accommodate, and to register and deposit them and make them accessible to all people who wished to work upon them. The whole of our collections are open to research.

406. You would welcome any such offer as that?—Yes, so long as they are British.

407. Some of them are really languishing and will be destroyed unless they are taken over by some institution. In relation to a question that was asked before about the economic aspect of the British Museum and the Museum of Practical Geology, is not it the case that anyone desiring knowledge that would involve consulting foreign specimens would go to the British Museum, but if it was to be found by consulting British specimens he would be more likely to go to the Geological Museum?—We receive questions of all kinds as regards the greatest possible diversity of subjects, but all those

who are especially interested in British resources and in British geology are likely to come to us, unless perhaps they were required to get a verdict on presumably a new fossil, when the various palæontological departments of the British Museum, being extremely specialised in these matters, would be able to give an opinion of the highest value, or possibly on a new mineral, but if it has an economic bearing I suggest they would come to us.

408. With any questions on such matters as oil they would be likely to go to the Imperial College?—Well, there is no oil in Britain, i.e., the amount of oil that has been found after most elaborate researches is not worth while. We do not profess to be able to give advice about foreign questions regarding oil.

409. I thought those questions would bring out the different spheres of activity.

410. (Sir Lionel Earle): You mentioned, Sir John, that in the past you have had certain depletions. Do you consider those have diminished the value of the usefulness of your museum?—Do you mean the library or the collections?

411. The collections?—I do not think it has increased the value of the collections, because a certain amount of comparative foreign material is often very useful to us.

412. You talked also about possible further transfers to Scotland and Wales. If that were done, would you consider that affected the usefulness of your museum?—If we send any specimens we have to Scotland, we can immediately recall them to London.

413. And from Wales, too?—They are all registered, and if we wished to see them we could get them by post in 24 hours. In the same way, if we deposited any material in Wales, it would all be registered, and we would make it a condition that if we required to refer to them at any particular time they should be sent back to us for examination.

414. If you had new premises or sufficient space, you would not eliminate those specimens to Scotland or Wales, or would you?—I might some of them.

415. As regards lecture halls, you said you had no lecture hall. Would not it be possible for the working man or the student to have guide lecturers to go round explaining and teaching on fossils, apart from a lecture hall, say a knot of 30 or 40 people?—We have never had a guide lecturer because our attendance is small, but many scientific clubs, societies and schools apply to us for a demonstration, and we invariably give them. I have several applications on my table at present, and we give an hour's demonstration in the museum. We could very easily arrange for a large attendance of London County Council school children, but with our galleries in such a state that you cannot allow more than six people on them at one time, we cannot—

416. I am talking about if you were situated without even a lecture hall?—We have not the working space, and a lecture hall which is empty for five days a week in which there is perhaps one lecture a week, it seems it would be a waste of cubic capacity in a place like ours.

417. That I understand, but when you had proper lectures, with Professor Tyndall, you said every seat available was taken up?—I referred to the old annual reports of the Museum Director, and the number of tickets generally available was 600, and repeatedly in those reports there are statements that the whole 600 had been applied for; in fact, I understood it was necessary to make sure that the applicants as far as possible were working men, because those lectures at that time were famous.

418. But your present premises are insufficient. If you had proper premises, guide lecturers might be a popular and educational move?—I think they would be.

3 November, 1927.]

Sir JOHN FLETT, K.B.E., D.Sc., LL.D., F.R.S.

[Continued.]

419. The only other question I have is this; of the 80 or 90 people who attend per day, can you tell me are the greatest number of those scientific or commercial, or are the greatest number in your opinion purely visitors from curiosity?—We have a certain number of visitors who stroll in casually, especially if it is a wet afternoon, but in fine weather I do not think you will find anybody in that museum who has not an errand.

420. Not even flirtatious couples?—Our museum is very badly constructed for that now, and you will find if you go there that the whole of our museum is open. One warder on each floor can see everything that takes place in that museum, and it is no longer adapted for that use.

421. If you go to the newly designed building at South Kensington, would it require more staff for your museum?—The new museum is designed very skilfully, and the warding of that museum can be carried out with a very small staff. It is very open. It is not like some museums, and a small staff would ward it, but especially in the arrangement of the new exhibits at the time that museum is first occupied I should probably require a considerable amount of assistance to get it ready in a reasonable time.

422. I mean more actual staff at work?—I do not think that museum, according to the architect's designs, is a museum which calls for much staff.

423. I am not talking of messengers, porters and so on, but merely of the scientists?—It would not require a great addition to the scientific curatorial staff.

424. (*Sir Thomas Heath*): The only question I was going to ask was really about the fossils which seemed to me to be a great question as to whether there was overlapping, or particularly why the fossils were required at Jermyn Street. I understand it is all a question of the making of the geological maps and the history of the geology of this country. Would it not be possible to have those specimens, supposing they were given to South Kensington, in close proximity to your own things, but nevertheless combined with the Natural History Museum fossils?—In that case we should require to send regularly to the British Museum in order to borrow our own reference specimens. When a geologist is asked as regards the age of a rock, he constantly requires to consider what fossils it contains, and if our fossils were in the custody of another body we should have to go there and get their permission to transfer them, and if they are registered material it would require a considerable amount of time. The working geologist can no more work without his registered and studied fossils and specimens than an engineer can work without his patterns and drawings, or the commercial man can work without his samples. These are the things that we require to have on our table before we can answer a question. We cannot identify a fossil from a picture in a book. You might require to compare the specimen with specimens we have previously got from the same locality, and these specimens must be beside us just as books of reference must be beside the working literary man.

425. Must you have them there always for the purpose of keeping your maps up to date?—Every geological question of a stratigraphical nature requires that you should have palæontological evidence. These questions are part of our daily work, and the accurate determination of fossils is daily going on. We have three men working in the museum at the actual determination of fossils. It is going on every day, and when new fossils come in and require to be determined we must have not only the literature, the books, but the specimens of similar material which have been accumulated during previous years.

426. (*Chairman*): I understand it to be your view that your present bad accommodation seriously impedes your useful economic work?—Well, we are doing our best under the circumstances. We have

a badly lighted laboratory, we have men working in dark rooms, but you see I have scattered a large part of our staff out of London, which I could not possibly accommodate in London. That principle of opening branch offices was developed five or six years ago. We had not the accommodation in London for more than a limited portion of our staff.

427. That was adopted compulsorily?—Partly, but I also thought it was not a bad policy to have in the principal coalfields and mining districts representatives who would be in personal touch with the principal engineers and leaders of industry.

428. Now, you said there are four geological museums in London, and yet there is no complete geological museum?—There is no museum in London which illustrates the general geology of the world.

429. Is that a satisfactory arrangement?—It would be a great thing for the study of geology in London if such exhibits could be put up.

430. That would be the fusion of the existing museums?—I really could not say what would be the best method of developing such a museum.

431. But you regard the present arrangement as deficient and unsatisfactory?—The present arrangement is not completely satisfactory.

432. And is not such as you would adopt if you had a clean slate?—Well, of course, you cannot have everything. Museums have undergone a gradual development, and a perfect museum has not yet been evolved. Our London museums are a magnificent series of museums, but I suppose there is room for improvement. I should not like to be asked to elaborate a programme for the development of those museums.

433. (*Sir Richard Glazebrook*): Could Sir John indicate anywhere a museum of the kind he has in mind when he speaks of the perfect museum? For instance, the Cambridge Museum, does that approach it?—It is a comparatively small museum. I do not know of any country that has a museum which illustrates the whole world. Some of the University museums attempt to do so as an illustration of general principles of geology, but they are all comparatively small museums.

434. What about the museum at New York?—The Natural History Museum in New York is probably the most ambitious of that kind in the world, and has the widest outlook.

435. And if the Commission wished to examine into the details of such a museum, would that be the one we ought to inquire about?—The Natural History Museum in New York has many excellent features, but I am not sure that all those features would be adaptable to British conditions.

436. Sir Thomas Heath in his question referred to the keeping of your maps in order as being your primary object. It is an important object, but is it the only object for which you work?—We regard the making of a good map as one of our cardinal functions. With each map we publish a descriptive memoir, but we are essentially a survey body. Out of the map many things arise—palæontology, petrology, mineralogy and many things, but I should say that the map might be regarded as the foundation of all our work.

437. Economic geology requires a knowledge of the fossils, or does economic geology require access to knowledge of fossils, or are fossils used only for keeping a map in order?—Let us take, for example, the development of a coalfield. In many cases the first thing that the engineers do is to insert a series of bores. We have an Act of Parliament since 1926 by which we have the privilege of examining all those cores. We break them up, and if there are any fossils in them we carefully have them studied. Often the correct identification of the position of the strata in which that bore is made depends on minute characteristic fossils, which can only be determined by an expert palæontologist, and

3 November, 1927.]

Sir JOHN FLETT, K.B.E., D.Sc., LL.D., F.R.S.

[Continued.]

the development of the field may depend on the character of a minute fossil which has been got out of a bit of rock.

438. For that purpose it is necessary to have your own collection of fossils?—We have in our museum many thousands of specimens taken from such exploratory bores, and if a doubtful question arises we can go to our collection and take out specimen after specimen of the fossil in question and make as nearly certain as possible whether this fossil which is in this bit of rock is the right thing.

439. Could you do that equally well if you had not that collection?—We could not possibly do it without the materials there.

(The Witness withdrew.)

FOURTH DAY.

Friday, 4th November, 1927.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARACTERIS, K.C.

Sir MARTIN CONWAY, M.P., Litt.D.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Mr. JOHN BERESFORD (Secretary).

Mr. J. R. CHAMBERS (Assistant Secretary).

Mr. C. TATE REGAN, F.R.S., Director of the Natural History Departments, British Museum, called and examined.

The following Memorandum was submitted by Mr. Tate Regan on behalf of the Trustees in reply to the Commission's Questionnaire (see Appendix I):—

1. The Natural History Museum comprises the Natural History Departments of the British Museum and is governed by the same Trustees as the Bloomsbury division of the Museum. It is therefore unnecessary to repeat here the details which will be included in the information supplied with regard to the parent institution. Only those points are considered which are peculiar to South Kensington or in which the two institutions differ.

Since under the original Act of Incorporation (26 George II, xxii; 1753) constituting the Museum it was enacted that specimens once received "into the said general Repository shall remain and be preserved therein for public Use to all Posterity," a special Act (41 & 42 Victoria, LV; 1878; "An Act to enable the Trustees of the British Museum to remove portions of their Collections") was required to enable the Trustees to remove the Natural History collections to the new building at South Kensington.

The Director and Principal Librarian is appointed under Clause 16 of the above Act by the Crown and "shall have and hold the said office during such Time as he shall behave well therein," the appointment being therefore for life. The Director at South Kensington is, like the remaining Officers and Servants, appointed by the Principal Trustees, and holds his office under the ordinary Civil Service regulations.

The distinction between the two offices is clearly brought out in the Statutes and Rules for the British Museum (latest edition issued in 1922).

"Chap. II. Rule 2. The Director (of the British Museum), being, by the Act of Incorporation, the person to "whom the care and custody of the British Museum are chiefly entrusted:—

"(1) Shall be responsible for the safety of the Museums, and of the property and Collections therein. . . ." Under Rule 4 he is made the Accounting Officer. On the other hand, under Rule 5: "Subject to the General authority of the Director and Principal Librarian, as prescribed by

the Act of Parliament the Director of the Natural History Departments shall discharge the duties defined . . . so far as they relate to those Departments. . . ."

2. The subordination of the Museum at South Kensington to the one at Bloomsbury, as indicated in (1) above, introduces complication in the administration of the former, inasmuch as all the correspondence with the Treasury is transmitted through Bloomsbury.

Some difficulty is introduced into the administration of the Natural History Museum from the fact that whereas there are five Departments there are only two Deputy-Keepers and thus in three of the Departments there is no member of the staff who has been specifically appointed to assist the Keeper in the administration of the respective Department and to act for him in his absence. Since the Deputy Keeperships carry a higher status and a higher salary the Principal Trustees have found it impossible to ignore the claims of experience and ability, and it therefore happens that at the present moment neither of the two largest Departments—Zoology and Entomology—has a Deputy Keeper. Consequently, the absence of the Keeper causes at least some, and possibly at times great, inconvenience, for the senior Assistant Keeper on duty may have no aptitude for administration and probably will not have been kept in constant touch with the work of the Department. The Department of Zoology, owing to its size, the varied character of its work, and its wide distribution in the Museum building, requires two Deputy Keepers, the one for Vertebrates and the other for Invertebrates. It may be mentioned that at Bloomsbury there are ten Departments and ten Deputy Keepers.

In the beginning the Trustees were strictly debarred from allowing any part of the Collections to leave the Museum premises. Thus it is laid down in Clause 9 of the Act of Incorporation that the "Repository" was to be erected or provided within the Cities of London or Westminster or the Suburbs thereof, and the collections, libraries, and additions made to them "shall remain and be preserved therein for public Use to all Posterity," and the identical wording is included in Clause 1 of the

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

Act (41 & 42 Victoria, LV; 1878) that authorised the transference of the Natural History Collections to South Kensington.

This stringency has, however, been relaxed by 7 George III, xviii, which gave the Trustees the power at any Meeting where at least five were present to "order any Duplicates of printed Books, Medals, Coins, or other Curiosities, to be exchanged for Manuscripts, Books, Medals, Coins, or other Curiosities; or to direct any such Duplicates of printed Books, Medals, Coins, or other Curiosities, to be sold or disposed of, and the Money to arise by such Sale to be laid out in the Purchase of Manuscripts, Books, Medals, Coins, and other Curiosities, that may be wanting in, or proper for, the said Museum. . . ."

The Act 47 George III, xxxvi, enabled the Trustees, "or any Seven or more of them (the Archbishop of Canterbury, the Lord Chancellor of Great Britain, or Lord Keeper, and the Speaker of the House of Commons for the Time being, respectively, or any Two of them, being of the Number), present at any Meeting specially assembled for that Purpose, to order that any Articles in the said Museum which they then adjudge to be unfit to be preserved therein, shall be exchanged for Manuscripts, Books, Medals, Coins, Statues, or other Things more suited to the existing Collections and the Nature of the Institution, or to direct the same to be sold or disposed of, and the Money to arise by such Sale to be laid out in the Purchase of Manuscripts, Books, Medals, Coins, Statues, or other Things which may be wanting in or proper for the said Museum; . . ."

Lastly, Clause 3 of the Act 41 & 42 Victoria, LV, reads: "The Trustees of the British Museum may also give away any duplicate works, objects, or specimens not required for the purposes of the Museum: Provided always, that the power hereby conferred shall not extend to any duplicate works in the Royal Library of King George the Fourth, or in the Cracherode, Grenville, or Banksian Libraries, or to any objects presented to the Museum for use and preservation therein."

The Trustees have therefore the power in the case of: (a) Duplicate specimens, to exchange, sell dispose of, or give them, with the exception of manuscripts, which are definitely excluded, and of duplicates in certain libraries and gifts to the Museum, which may not be given away though they may be exchanged, sold, or disposed of; (b) worthless specimens, to exchange, sell, or dispose of them. In any case similar specimens (but including manuscripts) must be acquired, and the proceeds cannot be used for other services of the Museum. The Trustees have constantly made use of the powers bestowed on them with regard to duplicates, and have made numerous gifts of natural history specimens to local museums and teaching institutions.

The Trustees have no power to loan specimens incorporated in the Collections. It was for that reason that the Art Act (29 Victoria XVI) had to be passed to enable them and other bodies similarly restricted to participate in the Paris Exhibition of 1867 and Exhibitions of National Portraits at that date. They do, indeed, send specimens, under certain conditions and for a strictly limited period, to outside experts to be named and worked out in instances where the work can be better done than at the Museum, either because the expert in question is exceptionally well qualified to investigate the particular specimens or has at his service an exceptional collection with which those specimens may be directly compared; but such specimens, while not yet worked out, are not regarded as forming an integral part of the Museum collections.

The Trustees are in no way restricted in their discretion in deciding what specimens shall be exhibited in the public galleries and what specimens shall be included in the study series. Donors have occasionally endeavoured to make stipulations as to the exhibition or distribution of the specimens offered, but the

Trustees have, at least for many years, been reluctant to agree to conditions which may cause the utmost inconvenience in the event of a rearrangement of the Collections. When the position has been explained to them, prospective donors have rarely, if ever, insisted on the conditions which they had formulated. On the other hand, the Trustees have always readily met the reasonable wishes of donors.

3. As has been explained under (2) above the Trustees are precluded from making loans of specimens in the Museum Collections; but they already have unfettered power to exchange with other institutions duplicate specimens and any that are worthless to the Museum, and this power is constantly being exercised. It is by the medium of exchange that many gaps in the Museum Collections are filled.

There is little doubt that the Trustees would be prepared to form Loan Collections of Natural History specimens for circulation to local museums in this country, provided that (1) the necessary legislation was passed to enable them to do so, and (2) the necessary additions were made to the staff for dealing with the large amount of clerical and other work that would be entailed.

4. The need for closer relations between the various museums was considered by the Sub-Committee, under the chairmanship of Lord Haldane, which was appointed by the Reconstruction Committee in July, 1917, to investigate the machinery of government, and was confirmed in its appointment when the Ministry of Reconstruction began its brief existence, and the following recommendation was made in its report published in 1918 (Cd. 9230): "As regards the other national museums [i.e., other than the Museum of Practical Geology, the suggested transference of which to the Department of Scientific and Industrial Research was approved] . . . we think that the responsible authorities might consider with advantage the possibility of entering into regular arrangements, by means of a body representative of each of the museums, and established for the purpose, whereby the spheres of the respective museums should be arranged with the view to the avoidance of competition for objects, and to the development of each museum to the full as a centre of education and research. From the latter point of view it would no doubt be desirable to secure that the Board of Education, and the general organisation for research and information . . . should be associated with any movement in this direction." In the following year, 1919, the Adult Education Committee, appointed by the Ministry of Reconstruction, in its report on libraries and museums (Cd. 9237) recommended that "the powers and duties of the Local Government Board (now merged in the Ministry of Health) regarding the (local) public libraries and museums should be transferred forthwith to the Board of Education." No action was taken on either recommendation, and as regards the second strong dissent was promptly expressed by the local authorities concerned.

At the present time co-operation between the British Museum (Bloomsbury) and the Natural History Museum is assured by the fact that they are governed by the same Trustees and are under the same Accounting Officer (the Director and Principal Librarian). No machinery exists for formal co-operation with other museums, but there is constant unofficial communication and co-ordination. The officers of the various institutions dealing with the same or allied subjects (especially the senior ones) are necessarily acquainted with one another, being members of the same learned societies and working together in their administration.

As has already been indicated in the memorandum submitted with regard to the British Museum (Bloomsbury), the Trustees are definitely unfavourable to the idea of a joint Board for the control

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

of all Museums and Galleries, which would diminish the responsibility and authority of the several Governing Bodies. On the other hand, they fully approve of organised intercommunication between the Directors and heads of Departments of the several institutions. Conferences between delegates from the Governing Bodies might also serve a useful purpose from time to time, but usually for a specific purpose, and limited to the institutions actually concerned, it is seldom that there would be business to do for which representatives of the Governing Bodies of all the national institutions could profitably be brought together.

There is little or no competition between the Natural History Museum and other museums in this country in the purchase of specimens

A more important point than the possible overlapping in the acquisition of objects is the more serious overlapping that may occur in function between the Natural History Museum and other institutions. As is indicated in the report of the Haldane Committee a museum has a dual function: to act as a centre of education and as a centre of research. It is in the second of these that the Natural History Museum is becoming increasingly valuable to the nation, and in this work it must and does impinge on other institutions, but it should do so in such a way that there is useful co-operation and not waste of effort through overlapping. This point is more fully considered under (9) below in connexion with research.

As centres of education the Royal Scottish Museum at Edinburgh and the National Museum of Wales at Cardiff cover the same ground, if, in consequence of the difference in size, not so completely, as the Natural History Museum, and no one would dispute the desirability of such overlap any more than in the case of the curriculum at different Universities; but there is no evidence of competition between the three museums for the same objects. Experience at South Kensington suggests that the raising of prices is generally due to competition by museums in the United States of America.

The Museum of Practical Geology contains the specimens collected in the course of the Geological Survey of Great Britain and a certain number of foreign specimens required for comparison; its outlook is, as its name expresses, mainly practical and economic. The Ludlam Collection of Minerals should perhaps properly be in the Natural History Museum; its diversion to Jermyn Street is said to have been caused by a feeling of annoyance towards the Natural History Museum on the part of the testator. The work of this Museum does not appear to duplicate any done at the Natural History Museum, either in the Mineralogical or Geological Departments. The Geological Department at South Kensington is concerned less with stratigraphical geology than with the study of fossils as extinct animals and plants, their relationships to each other and to living forms, and their arrangement according to a natural classification.

Sir Joseph Banks was the great promoter of the Kew Gardens during the whole of his working life, but feeling the importance of an intimate connexion between botany and the other branches of natural history he decided to bequeath his extensive herbarium, together with his library, to the British Museum. Circumstances were altered by the appointment in 1841 of Sir William Hooker as Director of Kew Gardens. He brought with him an extensive private herbarium and this, at his death in 1865, when his son, Dr. J. D. Hooker succeeded him, was purchased by the State and, together with the Bentham herbarium presented in 1854, formed the nucleus of the Kew Herbarium. Before the removal of the Natural History Departments to South Kensington the development of the Department of Botany was hindered by the want of space at Bloomsbury, and it was outpaced by the herbarium

at Kew, which was fed by the proceeds of Government expeditions. After the removal to South Kensington the Department of Botany was in a position to expand more rapidly, and in 1900 it contained about 1,700,000 specimens as compared with 2,000,000 at Kew; the growth of the Department at South Kensington has since quickened considerably, and the total number of specimens contained in it now exceeds 4,500,000. Many inquiries into the relative position of the British Museum and Kew Gardens have been made, particularly when the congestion at Bloomsbury began to be felt, as the most obvious solution was to establish the natural history collections elsewhere, either together or singly. The last inquiry was made by a Treasury Committee in 1900, which in a majority report dated 11th March, 1901, recommended the transference of the whole of the botanic collections in the British Museum to Kew, with the exception of the exhibited series. The Trustees did not accept the recommendations and the Treasury decided to take no action.

At the present day the Trustees are in substantial agreement with the minority note, signed by Lord Avebury in 1901. They have at all times been adverse to the dismemberment of the Natural History Departments and regard the magnificent library at South Kensington as the cement which binds them together. For many years there has been no competition for acquisition of specimens between Kew and South Kensington, and no duplication of work, as Kew has concentrated on the products of India, South Africa and the British Possessions in the Tropics, whereas the Natural History Museum has paid special attention to plants from Europe, Australia, and the West Indies. The Director of Kew and the Keeper of Botany co-operate to prevent competition and overlapping of work.

The Trustees consider that there would be no economy in moving the botanical collections to Kew. Great expense would be incurred in making a building to house them, and there would be no reduction of staff, as the work done by both institutions would have to be continued. The advantage to students of retaining as complete a collection as possible of recent plants in the same museum as the fossil plants is great.

5. No fees have at any time been charged for admission to any part of the British Museum since it was first opened to the public in 1758, and without further legislation the Trustees have no power to make any such charge. The whole question was fully considered five years ago, in 1922, in consequence of the Government adopting the recommendation of the Geddes Committee on National Expenditure that a charge should be made for admission, and deciding to promote the necessary legislation to enable the Trustees to impose it. The proposal, however, met with such universal and strong opposition that the Government finally withdrew the Clause 9 in the Fees (Increase) Bill which was intended to give the Trustees the power to charge for admission to the Museum.

It is extremely difficult to forecast the effect of admission fees on the attendance, and therefore the yield from such fees. The Geddes Committee in its Third Report (Cd. 1589, 1922, p. 89) made the recommendation that: "such a rule (the imposition of a small entrance fee) should be made general for all National Museums and Art Galleries without distinction, in view of the growing expenses of these institutions. The retention of three free days a week, including Saturdays and Sundays, and the granting of 'free passes' to *bona fide* students would, in our opinion, preserve all the necessary educational facilities." The Committee estimated that £3,500 would be realised in the year 1922-23 by fees as regards the Natural History Museum. Although it is nowhere actually stated, the Committee appears to have had in mind an entrance fee

4 November, 1927.]

MR. C. TATE REGAN, F.R.S.

[Continued.]

of sixpence, and according to the estimate it must have presumed that as many as 140,000 visitors would be prepared to pay this fee in preference to waiting for a free day, but no indication is given as to the basis of the estimate. There can be little doubt that it is largely in excess of probability.

During the year 1926 the total number of visitors to the Museum on each day of the week is as under:—

		No. of days.	Average.
Sunday ...	78,818	52	1,516
Monday ...	80,071	52	1,540
			(1,292 excluding Bank Holidays.)
Tuesday ...	67,100	52	1,290
Wednesday ...	68,619	52	1,320
Thursday ...	66,798	52	1,285
Friday ...	66,281	52	1,271
Saturday ...	83,626	51	1,640
	511,313	363	

The Museum was closed on Good Friday and on Christmas Day, which fell on Saturday.

The total number of visitors on the four Bank Holidays (Boxing Day fell on Monday) was 18,059, and altogether 14,468 attended the Guide-Lecturer's tours. The number of visits made for special enquiry and study during the year was 23,564. Incidentally it may be noted how uniform is the attendance on week-days other than Saturday if the abnormal effect of the Bank Holidays be ignored. There is a slight excess on Wednesday which may be due to the effect of the mid-week half-holiday.

On the assumption that the third free day would be Wednesday the total attendance on the proposed paying days—Monday, Tuesday, Thursday, Friday—is 262,191, excluding the Bank Holidays which presumably would still be free. But this figure includes students and research workers, and it must be recognised that many students do not at present register as such because they find the exhibited series and the labels accompanying them fully meet their requirements, and the number would be largely increased were an admission fee charged. Further a large proportion, which during the holiday seasons may be as high as three-fourths, of the visitors are of school age, and most of them unless admitted free would remain away. The deduction of the students at present registered would bring the attendance down to less than 250,000. Experience at the National Gallery suggests that the effect of the imposition of a fee of sixpence would be to reduce the attendance to one-tenth or not more than 25,000, and the total receipts would be under £625.

If the fee were uniformly one penny the effect on the number, though not so great, would still be appreciable because it would almost certainly keep out most of the elementary school children to whose parents one penny is not a trivial amount, and it is likely to have a deterrent effect on other casual visitors, so that £1,500 is an outside estimate of the amount that might be anticipated.

A third alternative would be a charge of one penny on other than the sixpenny days. To the amount given above—£625—should in that event be added £750, making a total of £1,375.

There are, however, certain contravailing expenses to be set against these receipts. Turnstiles must be installed, the initial cost of which would be £250. Attendants would be required to work them. Two would be required on duty at a time, so that, to provide for meal-time relief, sickness, and holidays, a staff of three would be necessary as none of the present staff could be spared for the purpose. The basic weekly wage would be at least on the scale 29s.-1s.-34s. together with bonus at the rates current, and in addition uniforms would be required at about £5 per year; total cost on present bonus £399-£435.

The reduction in the attendance would necessarily affect the sales at the Bookstall and the receipts at the lavatories, and may be estimated to amount at least to £450. In the first year the estimated total cost would amount to £1,100 in round figures.

As has been pointed out above, it is extremely difficult to estimate the effect of admission fees on attendance and the probable yield from such fees, and the figures given in the following Table as to the effect of three alternative proposals can only be regarded as approximate.

TABLE I.
Estimated Effect of Admission Fees.

Admission.	Visitors.	Gross Receipts.	Net Receipts First Year.
		£	£
1. Free ...	500,000	—	—
2. Sunday, Wednesday, Saturday and Bank Holidays, Free. Monday, Tuesday, Thursday and Friday, 6d.	300,000	625	-475 (Loss)
3. One Penny ...	360,000	1,500	400
4. Sunday, Wednesday, Saturday and Bank Holidays, 1d. Monday, Tuesday, Thursday and Friday, 6d.	205,000	1,375	275

6. The scientific and technical staff of the Natural History Museum may be divided into two distinct groups—(a) Higher Grades, and (b) Lower Grades. Promotion from the latter to the former is possible, but only in exceptional circumstances. It may be pointed out that while the work of the Museum has grown enormously—largely because of its increasing economic value—the size of the staff has not been correspondingly expanded. In order that the work should somehow be carried on a large number of workers are employed in a temporary capacity, the word temporary being used in the technical sense to signify that there is no security of tenure and the posts carry neither pension nor gratuity; many of these so-called temporary workers have been employed at the Museum for many years.

(a) The Higher Grades consist of 1 Director, 5 Keepers, 1 Assistant Secretary, 2 Deputy Keepers, and 40 Assistant Keepers and Assistants. On the occurrence of a vacancy the appointments board at every university in Great Britain and Northern Ireland is notified. Applicants write to one of the three Principal Trustees and ask to be placed on his list of candidates. Eventually the Principal Trustees meet and select from the candidates on the lists those to be examined. The list of candidates thus nominated is sent to the Civil Service Commissioners, who in due course, after an examination of the nominated candidates, report to the Trustees the successful candidate for each vacancy. Formerly there was a pass examination in a number of subjects and a competitive examination in special subjects depending upon the Department in which there was a vacancy; now there is an elementary pass examination, and the candidates are interviewed by a Board, which includes the Director and the Keeper of the Department concerned. The appointment is thereupon made by the Principal Trustees under the terms of the Act of Incorporation. The procedure has the merit of eliminating wholly unsuitable candidates at an early stage and saving them from a useless expenditure of time and money, but it in no way hinders candidates of suitable qualifications from proceeding to the examination. The educational attainments expected of candidates are at least Second Class Honours at a recognised University, or the equivalent.

An Assistant on taking up his appointment is as a rule placed in charge of some particular part of the

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

collections and is entrusted with the responsibility for their proper conservation and arrangement. He is usually the only member of the staff working at the section of natural history given to his charge, and consequently within a very few years he becomes recognised as the Museum expert of this subject. He is supervised by the Keeper of the Department as regards his attendance at the Museum and the general discharge of his duties, but as regards his scientific work he becomes increasingly responsible and independent. The only training therefore which he can receive for the higher posts in the Museum is provided by himself. When a keepership falls vacant the practice has been to promote the senior member of the scientific staff of the Department in question unless he is unsuitable for a controlling post or for any other reason. Reference has been made in reply (2) to the Commission's Questionnaire to the difficulties arising from the small number of deputy keeperships—only two—at the Natural History Museum. Until the past few years these posts, or the Assistant Keeperships which corresponded to them on the old establishment, were confined to the Departments of Zoology and Geology, and the claims of the members of the staffs of the other Departments for promotion on account of their scientific attainments did not receive consideration; but in the case of recent appointments it appears to have been felt that, as the posts were so few, the claims of scientific attainments could not be ignored, and at the present time the two largest Departments are without a deputy keeper. The following Table gives the number of posts above and below a basic salary of £800 in the higher grades at the Natural History Museum, British Museum, Victoria and Albert Museum, and Science Museum, together with the ratio of the posts above to the total number, which measures the prospects of promotion at the several institutions.

TABLE II.

Higher Grades at the Principal Museums.

	Total.	Above £800.	Below £800.	Ratio.
Natural History Museum...	49	8	41	6.12
British Museum	73	20	53	3.65
Do. excluding Office and Library.	45	14	31	3.21
Victoria and Albert Museum	34	11	23	3.09
Science Museum	18	6	12	3.00

In the statistics of the Science Museum the posts have been classified according to title and not to salary, as there has been a discrepancy in scale between this Museum and the others which has recently been modified by the Civil Service Arbitration Court.

The figures have been given for the Departments outside the Library at Bloomsbury—Department of Printed Books, Maps, Charts, and Plans, as it is officially styled—because in the character of their work they correspond more closely to the Natural History Departments. If the posts of Director and Secretary were included as within the prospects of promotion the ratio would be improved to 2.94; the most satisfactory figure perhaps is the mean 3.07.

A study of the Table shows that, whereas in the Archaeological Departments of the British Museum and in the other Museums mentioned there is one higher post for two lower ones very nearly, at the Natural History Museum there are five below £800 corresponding to each higher post. The character of the prospects naturally affects the recruitment, and it is proving difficult to secure for some of the vacancies candidates of the calibre required.

It may be remarked that women are eligible for appointment to the Higher Grades at a lower salary, and three have recently been appointed.

(b) The Lower Grades consist of 1 Staff Officer, 6 Higher Grade Clerks, 39 Clerks, 20 Attendants,

4 Preparators; and also 1 Hall Superintendent, 3 Hall Attendants (or Clerks), 1 Photographer. Under the present organisation there are three distinct categories: Clerks, with the possibility of promotion to Higher Grade Clerkships and the post of Staff Officer; Attendants; and Preparators. The Clerks are recruited at the Civil Service Clerical Examination at the age of 16-17 years. The Attendants and the Preparators are appointed by the Trustees subject to passing a qualifying examination by the Civil Service Commissioners; the limits of age for Attendants are 18-30 years old. Promotion from the Attendants to the Clerks is allowed, but in very exceptional circumstances, and Treasury sanction has been secured only in one special case.

At the Natural History Museum the work required of these ancillary grades does not admit of division into the three distinct and separate categories of the present scheme, and its revision has been under discussion with the Treasury. Experience of museum work for many years has shown that the best results are obtained by having one category only. The Attendants should be recruited from boys fresh from school and assigned to any class of work which requires to be done, whether it be cataloguing, labelling, registering, etc., or preparing, mounting, assisting in the laboratory, etc., and for which they evince aptitude, provided that during the probationary period they have proved themselves up to the standard expected. An avenue of promotion should be provided to the higher classes of the ancillary grades.

Owing to the differing character of the lower grades at the several museums it is not feasible to compare them as was done above for the higher grades. In the following Table the figures are given as regards Attendants and Clerks for the British Museum and the Natural History Museum, from which it will be seen that the ratio of higher posts is about the same at the two Museums, especially if it be remembered that at Bloomsbury there are two posts with no equivalent at South Kensington, namely:—Accountant (£550-£700) and Assistant Secretary (£500-£600).

TABLE III.

Lower Grades in British Museum and Natural History Museum.

	Total.	Above £250.	Below £250.	Ratio.
Natural History Museum...	66	7	59	9.4
British Museum	163	15	148	10.8

The size of the collections in the Natural History Museum and the scope of the work have grown rapidly, and the economic value of the services rendered by the Museum steadily increases, but the staff of the Museum has not been correspondingly expanded. Since the beginning of the century the Higher Grades have increased in number from 36 to 49 or 36 per cent. With the view of coping with the increase of work it has been found necessary to employ a large number of temporary workers, about 19 being engaged on scientific and 19 on ancillary work. In 1924 the Trustees brought to the notice of the Treasury that if the staff were to be of a size adequate for the proper performance of all the duties that appertain to the Natural History Museum an addition of 16 to the Higher Grades was required and 39 to the Lower Grades, the total initial cost amounting to about £11,000. The Treasury agreed to an addition of three Assistants and further temporary workers provided that the increase should not exceed £2,000, which means that, as the new Assistants are granted the normal incremental additions to their salaries, so will the amount available for extra temporary workers diminish. The average cost of the complete requirements of the Trustees would be about £22,000, but from this should be deducted the amount at present expended on temporary workers who would be replaced by established

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

staff, about £5,000, leaving a net increase of £17,000.

The Museum staff for exhibition work in the public galleries is extremely small. The Department of Geology has only two preparators and one workshop attendant for the work of preparing and mounting fossils and making casts, whereas the American Museum of Natural History has no fewer than 13 for fossil vertebrates alone. The Department of Zoology has two preparators, the one mainly engaged in making casts of whales, whale paddles, etc., and the other in repairing and remounting birds. New exhibits are acquired for the Mammal Galleries either by purchase or by gift, but the remaining zoological galleries are at a standstill. The Reptile and Fish Galleries in particular are far behind the level reached in America, and it is to be desired that the Museum should have a staff with the technical skill and artistic ability to effect the necessary improvement.

7. The Natural History Museum building faces very slightly west of due south. The front of the building consists of twin Central Towers, between which is the main entrance, and long galleries extending from them to terminal towers, which are less lofty, but considerably larger in section than the others. Behind the central towers lies the central block, composed of the Central and North Halls, both of which are top-lighted, and behind the front galleries lie other galleries running northwards and therefore parallel to the Central Hall. There are three floors of galleries in the front of the building, namely, the Ground, First, and Second Floors. The First Floor is reached from the Ground Floor by the Grand Staircase which, rising to the east and west from the half-way landing, reaches the East and West Corridors of the Central Hall which are here slightly below the level of the First Floor, but rise to it near the stairway bridge. This bridge spans the Central Hall near the front and from its summit rises a flight of stairs to the Second Floor. The Ground and First Floors are respectively 22 ft. and 21 ft. in height and both are lighted by side-windows. The Second Floor, which is not so lofty, is top-lighted.

The Central Hall measures 170 ft. in length and 57 ft. in width, from which space must be deducted the part occupied by the Grand Stairs, and on either side lie five bays measuring 20 ft. square which are used for exhibition purposes. The North Hall measures 77 ft. in length and 57 ft. in width and has two large bays, one on either side, each measuring 37 ft. by 20 ft.

The front galleries measure 278 ft. in total length and have a width of 50 ft. for the 233 ft. of the gallery proper, 12 ft. for the 8 ft. archway in the cross-wall, and 60 ft. for the 37 ft. of the pavilion in the terminal tower.

Immediately on either side of the central block is a narrow corridor 10 ft. in width and 137 ft. in total length, which is interrupted on the west side by the vestibule giving access to the Fish Gallery from the Central Hall. On either side a corridor, of similar width, and 198 ft. in length, crosses the northern end of the side galleries on the Ground Floor; all of these side galleries and contiguous corridors are top-lighted. Next to the corridor adjacent to the Central Hall are three pairs of galleries, respectively 39 ft. and 18 ft. in width. Across their southern ends run corridors, 25 ft. in width on the east and 17 ft. on the west side, the difference arising from the provision on the latter side of a narrow corridor, formerly private, giving access to stairs leading to the Basement.

As the Museum is approached by a semi-circular rising drive, the Ground Floor is raised above the actual ground level; underneath the whole of it is the whole of the Basement, 16 ft. in height, with the exception of the northern corridors on either side of the central block which are carried upon an open colonnade.

The allocation of the exhibition space is as follows:—The Central Hall is used for the Index

Museum which serves as an introduction to the more extensive collections in the galleries, for special exhibits (including enlarged models of insects of economic importance), and the elephant specimens which cannot be accommodated in the Mammal Galleries. The North Hall is devoted mainly to the Domesticated Animals and Economic Zoology.

On the west side the Bird Gallery is in the front of the building, and British Vertebrates are exhibited in the pavilion. The northern galleries are devoted to Fishes; Insects and Crustacea; Starfishes, etc.; and Shells. The exhibited specimens of Whales are arranged in a galvanised-iron building on the west side of these galleries. The Corals are contained in the cross corridor on the south side. On the First and part of the Second Floor are the Mammal Galleries, but owing to the lack of space in them the exhibited series have expanded over the Corridors of the Central Hall.

On the east side the ground floor is almost entirely given over to the exhibited series of palæontological specimens (fossils). It may be observed that lack of space has necessitated some of the large fossil reptiles being placed in the side gallery on the west side devoted to recent reptiles. On the first floor is the exhibited series of mammals, minerals, rocks, and meteorites, and a small part of the second floor contains the exhibited series of botanical specimens.

The enormous expansion that has taken place in the natural history collections since their removal to South Kensington and, above all, the development of the Museum as a research institution, has been rendered possible largely because of the lofty basement which underlies the whole building. The rooms on the outside are used as studies or workshops, and the central part, which is almost inaccessible to daylight, is mainly devoted to storerooms. Soon after the building was erected a separate building at the rear was found necessary for the collections stored in spirit on account of the fire risk, and some ten years later it was extended about half as much again; but in 25 years the enlarged building proved too small, and soon after the war the erection of one half of another and very much larger building was put in hand. The old building contains a storeroom measuring about 180 feet in length by 47 feet in width with a height of 17 feet. To increase its accommodation it has subsequent to its erection been provided with galleries along the end walls and down the centre which carry additional cases. The building also contains six studies or workrooms on two floors. The New Spirit Building consists of a central entrance with lobby, with lifts and the stairs encircling them, from which extends the east wing to stairs at the end of it; the west still remains to be built. On each of the four floors are two large storerooms; the one measures 54 feet in length by 35 feet in breadth, and the other is still larger because it includes the recess behind the stairs shaft, which is 13 feet by 23 feet, so that the longer length of the storeroom at the back is 67 feet. On the other side of the corridor, 7 feet in width, which runs from the entrance lobby the whole length of the building, lie a series of two studies and three workrooms, each of the former being 11 feet and of the latter 22 feet in length, and both 13 feet in width. The height of each floor is 16 feet, and allows of a mezzanine floor being placed in each storeroom, thus increasing the cupboard accommodation by at least 50 per cent. The ceiling level of the studies and workrooms on the top floor has been reduced to about 12 feet. In addition to the rooms mentioned there is, except on the ground floor, a small room above the entrance.

The Old Spirit Building is devoted to the collection of Fishes, and the remaining collections stored in spirit are contained in the New Spirit Building. The accommodation in the New Spirit Building provides room for the expansion that may be reasonably anticipated during 25 years and possibly longer. Among these collections alone in the Museum is

4 November, 1927.]

MR. C. TATE REGAN, F.R.S.

[Continued.]

there no congestion. In the Old Spirit Building it is proposed to extend the galleries along the side walls in order to allow for the growth and proper arrangement of the important collection of Fishes.

In addition to the rooms in the Basement and the Spirit Building, there are others in the towers and above or adjoining the corridors in the central block, and part of the galleries on the ground and second floors has been cut off for study and storage purposes.

When the Murray Oceanographical Collection was received at the Museum room was found for it by taking over a galvanised-iron building—Block B—which, though on ground definitely allocated for the extension of the Museum, had for many years been in the occupation of the Board of Education. This same room is being used for the collections brought back by the Royal Research Ship "Discovery," which has been engaged in the Antarctic waters investigating the habits of whales and allied matters, and members of the "Discovery" staff will work there while at the Museum.

The working space has been allocated as follows:—The administrative offices are placed in the corridors of the first floor of the North Hall, including rooms above. The accommodation is insufficient for the stock of publications, and the bulk of it is kept in various storerooms and passages in the basement; this system, which is unavoidable in the circumstances, is responsible for much expenditure of time and labour in transferring the stock to the offices as it is required. Some relief would be obtained were an additional storey to be erected on the east side similar to the one on the west, but so far the need for economy has prevented the necessary funds from becoming available. The Director's room is in the West Central Tower on the ground floor, and the room underneath is used for the work connected with the Index Museum.

The General Library is housed in the east corridor adjoining the Central Hall on the ground floor and a small part of the north corridor into which it leads, together with rooms in the basement underneath. An extension has recently been provided in the central basement.

The Department of Zoology occupies altogether more than half the space in the Museum premises. As has already been stated, the collections in spirit are housed in the two Spirit Buildings, and the staff occupied with those collections are housed in the same buildings. The north-western part of the basement is used for the reserve series of whales, and a study and workshop are adjoining. The Collections of Birds are contained in the end western gallery on the north side of the Bird Gallery and expand into parts of the adjoining galleries, which have been screened off for the purpose, and the northern corridor is used as studies. In the space as now allocated to the Bird Room and its extension there remains no more room for expansion, as it is impossible to encroach further on the exhibition galleries. About half the Upper Mammal Gallery, on the second floor, has been necessarily taken away from the exhibited space in order to provide a Mammal Room for the storage of the study collection and for workrooms. A wooden mezzanine floor has been placed in the Pavilion at the end in order to increase the accommodation. A second workroom and a study have been built over the west corridor of the Central Hall. The study on the second floor of the West Central Tower is also used by the Mammal section. The Keeper's study is underneath, on the first floor, in the same tower. The Zoological Department is provided with other storerooms, including two large ones, in the basement.

The Department of Entomology is possessed of the rooms adjoining the front west corridor in the basement, except that a few rooms are used by the Imperial Bureau of Entomology, the work of which is so intimately bound up with this Department. The congestion in the workrooms has for many years

been so great that galleries on mezzanine floors for carrying additional cabinets have been placed in most of them, and the acquisition of the Oberthür Collection of Lepidoptera early in 1927 necessitated the closing of a corridor in the central basement and its conversion to a storeroom. Moreover, the space available for the staff and students to study the collections is so restricted as to constitute a serious hindrance to progress in the work.

The studies, workrooms and storerooms of the Department of Geology are provided in the eastern basement and the north corridor on the east side on the first floor. The Geological Library is contained in one of the smaller galleries on the first floor. The Keeper's room is on the ground floor in the east Central Tower, and the room underneath is also used by the Department. The work of the Department is greatly hampered by the want of sufficient space for laying out the remains of the large fossil reptiles, for their storage and study. When the money is available it will be possible to extend the accommodation by erecting galleries or mezzanine floors in certain of the rooms.

The rooms of the Department of Mineralogy are very scattered. The Keeper's room is in the east Central Tower on the second floor near the entrance to the Mineral Gallery, and a study lies off the stairs at the other end of the Gallery, at a slightly lower level; most of the studies and workrooms are in the south-east corner of the basement, and the chemical laboratory is in the extreme rear of the central basement. By bringing the corridor in the basement into use as a storeroom it has been found practicable to meet the annual expansion of the collections, but unless additional space be made available for the provision of mezzanine floors it will not be long before no further cabinets can be accommodated.

The Department of Botany is housed in the east side of the second floor, the third and fourth floors of the Central Towers, and the upper part of the East Tower. With the exception of the small section used for the exhibited series the whole of the east gallery is given over to the General Herbarium, and the Botanical Library is placed in the pavilion in the East Tower. The European Herbarium is housed in the additional room built over the east corridor of the Central Hall. The Keeper's room is in the east Central Tower. The Cryptogamic Herbarium is on the third floor of the Central Towers, and higher up are laboratories. In the General and Cryptogamic Herbaria the limits of space have nearly been reached, and it has not yet been practicable to provide a laboratory conveniently placed with regard to the General Herbarium.

At the date when the new Natural History Museum was planned the rapid growth of the collections when freed from the constrictions of the gloomy and cramped quarters at Bloomsbury was not, and indeed could not have been foreseen. The northern galleries on the ground floor, alternately wide and narrow, were so arranged with the idea that the wide galleries would be public and the narrow ones private. In the arches between them it was thought would stand cases on view to the public on one side and accessible to the staff on the other. By the date when the Museum was ready for occupation it was found necessary to use four of the six narrow galleries for exhibition purposes. It appears to have been entirely overlooked that there would be need of accommodation for the administrative offices and for a library and reading-room. Moreover, it was supposed that the Natural History Museum would be supervised by a Sub-Committee of the Trustees and the meetings of the Trustees would continue to be held at Bloomsbury only, and so no provision was made for a Board Room. Experience speedily showed that it was extremely inconvenient, if not impracticable, to administer the new building from Bloomsbury, and offices had to be created out of corridors, and a dining-room converted into a board-room, and

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

a lecture-room into a refreshment-room. Further, a place had to be found for a library; it was a difficult problem, and the best solution that could be evolved was the conversion of the narrow corridor contiguous to the Central Hall on the east side. Some thirty years later most of the corresponding corridors on the west side had to be used for the zoological library. It may perhaps be considered unfortunate that the preservation of the architectural lines has led to much waste of what has come to be valuable space in the Towers. The rooms are in the first and second floors, carried to the same height as the galleries on the same floors, and, although in floor space only 21 feet square, have a height of 22 feet or 21 feet; indeed, in each case there is space almost for two rooms in the height.

It has been suggested in the press and elsewhere that accommodation for the rapidly-growing study collections might be found by reducing the exhibits, and taking over part of the exhibition galleries for purposes of storage and study. On the other hand, it is evident that many of the exhibition galleries are overcrowded and that more space is needed for exhibition purposes. For example, the exhibits in the British Pavilion at the end of the Bird Gallery could be increased by the addition of further groups if there were room for them; and those now shown would be seen to much greater advantage if they could be spaced out. Large crowds must have plenty of room and a variety of objects to view; they cannot be concentrated in a small space to look at a few selected exhibits. In the month of August last nearly 100,000 visitors came to the Museum.

The contrary policy to that suggested above would appear to be sounder, namely, to regain the valuable exhibition space used for the storage of Mammals and Birds by removing these collections to new buildings of the type of the New Spirit Building, where convenient studies would be available for the staff and others working on the collections, and room for the expansion and proper arrangement of the collections would be provided.

A new room for the exhibition of Whales is urgently needed. The present Whale Room is a galvanized-iron building with matchboard lining which was erected in 1898 as a temporary expedient pending the permanent extension of the Museum on the west side. It is neither large nor lofty enough for the proper exhibition of whales. The new room as planned will have a basement underneath to provide the space badly needed for the study series of specimens, which is growing rapidly in connection with the work of the Royal Research Ship "Discovery" in the Antarctic. As the result of the work of this ship on the movements and habits of whales it is hoped to take effective measures to prevent their extinction, and the threatened ruin of the whaling industry.

Increased accommodation for the Department of Entomology is the most special present need of the Museum. The hindrance to the work caused by the congestion of the collections and the restricted accommodation for students is a matter that has aroused much adverse comment, as the relation of systematic work on insects to economic problems and the importance of insects in connection with agriculture, health, &c., is now generally recognized.

The General Library is contained in a narrow corridor, badly lit and badly ventilated, and is provided with no accommodation for students and readers. The position of the Zoological Library is similar. The Geological and Botanical Libraries are not so restricted, but constant complaints are made by workers in the former as to the bad ventilation. The Mineralogical Library is scattered all over the Department owing to the want of a large room for it; some of the book-cases are in the Keeper's room and in the public corridor outside it on the first floor, and the remainder in the corridor and the rooms in the basement. In the event of the transference of the exhibited series in the North Hall

the space set free would lend itself readily to the purpose of a library and reading-room, and the present corridor could be used as a workroom.

The preponderating importance of the research aspect of the Museum must be borne in mind whenever any considerable extension of the Museum is taken in hand. It is studies, workrooms and store-rooms that are needed, not exhibition galleries; and the ratio of the space allocated to the two categories should not be less than two to one. Among the important needs of the Museum as a centre of education is a lecture theatre adequate in size and properly equipped.

8. So far as the Natural History Museum is concerned, the answer to this question may conveniently be given under two headings:—(i) Publications and (ii) Reproductions.

(i) Publications.

The natural history publications of the Trustees consist of (a) Scientific Catalogues and Monographs, (b) Guide-books to exhibited series in the Museum Galleries, (c) Economic Pamphlets and Leaflets, (d) Picture Postcards and other pictorial reproductions, and (e) the "Natural History Magazine," the quarterly journal issued by the Trustees.

The Museum catalogues are standard works, and are frequently the only complete monographs of the groups dealt with; this, for example, is the case with the catalogues of Birds, Reptiles, Batrachians, and Fishes, most of which are now out of print. In the past, when the collections were smaller, the known species were fewer in number, and the literature to be studied was less extensive, it was possible for members of the staff to prepare those complete catalogues. At the present day, however, although new editions would be of great value to the Museum and would be welcomed by scientific workers throughout the world, it is impossible to prepare them without a considerable increase of staff. For example, it is estimated that the preparation of a new edition of the catalogue of Fishes would occupy the whole time of one man for twenty-five years; but only one member of the staff can be assigned to Fishes, and his time is almost entirely devoted to the determination and incorporation of accessions and the arrangement of the collection.

The publications are written and edited almost entirely by members of the staff of the Museum, but occasionally experts outside the Museum and workers at the Museum not on the established staff are engaged by the Trustees to prepare catalogues and reports. The Keepers of the several Departments are responsible for editing every kind of publication which is concerned with any part of the collections under their charge.

The actual production of the publications, including both letter-press and illustrations, is put out to tender among a small number of firms which are known to be capable of executing the high class of work that is required, and as a general rule the Trustees allot the order to the firm submitting the lowest tender. The cost of all these productions is met out of the Museum Vote, and the work is neither done nor paid for by H.M. Stationery Office. The annual expenditure has averaged between £5,000 and £6,000.

The publications are sold to the public in two ways: (a) direct from the Museum, either at the bookstall or by post, and (b) through a few firms which have been appointed agents, through whom all orders from booksellers are received and executed. The receipts at the bookstall, including orders by post, amount to over £1,200 a year; more than half of this amount is in respect of Picture Postcards, and the greater part of the balance comes from Guide-books and Economic Pamphlets and Leaflets, only a very small amount from Catalogues and Monographs. The sales through agents bring in about £500 a year; in this case more than three-quarters of the amount comes from Catalogues and

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

Monographs, and the remainder is made up from sales of Picture Postcards and the "Natural History Magazine."

Against the receipts from direct sales at the Museum must be set the wages of the two saleswomen employed and perhaps a small charge for the upkeep of the bookstall. The opening of the bookstall has very considerably increased the sale of publications, but, except for the saleswomen, no other additions have in consequence been made to the Museum staff. The agents are allowed a rebate of 32½ per cent. on categories (a) Scientific Catalogues and Monographs, (d) Picture Postcards and other pictorial reproductions, and (e) the "Natural History Magazine"; and of 10 per cent. on the remainder, (b) Guide-books and (c) Economic Pamphlets and Leaflets. Of the first rebate the bookseller receives 25 per cent. of the retail price, and the agent 10 per cent. on the balance, i.e., 7½ per cent. The second rebate is divided between the two parties as may be mutually arranged by them.

The retail price of the various productions, as compared with the cost prices, are approximately as follows:—(a) Scientific Catalogues and Monographs 150 per cent., (b) Guide-books 120 per cent., (c) Economic Pamphlets and Leaflets 125 per cent., (d) Pictorial Postcards and other pictorial reproductions 200 per cent., and (e) the "Natural History Magazine" 200 per cent. It has been the policy of the Trustees to sell the expensive publications in category (a) which would appeal only to specialists at practically the cost of printing; after allowing for the agent's rebate there remains only the small balance of 2½ per cent. Moreover, at least 80 per cent. of these publications are presented or remain in stock. In the case of these gifts it must be remembered that in general the Museum receives other publications or specimens or help of some kind which it could not otherwise obtain except by payment. In the case of institutions with which there is a regular exchange of publications care is taken that an approximately equivalent value is received. In the case of categories (b) Guide-books and (c) Economic Pamphlets and Leaflets about 75 per cent. of the stocks are sold and the remaining copies are used for presentation purposes. In the case of the remaining categories (d) Picture Postcards and other pictorial reproductions and (e) the "Natural History Magazine" very few are presented, and practically the whole of the stocks disposed of is sold. The cost of the "Magazine" is materially reduced by the receipts from advertisements.

The accounts of the stock of publications are kept at the Natural History Museum and are submitted to annual examination by the Auditor-General. The Bookstall is provided with an imprest account which is regulated by the variety of the publications on sale there. Stock is taken annually and is checked more frequently. The retail value of the stock plus the cash in the till should be exactly equal to the amount of the imprest. Small discrepancies have been noted which are chiefly explainable by the fact that the public, inadvertently or of intent, have taken goods from the counter without payment; with a staff of only two it is not feasible to watch everyone among a group of a dozen persons or so who may be around the counter, and the difficulty is increased by the fact that the Bookstall has a counter on two sides at a right angle. A cash register, the reading of which is taken weekly and compared with the actual money takings, is in use to check the money received; the agreement has been always almost absolute. The annual loss, indeed, has always been well within the risk money allowed.

The money taken at the Bookstall, which includes the orders mailed direct to the Museum, is remitted to the Accountant at Bloomsbury. To him the Museum agents send the amounts due in respect of the publications ordered through them less the authorised rebate. The total receipts are credited to the

Museum Vote as appropriations in aid and are allowed for in the annual estimates.

(ii) Reproductions.

Owing to the very small staff of preparators at the Natural History Museum, too small for the requirements of the Museum itself, the Trustees do not sell casts of any of the objects contained in it. There is, however, an arrangement whereby the Museum receives a royalty of 15 per cent. on casts of such objects prepared by the Casts Department of the Victoria and Albert Museum (which absorbed the business of Brucciani & Co.) or by Messrs. R. F. Damon & Co. from moulds made by the staff of the Natural History Museum. These royalties do not bring in more than about £25 a year. In all probability a very considerable increase in revenue could be effected were a staff large enough to undertake the work available, as requests for casts are constantly being received, but cannot be met for lack of staff to do the work. The amount received from the sale of casts is credited to appropriations in aid as in the case of the publications. Attention has been drawn in (6) above to the inadequate provision of preparators.

9. The main business of the Natural History Museum is to collect all sorts of natural objects, whether animal, vegetable, or mineral, and to take care that these collections shall be as complete as possible, well preserved, accurately named, arranged according to a natural system of classification, and accommodated in such a manner as to be readily accessible.

The scientific staff is concerned principally with the attainment of these objects. Each member is responsible for the conservation and arrangements of some collection or some portion of one. He identifies the accessions in the group which he is studying and incorporates them in the collection; he makes recommendations for purchases or exchanges to the Keeper of his Department, and attends to visitors or answers correspondents who enquire concerning his particular subject. The work of determining accessions leads to the description of new species and often to the revision of the classification of a genus or family. A new collection may be so important as to deserve a separate report. In general, however, the claims of routine and administrative work, of visitors and correspondence, allow so little time during official hours for research and the preparation of scientific papers that only the man who is willing to devote his spare time to his work can acquire a high scientific reputation and be of most service to the Museum.

Systematic work, besides being of considerable scientific interest, is also of great practical importance. The value of the Museum collections and of its expert staff lies in the fact that through them the correct name of an animal, plant or mineral can be obtained, and the name is the key to all that is known about it. The value of a natural arrangement, which results from work on classification, is that, though little may be known about the species identified, much may be known about its nearest allies.

There is little provision for the young student working for examinations, apart from the exhibited series, but experts from foreign museums and research workers in this country are constantly studying at the Museum and, so far as the accommodation will permit, are given every facility for their work. At the present time the scientific staff of the Royal Research Ship "Discovery" are working in the Museum.

The Imperial Bureau of Entomology is accommodated in the Department of Entomology, and is thereby enabled to determine the species of any insect sent from British possessions overseas by means of direct comparison with the collection of insects and with the help of the Museum experts. This is the first step towards ascertaining its life history and the means of dealing with it. Moreover,

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

the Bureau has in addition the use of the extensive natural history library.

Although the Imperial Bureau of Mycology is housed at Kew, it is in constant touch with the Department of Botany. The staff of the Imperial Institute frequently consult the Museum, and enquiries are often received from many other institutions.

Inasmuch as the function assumed at the Natural History Museum as regards research is to study the subjects of zoology (including entomology), geology (including palæontology), mineralogy (including crystallography and petrology), and botany (including mycology) from the purely scientific and particularly the systematic point of view, other institutions or bodies, such as those which have been mentioned, that are concerned with the applied and economic aspects of these subjects are in frequent consultation with the Museum.

Many members of the Museum staff take an active part in the affairs of learned bodies such as the Royal Society, the Linnean Society of London, the Zoological Society of London, the Marine Biological Association, the Ray Society, the British Ornithologists' Union, the Entomological Society of London, the Geological Society of London, the Royal Geographical Society, the Mineralogical Society of Great Britain and Ireland, and other bodies concerned with research.

The advice of the Museum is constantly being asked by Government Departments, and the Museum is represented on committees set up from time to time on matters connected with natural history. Thus the Museum is or has recently been represented on the following Committees: Committee for research in the dependencies of the Falkland Islands ("Discovery" Committee), Committees of management of the Imperial Bureau of Entomology and of the Imperial Bureau of Mycology, Advisory Committees of the Imperial Institute, "Barrier Reef" Committee, Tsetse-Fly Committee, Committee on Geophysical Surveying, Advisory Committee under the Birds' Protection Acts, Oil Menace Committee, Wild Waterfowl Committee, &c. The Museum is constantly consulted on questions of the protection or the control of animals or meeting the depredations of pests; and mammals, molluscs, mites, ticks, and parasitic worms which are thought to be concerned with the transmission of disease or in attacks on commodities or crops are sent for examination. Almost daily inquiries are received from Government Departments. Sanitary Officers, Medical Officers of Health, Public Health Departments, and others with reference to insects, and frequently by special request visits of inspection are made by members of the staff of the Department of Entomology. In the same way the Department of Botany is consulted with regard to many problems, such as methods of dealing with algae and fungi in water supplies, fungous diseases in man, animals, plants, and commodities. The Museum is also frequently asked to identify minerals, rocks, and fossils, information about which is required in connection with questions of economic importance.

Only a portion of the natural history collection—fossils, minerals, and rocks—can be regarded as obtained by excavation, but it has been thought that a general answer on acquisitions would be more useful.

Accessions to the Collections and the Library are made in the following ways: 1. By purchase, (i) through dealers or other vendors, or (ii) as the result of collecting expeditions which may be (a) entirely financed and controlled by the Museum, or (b) privately conducted for another purpose, the Museum contributing towards the cost for the sake of the natural history specimens that would incidentally be collected; 2. By exchange; 3. By donation or bequest; and 4. Partly by purchase and partly by gift.

The only source for the acquisition of specimens by purchase is the grant annually voted by Parliament

for this purpose. The following have been the annual amounts since the beginning of the century:—1901-1904, £5,800; 1905-1913, £5,500; 1914, £6,500; 1915, £500; 1916, £600; 1917-1919, £750; 1920-1922, £6,500; 1923, £5,500; 1924-1927, £6,700.

The reduction in 1923 was caused by the critical state of the national finances in that year, and the increase afterwards of £200 on the previous period is the contribution towards the cost of the "Zoological Record" which was of necessity incurred, as otherwise its publication would have been brought to a close. The amount available for the purchase of specimens (including books) and for meeting the attendant expenses such as freightage, insurance, and equipment has, therefore, with the exception of one year, been constant since 1920, and in view of the altered value of money is far less than what was available for the purpose before the war. A further difficulty has accrued from the diminution in the business of supplying museums and teaching institutions. Many dealers went out of business during the war and were not succeeded by others, and there has been a tendency, perhaps inevitable, on the part of those that remain to concentrate on the provision of teaching collections or of material required in commerce, which together form a fairly steady market, rather than to risk money on sending collectors to regions difficult of access on the chance of securing specimens of sufficient interest to be wanted by museums and at a cost to allow of a profit; the fluctuating exchanges and other financial difficulties which characterised the years following the war have seriously curtailed the market in museum specimens. The Trustees have therefore found it increasingly necessary to take active steps to add to the collections by sending out collecting expeditions or by contributing to the cost of expeditions organised by explorers. Apart from the peculiar difficulties of the times such a course becomes increasingly inevitable as collections grow. In the beginning anything almost that comes along is novel and therefore welcome, but as the series grows there remain gaps which may never be filled by accessions haphazardly made. The Trustees therefore sent a small expedition to Australia to secure collections of the native fauna, some species at least of which appear to be in serious danger of extermination, and they have now an expedition in East Africa to explore the deposits containing dinosaurian remains and to collect specimens for the Museum. In none of these is a member of the Museum staff employed; but in instances where favourable opportunities have presented themselves and the duration of absence has been at the most a few months the Trustees have sent the member of the staff who had charge of the group for which the accessions were required.

The Museum is indebted to many explorers and travellers for valued additions to the collections; often the specimens are given, but sometimes a contribution is asked towards the cost involved in securing them. Valuable collections, too, have been received as the result of the work of collectors who have been paid by private benefactors or out of private funds.

The system of exchange has been of the greatest utility to the Museum. By its means many valuable additions have been made to the Library as has already been mentioned. Duplicate specimens are constantly being exchanged for others of which the Museum stood in need; for instance, to no small extent it is in this way that the Collection of Meteorites has come to include such a large proportion of known falls.

The Museum has benefited greatly by the generosity of donors who have either given specimens in their lifetime or bequeathed them on their death.

In conclusion, some information may be given about the growth of the Collections. The rate is probably about the same in all the Departments, and the particulars of the Department of Zoology (including

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

Entomology) in which a census has been taken at various dates will suffice.

In 1880 the zoological specimens (excluding the Protozoa) numbered 1,300,000; in 1895, 2,250,000; in 1904, 3,000,000; in 1923, 6,100,000; and in 1927, 7,300,000.

The growth of some of the principal collections is illustrated by the following figures.

TABLE IV.

Growth of the Zoological Collections.

Collection.	1882.	1904.	1927.
Mammals	20,000	50,000	90,000
Birds	75,000	400,000	730,000
Reptiles and Batrachians.	20,000	50,000	80,000
Fishes	40,000	75,000	120,000
Mollusca	230,000	400,000	680,000
Crustacea	15,000	35,000	140,000
Insects	800,000	1,700,000	5,000,000

For the proper carrying on of the work of the Museum the collections must continue to grow. The collection of Fishes, for example, contains probably examples of about 14,000 of the 20,000 known species; many of these are represented by a single specimen only and few indeed by a series indicating changes during growth, sexual differences, geographical races, &c. Every year several hundred new species of this group are described. The necessary growth of the collections must involve in the future considerable increases of expenditure on buildings and on staff, which are already much overdue.

The growth of the Museum—collections, buildings, and staff—is intimately related to the large place taken by scientific studies in schools and universities, and to modern applications of science in agriculture, fisheries, medicine, mining, &c. With regard to the collections it may again be emphasized that a single individual is not sufficient to illustrate the characters of a species, in which the male may be unlike the female, the young unlike the adult, and which may vary according to climate and other conditions. With regard to the staff, it may be pointed out that not only does the conservation and arrangement of a large collection occupy more time than that of a small one, but also that modern systematic work is much more detailed than formerly, as a necessary result of the increased number of known forms. Also the determination of species new to the Museum involves a search through literature that becomes more extensive every year. Finally the Museum expert is asked to advise on all kinds of matters relating to his group, both economic and purely scientific, these inquiries being much greater in number and wider in scope than they were even 20 years ago.

EXAMINATION OF WITNESS.

441. (*Chairman*): We are much indebted to you for your memorandum. I propose to ask a certain number of questions on the memorandum. I gather that under the existing arrangements the Natural History Museum is subordinate to the Museum at Bloomsbury, the Director of the latter being Accounting Officer for both institutions. Does this situation give rise to any administrative difficulties?—Yes. The Director at Bloomsbury is the Accounting Officer for both institutions, and therefore technically responsible for expenditure, but in addition he is Director of the British Museum as a whole, including the Natural History Departments, whereas I am Director of the Natural History Departments of the British Museum, a subordinate post. The Director at Bloomsbury attends all the

meetings of Trustees at South Kensington as well as at Bloomsbury. This arrangement, I think, is unnecessarily complicated, but the degree to which it is unsatisfactory depends to a large extent upon the personal qualities of the two Directors. The Director at Bloomsbury is in a position to interfere, if he wishes to do so, in matters he does not understand, and, in the past, such interference has placed the Director at South Kensington in a very difficult position. Taken at the best, I think that however much the Director at Bloomsbury may allow the Director at South Kensington to manage his own affairs, he must put the claims of his own Departments first, to the disadvantage of Natural History. I myself should not like to be director of both Museums, and if I were I think archaeology would suffer.

442. In order to effect the change so that you became your own Accounting Officer, would the existing statutes governing the British Museum have to be amended?—Yes, they would have to be amended, but I do not think that would be a Parliamentary affair. I think the Trustees have power to alter their own statutes so far as that goes; in fact, they have done so in the past. In 1885, for example, they altered the statutes and gave Sir William Flower the title, Director of the Natural History Museum, at a salary equal to that of the Director at Bloomsbury, and practically an independent position. In 1898 they revoked that.

443. When did they first make the change?—In 1885. It is quite within their power to alter the statutes in that way.

444. In your opinion, if such change were made, would it help to solve staff difficulties?—Yes, I think it would. It would enable me to go direct to the Treasury. I could represent to them the small number of higher posts as compared to other museums, the administrative difficulties it causes, and the effect on recruitment. I think if I could put that direct to the Treasury we might get some satisfaction.

445. What facilities have your staff for studying abroad? Are travelling expenses allowed?—There is a very small grant for that purpose. I myself, and many other members of the staff, have visited and worked in museums abroad, but in my own time, and at my own expense.

446. At your own expense?—Yes. Now we have a very small grant, £100 a year for that purpose, and for attending congresses. Some men have accompanied collecting expeditions, and then the expense can be met out of the Purchase Grant. But in general we are so much understaffed that except in special circumstances, when the advantage to the Museum appears very great, we do not allow men to interrupt their work by going abroad. If my staff were larger, I think it would be greatly to our advantage to send men abroad more and on collecting expeditions more.

447. Both for collecting expeditions and for the purpose of studying comparisons?—Yes.

448. On the question of overlapping, I gather that so far as zoology and its various branches are concerned, there is no overlapping with any other State museum in England?—That is right.

449. On the other hand, between the Geology and Mineralogy Department of your Museum and the Geological Survey Museum at Jermyn Street, and between Botany at your Museum and Botany at Kew, there appears to be a certain amount of possible overlap. Dealing with Geology and Mineralogy first, what do you say about that?—I should say there is no overlapping or duplication of work at all in Geology and Mineralogy. You are referring, of course, to the Jermyn Street Museum of Practical Geology? In our Geological Department we have fossils of the whole world arranged in Zoological groups, and they are studied in their relation to each other and to living forms, as animals; at the Museum of Practical Geology they have British fossils collected by the Survey, arranged according to

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

age and district, and these are studied in relation to the rocks in which they occur, quite a different type of work and a different arrangement of material. In our Department of Mineralogy, we have minerals and rocks of the whole world, the minerals arranged in chemical and crystallographic order, the rocks according to their chemical composition and mode of formation. At Jermyn Street the minerals and rocks are British and illustrate the work of the survey and economic uses. There again the work is, I think, entirely different. In the Museum of Practical Geology the specimens illustrate British Stratigraphical Geology and Economic Geology and we have no such arrangement.

450. So even if you could start with a clean slate, you hold it would be in the interests of efficiency that Geology and Mineralogy, as studied at South Kensington and Jermyn Street, should be under separate direction?—Yes. It would be very difficult to bring the Geological Survey work under the Museum direction, and on the other hand it would be very difficult to put either of our departments under the Geological Survey. The work of our Geological Department is very closely related to that of the Department of Zoology, and they ought to be kept together. As to Mineralogy, that is more remote from the rest of the work done in the Museum. I do not think that science would gain if it were placed under the Survey, which has quite different aims. I think our collection of minerals is the finest in the world, and the scientific work done on it is of great value and ought to continue on the same lines.

451. It is proposed as you know, to bring the Geological Survey Museum to South Kensington to a site adjacent to yours. Would it be possible to incorporate the pure Museum side of the Survey with your Museum Department?—I think not. The collections illustrating the work of the Survey should not be incorporated with our collection, although they could be added to it. They must really be kept distinct; they are quite differently arranged, and if we had them we should require additional space to show them. I think they illustrate the work of the Survey and ought to belong to the Survey.

452. There would be no advantage in placing them under one direction?—I think not.

453. On the question of the Geological Libraries, is any amalgamation possible there, or desirable?—May I add something to the last question? I think perhaps we have things that would improve the Geological Museum Series, and they have things which might be better with us, in particular some minerals and type fossils. We could arrange some exchange with advantage to both. As for the libraries, I think it would probably be better to keep them apart. There also we might have co-operation and some exchange. Their work is different. Many of the books they often use are hardly at all used by us, and many of the books we frequently use are hardly used by them, and it is a great convenience to have books near your work. In the museum, as you know, we have departmental libraries, and each man has in his own room certain books which he alone generally uses.

454. We were told yesterday by Sir John Flett that there were in London four Geological collections, but that none of these museums attempted or claimed to represent the whole wide field of the world.—I should have said, so far as we were concerned, that for Palaeontology, for that side we represent the whole world, undoubtedly, and Mineralogy represents the whole world.

455. (Sir Martin Conway): It is not stratigraphically arranged?—No, we do not represent stratigraphical geology. We are not absolutely complete in that way. That is a question of arrangement. It is often suggested that we should have the zoological things arranged faunistically as well as systematically, but I do not consider we are incomplete because we do not do that. We do not show

the animals of India or Africa together. That is rather a parallel. Stratigraphical geology shows fossils arranged according to the strata in which they occur.

456. (Chairman): Turning to botany, you say, in reply (4) to the Commission's Questionnaire, "There is no duplication of work." Are not the two herbaria, yours and that at Kew, very largely duplicates?—That depends upon what you mean by duplicate. Probably there are a large number of species represented in both herbaria. But I think there are very few specimens that could be eliminated if you amalgamated the two.

457. Very few?—Very few indeed. Systematic work demands a large series of specimens of a species and I think most of the specimens in both herbaria are needed. I stated in the Memorandum that Kew specialises in certain regions and we in others. As an example, our British and European herbarium is quite different from anything at Kew, and they have practically no collection of that sort.

458. What is the number and the cost of your staff devoted to botanical work?—The Botanical Department has a permanent staff of 7 scientific men and 8 clerks and attendants. There are also 3 paid temporary workers. The total salaries come to between £6,000 and £7,000 a year.

459. If the botanical exhibits to the public were left with you, as recommended by the 1901 Committee, what approximately would be the cost of the staff required to supervise that?—That is an extremely difficult question to answer. I regard that proposal as quite impossible.

460. Would you give us the reasons?—Yes. I think the exhibits depend upon the department, and should go with it. If botany is to go, I think it should go as a whole. If it is thought that Kew is sufficiently central for research workers, and visitors who want to consult a botanist or to identify a plant, it ought to be sufficiently central for the public who want to look at plants. I do not know what sort of cost would be involved. We have never had such a thing as someone to look after exhibits apart from the Department.

461. You think it would be inadvisable to separate the two?—Yes.

462. Is it not the case that in general herbaria both in foreign countries and in the British Dominions and Colonies, are attached to or connected with botanical gardens?—Sometimes they are, sometimes they are not. I asked Dr. Rendle, the Keeper of Botany, to answer that and the next two questions. Perhaps I may read his answer:—

"Herbaria abroad are frequently attached to Botanic Gardens for various reasons.

"The association is often historical—in the older institutions the two were a single foundation for the economic and medicinal study of plants, and the practice has remained till the present day.

"In a new country, such for instance as the Australian dominions, a single institution under one head would represent the limit of effort possible; unless a Natural History Museum were also founded, when, as for instance in New Zealand, the Museum and Garden are distinct.

"It is a matter of history and economy. At Vienna the Herbarium is in the Natural History Museum in the centre of the town; there is also a small Herbarium in the Botanical Gardens on the outskirts.

"The two most important herbaria in the United States are the Government Herbarium in Washington which forms part of the National Museum and the Gray Herbarium of the Harvard University; the former has no connection with a garden and the small garden surrounding the latter building has fallen into disuse.

"At Chicago the Herbarium is in the Field Museum of Natural History; a magnificently planned institution.

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

"At Ottawa the Herbarium is attached to the Geological Survey.

"At Cape Town the Herbarium forms part of the South African Museum. The functions of a great general Herbarium such as our own are quite distinct from that of a Botanic Garden. The Herbarium is for the scientific comparative study of the flora of the whole world and demands series of specimens of each species illustrating variation and distribution; the botanic garden illustrates the possibilities of growing plants from other countries for use or ornament and also aims to give some general idea of the types of vegetation in various parts of the world."

There is no more reason why a herbarium should be attached to Botanic Gardens than a Zoological Museum to Zoological Gardens. In Paris, I believe, both botanical and zoological gardens are associated with the Museum.

463. Turning from the question of botany, is it correct that your most urgent requirements are further spirit room accommodation, further whale room accommodation, further entomological accommodation?—That is not quite correct. The collections in the new spirit building are housed to allow extension for some time, but the collection of fishes in the old spirit building is not so well provided for. I particularly wanted to get the whole of the new spirit building when it was built a few years ago instead of half, so as to put the collections in their permanent positions and avoid a further transference and rearrangement, but now that we have the half, we cannot say that the spirit accommodation is our most urgent need. The new whale room and an extension of the entomological department are urgently needed and receive special attention, I think, because of the extended investigations on whales now in progress and the generally recognised economic importance of entomology. But other collections are very much congested, many of the exhibition galleries are overcrowded, and proper library accommodation is also very badly needed.

464. The proposals you have been discussing provisionally with the Board of Works, would they merely overtake arrears, or would they allow for further expansion?—They allow for expansion: a proposal to overtake arrears and then start getting congested again would be no good at all. All the proposals are to allow a certain margin.

465. If the recommendations of the Botanical Committee of 1901 were carried out, presumably the space set free could be utilised for your collections which are now congested?—It could be used in some way or other. That space is most suited for exhibition. It is really an exhibition gallery. I think it would be very inconvenient to try and use it for entomology, for example; the Entomological Department being in the basement, it would become split into two widely separated parts. I think it would probably be best to use it for exhibited mammals. The mammal galleries are tremendously overcrowded.

466. That would not add anything to your research resources?—I do not think it would. It would have a very small effect.

467. Could not any such extension as may be essential be provided on the place between the Science Museum and the Natural History Museum rather than by extending beyond the great wings east and west?—To begin with, that involves the pulling down of the old spirit building, which would mean an extension of the new one at least to Queen's Gate and perhaps round the corner along it. That would be one thing involved. Then we must find room somewhere for the sand pits, photographic room and other buildings which are dotted about over that space. Vans of course come into the Museum at the back, that is where everything comes in, and one would have to provide free access. That would have to be considered, and I do not think a building in that position could be very high between the Museums for reasons of light, it would have to be comparatively

low. Perhaps a building in that position could be utilised for a library and for exhibition galleries, but I do not think it could be used much for studies and study collections, being in such a position between the two Museums.

468. Why would it be unsuitable for study purposes?—On account of the light.

469. Taking the space you occupy, what is the present ratio of space between exhibition and research?—I should say they are about equal, about half and half. Possibly the studies and study collections occupy a little more than half.

470. How does this ratio compare with that in corresponding museums?—That I am afraid I do not know. That would require a lot of correspondence to answer.

471. There is the question of extension. You at present occupy about one-third of the total area of your site at South Kensington.—That is what you make it?

472. Yes.—You have to take out of that the Court Yard in front, that roadway running up, and the steps and so forth must obviously stand. You are considering that?

473. I give you that. The question arises, how are you going to occupy the remaining two-thirds minus the front steps?—I think we want to occupy most of it. Plans for extensions go out right to Exhibition Road on one side and Queen's Gate on the other, and I understand are coming forward nearly to the Cromwell Road.

474. Would the Natural History Museum occupy the whole of that space economically?—Oh, yes. We want for our present collections twice the space we have at once to do things properly.

475. Is that so?—Yes.

476. In paragraph 7 you allude to the enormous expansion since the removal to South Kensington in development for research. Could you give examples in brief of the results of such research, especially of its utility to the Nation in the economic sphere?—Yes. I should like first to say that the work done in the Museum on the classification of animals, plants and minerals is an important branch of science which could be done only in a place like that with the aid of large collections, in this work the Museum plays its part in the advance of knowledge, and the high standard of the work is shown I think by the number of members of the staff elected to be Fellows of the Royal Society. So that I claim that merely for the advancement of knowledge the Museum is worth carrying on as much as any other institution. But in addition to that the work has a great practical value. It enables animals or plants or minerals to be correctly named. I might perhaps read a memorandum from Dr. Bather, the Keeper of Geology, on this subject. He says:—

"The collections in the Geological Department are arranged and studied in their purely scientific aspect, without reference to economic questions. The proposition that you cannot apply science until you have the science to apply is admirably exemplified by these studies. Modern coal-mining, oil-prospecting, water supply, and many other exploitations of the Earth depend on a precise knowledge of the succession of strata, not in the broad way good enough 100 years ago, but by each minute subdivision; these subdivisions can in the majority of cases only be recognised by the contained fossils, and in all cases it is the fossils alone that assure certainty. The discrimination of the strata thus depends on a minute and refined knowledge of fossils, such as can be obtained only by prolonged study of large collections. Our experts are consequently consulted, not indeed by the commercial exploiters, but by the geologists whom they employ. A succession of students comes to study the various fossils of plants and animals that have been found of value in such stratigraphical studies, but one never knows what kind of fossil may not prove of the utmost importance to-morrow. A deep boring is

4 November, 1927.]

MR. C. TATE REGAN, F.R.S.

[Continued.]

made, an obscure fossil is observed in a core, the engineers and geologists are at a loss; the fossil is sent here and passes from hand to hand till it reaches the expert whose purely scientific knowledge enables him at once to identify it, or at least to state the age and stratigraphical position of the rock. It may be, as in one case, the single scale of a fish which shows that the bore is below the Carboniferous and that search for coal would be fruitless; or it may, as in another case, be the single plate of an Echinoderm enabling an expert to say that the bore is still high up in the Mesozoic rocks. The pecuniary value of such knowledge may be estimated in many thousands of pounds, but it would not be forthcoming were it not for the previous single-hearted search after knowledge for its own sake." That is Dr. Bather's contribution to that question, and I might say that in the annual report of the Museum Sir Sidney Harmer when Keeper of Zoology, which then included Entomology, instituted a section which he called Economic Zoology, so that year after year particular instances were given. That has been carried on, and it now appears under two departments, Entomology having become separate. I have brought up the annual report for 1920 and can give you extracts from those sections if you like?

477. Perhaps you might put that in?—Yes.*

478. Are the references marked?—Yes. And so on for all Departments. Do you want more examples?

479. What examples have you there?—I have rather an interesting one from Dr. Prior. This was a war enquiry when it became important to know what the fragments of rock for concrete used in German fortifications were, where they came from; and by means of our collection we were able to say exactly where these things came from. It was a question whether they had been transported across Holland. It was rather an important thing. Another war enquiry—this came in regard to optical instruments—was the sources of fluor and Icelandic spar. There it was rather curious that a number of visitors came to the department of Mineralogy all asking for the same thing, and we did not know what it was all about until a day or two afterwards. The Government Departments concerned, it appeared, had sent to everyone whom they thought could give them information, and they had all come to the Museum, but one of them, instead of that, sent the enquiry to Dr. Prior, the head of the Department, who then of course sent the information direct.

480. Assuming the rate of expansion indicated in your answers continued unchecked, what accommodation would you want in the next 25 years?—We want more accommodation already; I should say that we certainly want at once the western extension and a considerable extension on the east. The Museum has fallen behind altogether in my opinion. We choke up what should be exhibition galleries with study collections, the study collection of birds takes up the whole of one gallery and half of two others. The collection of mammal skins takes up two-thirds of a very fine exhibition gallery. I want those galleries for exhibition and others in the same condition, and to have buildings of the type of the new spirit building, studies and study collections together, conveniently lighted studies, and collections which are accessible. That is really necessary.

481. Turning to the question of co-ordination, I understand at present there is no organised inter-communication between the Directors and heads of Departments of the various State Institutions?—That is correct.

482. Should you be in favour of organised inter-communication?—No, I cannot see any advantage in that. Our own Museum, the Natural History Museum, is so entirely different from any other, the work is so entirely different from that of any other institution, that I cannot see any advantage in an official meeting with other Directors.

483. You see no advantage in the Directors of the different institutions meeting at regular intervals in Committee?—No. I think all that is quite unnecessary. It would not be of any value.

484. As regards publications, your annual expenditure is now between £5,000 and £6,000, against receipts from sales amounting to less than £2,000?—Yes.

485. Do you consider that result satisfactory?—Yes, I should consider that quite satisfactory. We have many types of publications, of course. As regards the things which are sold at the bookstall, the guide books and picture postcards, I think they pay their way, although the picture postcards at present do not do so well as they will, because we have started them fairly recently and are building up a stock, so that we shall get more profit from them when we have a good stock. But as regards our other publications, monographs, catalogues, and so forth, they are the result of scientific work done in the museum. A large part of them are given away to other institutions from whom we get their publications, so that our library to a large extent depends on the output of publications, and I think we get good value. Some are given away also to scientific workers who benefit the Museum by giving us collections, or by their work.

486. Would you be in favour of the Stationery Office undertaking themselves, or arranging for, your publications?—No. I think that would only lead to complication and delay. We are very satisfied with our present arrangement.

487. As regards loans. I gather you are in favour of more extended arrangements regarding loans, but that legislation would be required to give effect to the policy?—I see no reason why the museum should not have loan collections in the same way that the Victoria and Albert does if there were a demand for them. I am not at all sure there is a demand, but I think we could put up some nice things—mimicry of insects and things of that sort—which might go round the country. That would mean legislation: it is not at present allowed for.

488. It could not be done by the Trustees?—No, I think not.

489. What arrangement have you for eliminating unnecessary specimens?—The principal arrangement is that we do not take them. We do not take any things we do not want, as a rule, and as soon as the thing is not wanted we take steps to give it away, or try and give it away, and if that is no good we destroy it.

490. The amount you eliminate is comparatively small?—Yes. We have to keep the things. They have been worked on. Can I give an example? About 1860-1870, Dr. Günther wrote a catalogue of fishes, and the collection then was very largely made up of skins and stuffed specimens, many of them large. We never get those in now, we get all our fishes in spirit; those stuffed specimens are a great nuisance to store and yet we have to keep them because they are in his catalogue, the things his descriptions are based upon, and so we cannot eliminate them; they are of historical interest.

491. You have to keep them permanently?—Yes.

492. You say there is no great demand by provincial museums for loans of specimens?—I have not heard of it. They often come to us for duplicates, and we give them a good many duplicates, but often we have not got what they want; they frequently want something very rare and good which we cannot spare.

493. Are you in close relation with provincial museums?—Very fairly so, yes.

494. Would the extra staff required for a loan collection be a serious item?—It would require some sort of clerk and some sort of scientific man to arrange the things—£1,000 a year, something of that sort.

495. Regarding restrictive bequests, are you much hampered by directions by testators or donors?—No, not much. There have been bequests which we really

* See Addendum to Evidence.

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

could not refuse although they were accompanied by provisions that they should be kept together, or something of that sort, but as a rule, we have got people to modify that. The Adams Collection in entomology we had to keep together for 20 years before incorporating it in the main collection. We try to avoid taking them on conditions, and most people see reason and do not make foolish bequests.

496. You see no necessity for legislation on this subject?—I do not think so. I think that might frighten people if they thought conditions would not hold.

497. What about a lecture hall, and facilities for giving lectures?—We have no lecture hall or facilities for giving lectures. The Trustees do run a series of lectures—at least they appoint a lecturer for the Swiney bequest, but there we get a lecture hall elsewhere. I think it would be of some value to have one. We get parties in the Museum like the Geologists Association who come and want to see things. It would be very nice to have a place where you could demonstrate and talk, and of course there might be public lectures given by the staff or others.

498. What guide lecturers have you?—One.

499. Is he fully occupied?—He goes round two hours a day officially. I think 11 to 12 and 3 to 4, and he takes special parties, school children and others. I think he has quite a busy time.

500. You think further facilities of that nature are desirable?—Another guide lecturer might possibly be useful. I am not at all sure about that. Instead of having an organised tour, to get hold of people and talk to them and take them on an unorganised tour—that is the sort of thing I prefer. It might be possible to do something more in that way.

501. Are you in close touch with educational authorities?—No, I do not think so, specially. Many schools come. They write and get the services of the guide lecturer.

502. Do you see any way in which the usefulness of your Museum from the public standpoint could be increased either by advertising or by other means?—No. As it is, we get a good deal of free advertisement. The newspapers are always willing to put in odds and ends if we send them or to come down if there is anything special going on. They send representatives.

503. You do a good deal of press propaganda in that way?—A certain amount.

504. (Sir Lionel Earle): Would Sir Frederic Kenyon welcome the divorce of the present position of the accounting officer and that sort of thing?—I have never talked it over with him, but I have heard, at second hand, that he does not regard this position as his own doing or as one that he is very keen on.

505. He evidently would be very glad to get rid of the accounting officer duties?—That I do not know. I am afraid I have never discussed it with him. I myself have been Director only since March.

506. On the question of Geology, we heard in evidence yesterday that the Natural History Museum did occasionally answer questions addressed to them on the economic side. I think in your evidence just now you distinctly told the Chairman you did not deal with the economic side?—No, I think that is a misunderstanding. Our work is not intended to be economic work; it is systematic, purely scientific work, but the whole point of Dr. Bather's memorandum was to show that it has great economic importance, and people come constantly to use the collection for economic purposes. If they want a fossil identified we identify it without asking whether that is for economic purposes or not.

507. Is not there a possibility of considerable overlapping between your work there through that and the Geological Museum in Jermyn Street who are supposed purely to deal with the economic side?—They only deal with British, to begin with.

508. I am talking of British.—No, I should say not. The Jermyn Street people themselves come to us when it is a question of accurate determination of fossils.

509. You do not think there is any overlapping in that direction?—No, I should say not.

510. With regard to the space at the back of the building, you said you did not think a building could be high because of the light. That is a question of planning and seeing exactly what the amount of light would be, but is it your opinion that if those places, the spirit museum and the other small buildings, were entirely wiped out and the thing properly built, you could get sufficient space, building right through the two streets at the back, and still leaving a road without adding to the wings?—No. You would not get sufficient space in that way.

511. I think you could get a great deal higher than you think without interfering with the light—get a 45 degree angle, it is all anyone wants.—I can understand exhibition galleries—you showed me a plan—I can understand that type of building you planned being there.

512. But I am not at all sure that for research you can conceive anything much worse than the underground rooms we saw the other day where all your research people are. As regards light, it is not good—the insect room.—It has good windows.

513. Yes. Buildings at the back would have better light than those rooms.—Would the windows have better light?

514. Yes.—Those windows face right out on to the gardens.

515. They do, but I do not think they are very deep; they are sort of terra cotta, rather recessed in the building which takes away from the light. I think modern flush windows would be much better, and you would not have to sacrifice everything from the architectural point of view if you built at the back, because it would not be exposed on the road.—The sort of thing I have in mind is something, say, five storeys high, each floor, say, of fourteen feet, and something of the type of the new spirit building. I do not think you can put that sort of building between the two museums. I should like your opinion on that.

516. Not quite the same, but I think you could have a very much more utilitarian building than anything you have in mind, a purely utilitarian building, than anything you have in the big museums now, without being an eyesore. It is a question of simplicity of design and good proportions. But you would not favour, if it could be avoided, the wings coming out and ruining the front garden?—I hate that idea personally.

517. So do we all; the question is whether we can obviate that by a building at the back and doing away with that disgraceful slum-looking place.—Those things have got to go somewhere.

518. They might be more economically and better used?—The sand-pits and fan-chambers must be in the open air.

519. I do not say you could get your whale rooms there.—I am wondering whether that is not what we could get there. I am not sure. The plan you showed me showed two long galleries above a basement, and possibly one of those galleries might be suitable for whales. It seems to me more the sort of thing we could get there than buildings for research.

520. (Sir Henry Miers): You said that in the immediate future double the present space would be required. With regard to reply (9) to the Commission's Questionnaire, am I right in assuming that the growth of the Zoological Department may be estimated as about doubling itself in 25 years, the collection doubling itself in 25 years?—I think it has been about that. I think the collection has doubled since about 1904.

521. It seems true of the herbarium as well, and possibly of other departments.—It is more than true of insects. They have about quadrupled in the same time.

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

522. What is the prospect 50 years hence?—It is very difficult to forecast the future. Fifty years ago no one had the slightest idea of the work of the museum or of the growth of the museum, and I should not like to say what developments are possible in 50 years. There may be an entirely different idea of the whole thing.

523. You cannot go on expanding at that rate on the present site?—No. I think that is a very important question, the way in which that site is being filled up with all sorts of buildings, the Technical College, Science Museum and the Geological Museum.

524. The Geological Museum occupying part of the site originally meant for the Natural History Museum, and possibly growing at the same rate?—Possibly.

525. Ought one to look more than 25 years ahead in making any plans now?—I think you ought.

526. Does that lead to some sort of dissociation the one from the other of the collections, rather than further concentration?—I have always thought that the Museum having been crowded up in the way it has been by other Museums on the same site, in the future there must be a dissociation; ultimately I should say both Mineralogy and Botany will leave and it will become purely a Zoological Museum with Palæontology.

527. That is my point.—I think it must come in the future at some time; and bringing Jermyn Street down rather puts a seal on Mineralogy stopping there. That is one reason why I am against it.

528. (Sir Lionel Earle): You are not a supporter of the Bell report on this question?—No, not at all, I think it was a great mistake, the Museum was forced into it.

529. (Sir Henry Miers): With regard to the individual collections, it is very hard to refuse great gifts. You get a collection of 20,000 beetles or 30,000 butterflies, the collection is accepted as a whole, and it is not possible to select only what is wanted from it?—Not as a rule, but as a rule the whole is wanted.

530. Could you explain why it is wanted? Offhand it looks as if there must be a large number of duplicates?—Yes, but there are not. A species does not depend on one specimen. You cannot know the characters of a species from a single individual. Go into the street: you might say from one man that the characters of the English race are that they are 60 inches round the waist, 4ft. 5 inches high and have red hair, but you want far more than that to know what the characters of a race are. You cannot do it with one specimen, you must have a large series to know the variation and the differences in sex and the differences between the young and the adult, differences at different seasons of the year, and so forth.

531. That is true of the larger animals as well as insects?—Yes.

532. With regard to the actual exhibition space required, do you think the present exhibition space ought to be sufficient? You mentioned one case in which it requires enlarging—I think the western end of the bird room?—Yes.

533. But do you in general say you want more exhibition space, or that the present space is enough?—My opinion about it is that the Museum as it is now was built for exhibition, and what I want to do is to get it back for exhibition. I cannot see where whales are going in the present museum, and I think you must have a new room of a different type for them, but, apart from that, what I should like to do would be to get back the upper mammal gallery which, when I went to the museum, was used for exhibition, to get that back for exhibition. At the present it is two-thirds boarded off, and used for the mammal collection. I should like to get that collection and the bird collection transferred to new buildings where they would be properly arranged and available for study in relation to well-lighted work rooms, and then another thing, the galleries

of fossil invertebrates, there you have a study collection mainly in the galleries. You have these table cases with exhibited specimens and drawers underneath full of the collections. That is an absolute waste of exhibition space, and I should like to get all those out in the new buildings and use those galleries for exhibition. In that way, if we can get new buildings for studies and study collections, I think we have sufficient exhibition space in the Museum.

534. I asked because the statements in reply (7) to the Commission's Questionnaire do not seem quite consistent. In one place it is said that what is wanted is a place for study collections and not exhibition, and in the next place it is claimed that more exhibition space is required. Probably the answer you have given explains that?—Yes.

535. Why is it necessary to have such large systematic collections exhibited, because the general public does not take an interest in systematic collections, they are rather for experts, while exhibition galleries are mainly required for the general public.—The general public likes mammals and birds, which take up most of the room, and those are the galleries which are so much overcrowded. The general public does not want the fossil invertebrates. Those I should reduce very much, and use those galleries for things they do want. Large fossil reptiles are very badly shown at present in a gallery quite unsuitable for them. The domesticated animals is another series that wants more room, and especially the British animals. We could use one large gallery for the British groups quite well.

536. That leads me to a further question. Would it be possible to gain any space by showing less of some of the large systematic series and providing more storage space behind some of the wall cases as has been done in the British Museum with the Greek vases? I am taking things like fossil fishes or shells, which do not interest the public and which would be accessible to experts in storage rooms and would, if taken away from the table cases liberate space.—Yes, but I am afraid I do not know the British Museum arrangement.

537. You have a wall case removed, say, six feet towards the centre of the gallery, you take away some of the table cases in the gallery and turn their contents out into the space behind the wall case so as to decrease the amount of exhibited collections and increase the amount of storage collections.—As far as I can visualise it for the Museum, it sounds an extraordinarily inconvenient arrangement. I have a strong objection to the word "storage." I may have used it myself but the word "storage" implies things put away and not used. Our collections we must have so that we can constantly get at them. They must be well arranged in their proper order and available for the students, and they should be next to the rooms in which the students work.

538. I meant "storage" in that sense. The specimens behind the cases would be in similar cases for the use of the experts, not for the use of the public.—You would have to go a long way to look at them.

539. It is done at Cambridge with the Archaeological collections. They move the cases forward and they put the archaeological collections behind as a study series.

540. Leaving that point, may I ask one more question about the Kew proposals. You do allude to the fact that it is undesirable to separate the fossil plants from the recent forms?—Yes.

541. And the existence of the fossil collection is largely in favour of keeping the herbaria in the museum?—Yes.

542. Can you develop that?—A student of fossil plants naturally consults the recent ones, in the same way as a student of fossil animals consults the recent ones. I think everyone wants to—although I am not at all sure to what extent the systematic

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

botanists go in for palaeobotany, but I think the palaeobotanist should have the herbarium to consult.

543. There is no question of keeping the fossils and recent forms together in the same building?—No.

544. That is not sound?—No. It might have been a possibility if we had started in that way, but we cannot start it now.

545. *Sir George Macdonald*: One very small point with regard to staff at the opening of the memorandum. It is rather outside our purview, but I should like to make sure that I quite gather what is in your mind. You speak of the deputy keepers, and say, as I understand it, that you have only two deputy keepers in five departments?—Yes.

546. And that fact has prevented you from making promotions, as if you had five deputy keepers you would have one for each department?—We really want six, because the department of zoology is so big that it should have two.

547. Supposing you had six?—They should be definite posts.

548. You mention that at Bloomsbury there are 10 departments and 10 keepers, but of course there are a number of departments with no deputy?—They have a very large Department of Printed Books, with three deputy keepers, so two departments have no deputy keeper, but some of their departments are quite small—

549. You will not say they are unimportant?—No, but for administrative purposes they do not so much require a deputy keeper.

550. It is not the importance of the department at all, but experience and ability that must regulate these appointments, however you have it?—Yes, to some extent.

551. I merely point out that that argument of yours I do not think carries you very far really.

552. When you speak of forming loan collections, do you not think you would require to acquire specimens for the purpose?—We might sometimes have to. It would depend what the idea was. We might be able to spare them from specimens in the museum or get things in for the purpose.

553. If you had to acquire them, that would add to the cost?—Yes.

554. If you had not to acquire them, that means there are specimens now which could be eliminated?—No, I would not say could be eliminated.

555. Could be loaned permanently?—Could be loaned. We have very large collections of duplicate shells and duplicate butterflies, which are given away constantly. People can come and select them. Schools and all sorts of educational institutions can have them, and also foreign bird skins; they can come and select and take as many as they like.

556. The organisation of a system of loan collections would be really instructive and useful, and you would probably have to acquire a certain number of exhibits?—Yes. I have been re-organising the exhibit of mimicry in the central hall, and it is astonishing how difficult it is to get the things I want from five million insects for that exhibit.

557. Coming to the question of Kew and South Kensington, you say that in your opinion no economy would be effected by combination?—Yes.

558. Do you imply, taking staff first, that if the two herbaria were under one supreme administrative body—let us take the position that the British Museum Trustees control both—would they maintain two independent herbaria with staffs of the size which are maintained now?—It is a very difficult thing.

559. It is purely supposition?—It is either a proposal for our collection to go to Kew or there is the proposal for Kew to come to us. You will not eliminate much in that way. You must maintain two collections. It means a new building for Kew or a new building for us. Then the herbaria are differently arranged: ours is a systematic arrangement and I believe theirs is a geographical arrangement. Our plants are on sheets of a certain size

in cabinets to take those sheets and theirs on sheets of another size; the amalgamation of the two collections seems to me an enormous work. I think probably the most economical plan, if you put them in one place, is to maintain them separately in separate buildings, with separate staffs.

560. Then you mention the building. You say in your memorandum there would be no economy, because a new building would be required at Kew if you were transferred there. Would the expense of building at Kew be as heavy as building at South Kensington?—I suppose it would be much the same.

(*Sir Lionel Earle*): I should say not anything like as much. You could build perfectly well in stock bricks at Kew, because the present herbarium is in stock bricks, whereas you could not do that in South Kensington, or I am afraid you could not. I should think you could build infinitely cheaper at Kew, because you can use quite a common material, London stock bricks which is the cheapest brick we have.

561. (*Sir George Macdonald*): I gather from your memorandum that there is a sort of distribution of geographical territory between yourselves and Kew?—Yes. That is purely a personal arrangement.

562. Does that extend beyond the herbaria? What does it cover?—It covers the fact that our men try and get collections from certain regions and Kew from others, and we work on them.

563. You specify, I think, Europe, Australia, and the West Indies as your own province?—I think so.

564. Dr. Hill told us a great deal about the work Kew were doing in the West Indies?—It is quite possible.

565. And again you say that you leave India, South Africa and the Tropics to them, but I rather think that Dr. Hill also mentioned that you too were working in East Africa?—Yes, I think that must be so—the thing cannot be exactly hard and fast. If a man goes collecting in East Africa and gives us his collection we shall take it and work on it.

566. So that the geographical frontiers are not really followed?—They are not as hard and fast as that, but they are there.

567. Come to a geographical frontier which is nearer home—what about Scotland? What are your relations with the Royal Scottish Museum or have you any?—I should say we have practically none.

568. Do you think it desirable that you should have?—It is mainly, as far as I know it, an exhibition museum.

569. It is a national museum?—It is not to any large extent a research museum.

570. I rather gathered from what you said in your answer to Sir Lionel that exhibition was the main function of a museum?—It is important, but it is not the main function of the Natural History Museum.

571. Taking it on the ground of exhibitions, what do you think the function of a national exhibition museum in Scotland should be?—I should have thought mainly Scottish.

572. What view would you take of the destination of a unique specimen that happens to be in Scotland? Should it go to London or remain in Scotland?—It would be more convenient to have it in London.

573. No doubt.—I think it is a great nuisance when people are working on a group and come to a museum to see the collection to find everything they want except two things—say one in Cambridge and one in Edinburgh.

574. But could anyone who was studying the fauna of Scotland do it in London as matters are?—I think so.

575. Completely, and would not require to go to Edinburgh for that purpose?—I should say he would do it better in London.

576. So that really you have been collaring our specimens?—We have specimens from Scotland.

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

577. Do not you think there is something to be said for co-ordination? I understand there is nothing in the way of competition as regards purchase between you?—No.

578. I believe difficulties sometimes arise in other ways. I heard a case some years ago of an English shooting tenant who brought a black hare to South Kensington, and the Edinburgh people said it should have gone to Edinburgh. Last week I saw something in the newspapers—you have no doubt heard about it, when about a fortnight or three weeks ago there was a school of more than 100 whales which found their way to Scotland and got stranded. I understand the position is that if a whale which is cast on shore belongs to a particular species it is the property of the proprietor of the land; if it belongs to some other species it is what is called a whale royal, and is the property of the Crown. In this case there was no competition for possession but it was a question of who should deal with the intolerable nuisance which had arisen, whether it was to be the local proprietor or the Board of Trade, and as I read the story in the newspaper *South Kensington* sent three experts up to the North of Scotland to determine the species of whale which had been driven ashore. Now do not you think at least two of those experts might have been spared if you had communicated with the Royal Scottish Museum?—No, I do not think you have got the whole story.

579. I am only telling you what I saw in the newspaper.—We have arrangements by which stranded whales are reported to us at once from any part of the country.

580. That I know?—This was obviously a great find; as to the experts, as you call them, who went up—one was Mr. Hinton, a member of the scientific staff, an authority on whales, but the other who went up was a preparator, who makes casts and so forth and is not a scientific expert at all. I was not aware that three had gone from the Museum.

581. That was the number given in the newspaper?—The third man was not sent by us. He is a friend of the Museum who went at his own expense and is giving valuable help. Mr. Hinton is our expert who went up and he is very busy. He has been there more than a week getting skeletons and skulls and has sent two whole specimens to us to have casts made.

582. I understand no specimen of that particular variety has come to Britain before?—I have no doubt that a duplicate cast will go to the Royal Scottish Museum.

583. I am merely asking for something which will be a reply to the public criticism which is being directed against the wastefulness of sending three experts, whereas the Natural History Museum at Edinburgh should have been asked to assist?—I think it was the best and most economical arrangement.

584. Can you tell me how long this arrangement about the whales is going on? Sir Sidney Harmer told me of the arrangement and said it would probably last for three or four years, but it is still going on?—It might go on indefinitely.

585. I think that is a matter which you and Dr. Ritchie might have a little understanding about, even if you had to send your three men in the end?—I think there would only have been delay in communicating with Dr. Ritchie to begin with.

586. There are telegrams?—I do not think they would have been of much help. Hinton is the man who knows all about whales, he is obviously the man to go, and if he goes he must have someone who can help him with the dissections and in the rough work.

587. In talking of exhibitions you say in reply (7) to the Commission's Questionnaire it has been suggested in the newspapers and elsewhere. What do you mean by "elsewhere"?—I have heard this from

various people, this idea; in fact Sir Henry Miers rather suggested it as a possibility of cutting down the exhibited series.

588. I think we have it in Sir F. Kenyon's memorandum?—I have not seen his memorandum. I did not mean that.

589. You think a different principle applies to the Natural History Museum than applies to Bloomsbury?—It is possible to cut down a certain part of the exhibits, as I have said, for example these fossil invertebrates which are not at all interesting. On the other hand there are various parts of the exhibition, birds and mammals for example, which are tremendously overcrowded, and cutting down elsewhere would give us room to expand these.

590. You speak about the lecture theatre. Do you give lectures at the present time?—It is the College of Science who lends us the lecture theatre.

(*Sir Henry Miers*): They were formerly given in the Natural History Museum many years ago.

591. (*Sir George Macdonald*): I gather you think it a desirable but not altogether an essential part of any extension?—Yes, that is how I should regard it.

592. You do not find it impossible to find a lecture theatre in the immediate neighbourhood as matters are at present?—No.

593. There is one other thing, but it is hardly a question. I was much interested in Dr. Bather's memorandum which you read, but I could not help wondering whether Sir John Flett had written it because the two illustrations were identical with those he mentioned yesterday?—It is very curious, that the two illustrations should be the same, the fish from Palaeozoic rocks was certainly determined by Sir Arthur Smith Woodward and the plate of the Echinoderm was determined by Dr. Bather. Sir John Flett might have given them as examples, but they did not belong to his museum.

594. I do not think he said he gave them, but he gave them as the type of work done at his museum?—Yes.

595. Do you not think there is some danger of duplication of work in matters of that kind?—I cannot see it at all.

596. You mention in your memorandum the collection of minerals at the Geological Museum?—Yes.

597. You feel that ought to be in the British Museum?—I think the Ludlam Collection would be more properly housed there. It was bequeathed or given to them because there was a disagreement with the Museum or with the Museum Keeper.

598. Well, we had better warn Sir John Flett not to admit you to the Geological Museum, because he says if any officer of the Natural History Museum came in there he would not covet the mineral collection?—Dr. Prior seems to think that particular collection would be more properly housed in the Natural History Museum. I do not know anything about it myself.

599. So that certainly is a matter which requires co-ordination from what you say.

600. (*Sir Richard Glazebrook*): You regard, I understand, the expenditure on scientific publications as to some extent recouped by the proceedings you have had from foreign academies and societies?—Yes, and museums.

601. And in that way expenditure is saved as otherwise you would have to buy these publications?—Yes.

602. So that ought to be taken into account in considering the profit and loss account. Have you ever had any experience of working in top-lighted galleries?—No, I cannot say I have.

603. Have you considered that at all when speaking about the difficulty of lighting buildings at the back?—The bird room at the museum is a top-lighted gallery, but it is not at all satisfactory.

604. But it is not properly top-lighted?—You mean one can arrange top-lighting properly.

605. Thirty years ago I opposed very strongly in connection with the National Physical Laboratory the use of top-lighted rooms, but I came round after

4 November, 1927.]

MR. C. TATE REGAN, F.R.S.

[Continued.]

five or ten years' experience to it entirely and I think you would find a very large space on the top floor might be obtained by a proper system of top-lighting. It is merely a suggestion. You were good enough to arrange for the Royal Society at Wembley a very satisfactory exhibition in which experiments were actually performed and that sort of thing. Do you think anything of that kind would be valuable or useful at the Museum?—You are thinking not of the part that I arranged, but of the plant physiology. No, I think that is not quite our business.

606. I forgot for the moment it was the Physiological Department.

607. (*Sir Martin Conway*): I should like to ask a question or two. There is no geological museum in this country in which the minerals of the whole world are stratigraphically arranged?—You mean the fossils.

608. No, the minerals. You do not have them arranged stratigraphically?—No, ours are arranged chemically.

609. In the Jermyn Street Museum the British minerals are arranged stratigraphically, but there is no museum that arranges the minerals of the whole world stratigraphically. Your minerals are arranged how?—According to their chemical structure and formation.

610. So that they duplicate Jermyn Street?—No, they have British minerals arranged according to their economic uses.

611. You say it is essential to have the two libraries separate. Can you have them under one staff?—You can amalgamate libraries and increase staff, but there is a tremendous advantage in having the library near the work.

612. Could not they be administered by one principal librarian instead of two, and could not you economise in staff?—The librarian in our Geological Department is a clerk.

613. You could not save anything by having one staff for the two united libraries?—I do not think you could do much in that.

614. Coming to publications, the Bloomsbury Museum publish a British Museum Quarterly which is a popular thing and has an increasing circulation. Do you publish or think of publishing a Natural History Quarterly?—Yes, we have a similar thing.

615. Does that have a good circulation?—Quite fair.

616. (*Chairman*): What number?—I could let you have it if you wanted it. I will make a note of it.

617. (*Sir Martin Conway*): Do you give away a large number of duplicates?—Yes.

618. And still you have not power to lend?—No, that is so. The duplicates are things that are not wanted, but we cannot lend.

619. Even if you had superfluous duplicates that might make a loan collection you could not lend them?—We have power to lend superfluous duplicates. We could do that, but, of course, we always say, "You can keep them."

620. You could not form a loan collection?—No.

621. You have spoken about the need for further room for a library?—Yes.

622. When talking about the space that might be afforded if the herbarium were removed you have not referred to using that as a library?—It is rather remote for a general library. A general library ought to be in a central position. It would go very much better in the building proposed at the back.

623. As to the Jermyn Street Museum, it is proposed that that should come adjacent to the Natural History Museum and occupy the site which you want to use for another purpose. At the present time it is separated by a considerable distance from the Natural History Museum. Is there any reason why the Jermyn Street Museum should not go to a place like Kew?—No, I see no reason at all. Certainly the work is not so close that they need to be with us.

624. Would the Jermyn Street Museum serve the purposes, not of the general public, but of the people who require to use it if it were at Kew?—Yes, I think so, except that it is a little further to go.

625. About your own collection, supposing you were crowded for space, would not it be cheaper to put the bird collection, for instance, in some other place and thus gain room, rather than building on your expensive site an expensive building?—No, if you follow that up it means transferring the whole Museum.

626. Not the whole. You say you want to keep the Museum for exhibition that would include birds?

—Yes. I think the study collections must be with the exhibits.

627. They must remain?—Yes.

628. Is there nothing else you could turn out and send on to a cheaper site besides the herbarium?—Well, of course, if there is any idea of building a new museum in the future, I should consider mineralogy is more apart from the rest of the Museum than anything else. The rest of the Museum is biological; the mineralogical staff are chemists and physicists.

629. As far as you are concerned, you would not weep to see the Jermyn Street collection and your mineralogy collection go to some such place as Kew?—I should not weep to see the Jermyn Street collection go there, and I can foresee that at some future time mineralogy will go somewhere. At the same time, although I know little about mineralogy, I am rather proud to have under me the finest mineralogical collection in the world and to keep the whole thing together. I think the Trustees like to keep the Museum as a complete natural history museum.

630. I daresay they would like it, but it is cheaper for the taxpayer and equally efficient for men of science if another arrangement is made?—Yes, it has always seemed to me a possible arrangement.

631. (*Mr. Charteris*): In your memorandum you set out certain statutes under which you have certain powers, and they seem very wide with regard to sale and exchange?—Yes.

632. You cannot lend but you can sell and can exchange any articles?—I think so.

633. I see the second power relates to any articles and the first only to duplicates?—The sale of duplicates.

634. 7 Geo. III relates to duplicates. At the present time you have the power to sell or exchange any article, whether duplicate or not. Has it ever been resorted to?—I cannot remember a case where I have sold anything.

635. You have not found it a useful provision so far?—No.

636. For the purposes of exchange, do you make much use of it?—Yes, exchanges are going on all the time.

637. Exchanges with museums in any part of the world, or only in England?—Mainly with museums elsewhere.

638. That you have found useful?—Yes, very.

639. Apparently it is a power which exists only in the British Museum and is not found in other cases?—I did not know that, but it is very important for us.

640. I am not clear on this point at all about the removal of the herbarium to Kew. You disagree with the report of the Committee of 1901?—Yes.

641. You do. Let me ask you this. Suppose a student of botany desiring to inform himself fully on the subject, does he not have to have recourse to both museums, the herbarium at Kew and the herbarium at South Kensington?—You are talking about a research worker, working on a particular group.

642. Supposing a professor of botany taking a class round, and desiring to inform them fully of the science of botany, would he have to have recourse

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

to both places?—No. I think for class work either place probably would be quite good.

643. To that extent there would be duplication, that you could have recourse to either for the purpose?—Yes.

644. That would dispose of that, but take the person who goes deeper into the matter, the person I suppose for whom largely the two herbaria exist, the serious student who desires to follow up a line of research?—Yes.

645. From Dr. Hill we gathered he would have to go to both?—I think he would.

646. From his point of view, it would be an advantage to have the two in conjunction?—Yes, I should say it would.

647. Can you tell us what number of students visit the herbarium at South Kensington in the course of the year?—Well, I should think the number is about 4,000. The annual report would give the number for one year.

648. That would be students following up a particular line of research?—No, the figure is given for students or visitors who come with inquiries, people who come to the department for information which you cannot get from the exhibited specimens. There were 3,443 for the year 1920.

(*Sir Henry Miers*): 3,900 in 1925.

649. (*Mr. Charteris*): There are two classes of people, first those who give instruction to classes who would avail themselves of one or the other, and the second category a student desiring to follow up a certain line of research who would have to go to both?—Yes, except for certain groups.

650. Would it be fair to say that the herbaria exist principally for the serious student who desires to follow up particular lines of research?—Yes, they exist very largely for him at any rate.

651. Then, with regard to the two geological museums, perhaps the ground has been fairly fully covered, but this question has occurred to me. Are inquiries addressed to South Kensington by mining engineers?—No, I should think not often.

652. Because I think you gave an instance in which what you called the minute and refined study of fossils had thrown light on the question of the sinking of a mine shaft?—I think if a mining engineer puts down a bore and gets a fossil he might send it to us for identification.

653. Is not that precisely the function performed by the Geological Museum?—Not altogether, I should think.

654. It is the function which they claim to perform?—It may be, but the accurate determination of fossils depends more on our work than on theirs.

655. It is the practical application of geology?—Yes.

656. Which the Geological Museum has in the forefront of their claims that it is their practical function?—Taking that particular example of that fossil fish, if, in fact, it went to the Geological Museum—which I am not sure of—they would have brought it down to Sir Arthur Smith Woodward, who is the great authority on fossil fishes. They have not at the Survey a man who could accurately determine a fossil of that type.

657. That particular illustration, as far as it goes, would be in favour obviously of an amalgamation of the two museums?—No, because the work of the Geological Survey is entirely distinct from ours. I do not see how the museum could run the Survey. It is more than I should care to take on.

658. I gathered yesterday from Sir John Flett that it was quite a common practice in the case of a mining engineer wishing to know the strata that he had got to sink to, or for a water engineer desiring to find a water bearing strata, to go to the Geological Museum?—I think that would be right; also if he took typical fossils he would get what he wanted there.

659. If it becomes a little more abstruse he has to go to South Kensington?—Yes. There were two

men from Jermyn Street yesterday determining fossils.

660. If the two were together that would be unnecessary?—No, if the two museums were together they could come more easily. They would not have to go so far.

661. There was one question I wanted to ask about the Haldane findings in 1917 which you quoted in your statement. I gather you do not agree with the conclusion that committee came to: "We think that the responsible authorities might consider with advantage the possibility of entering into regular arrangements, by means of a body representative of each of the museums, and established for the purpose, whereby the spheres of the respective museums. . . ."—No, I think that is quite wrong. I cannot see any advantage in it. Each museum has its own business.

662. Did that committee call evidence?—I could not say. I do not know anything about it.

663. At any rate, it is a conclusion you do not agree with?—No.

664. (*Sir Thomas Heath*): Just one question about the Geological Museum. Would the economic question that arose be answered by you or Sir John Flett? A mining engineer applies to Sir John, and you say Sir John Flett has to come to you in order to get any fossils identified?—Yes, sometimes.

665. Does Sir John Flett answer that enquiry, or do you?—I should think probably he would. We should give him the information he asked for.

666. You would be expert advisers to him?—Yes.

667. (*Chairman*): It is quite possible that the mining engineer might have gone to you direct, and then you would answer him direct by letter?—Yes. If people send things to be identified, we identify them.

668. (*Sir Courtauld Thomson*): One more question with regard to the Geological Museum in Jermyn Street. By your answers, as I understand them, you say there is no overlapping, and beyond exchanging possibly some of the specimens which you think would be desirable, do you think it is advisable or desirable to take any more drastic steps towards co-ordinating or amalgamating those two collections?—No. I do not think it is desirable. I think that we and Sir John Flett both perfectly understand what our work is, that it is distinct, and that we do not need any other arrangement.

669. May I put it as high as to say that the conditions are ideal?—Yes, I think they are.

670. I have nothing more to say on that point. In reply (9) to the Commission's Questionnaire you say that a great deal of the time of the scientific staff is taken up with visitors and answering enquiries by correspondence?—Yes.

671. Does that apply to students and scientific bodies? Is that the correspondence with students and scientific bodies?—It is with them and all sorts of other people. We get a number of different kinds of things sent for identification or with enquiries.

672. What is the official attitude towards the public? If a member of the public asks for a particular specimen to be identified, is the official answer an act of courtesy, an act of grace, or is it considered part of the official duty to answer the public generally?—No, it is not the official duty to answer any member of the public, but where we can determine things for the public we do so; it depends entirely on what is sent. It is rather an act of grace to determine things. I mean to say, if a man sends something and wants its name, and it is going to be two or three days' work to do it, we really cannot do it, unless there is some special reason. We tell him, "This appears to be so-and-so," and leave it at that, and give him some idea what it is. Generally we can identify without any trouble, and then we do so; but we do not like to waste time on frivolous enquiries.

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

673. I only wanted to know what the official attitude towards the public was, whether positive or a negative one, to stimulate their interest?—I think we do undoubtedly stimulate the interest of people by answering their questions and determining things for them.

674. (Dr. Cowley): You say in reply to (6) of the Commission's Questionnaire that the amount of staff required would involve an increase of expenditure of £17,000. Does that mean the whole increase of staff required at present for your needs?—No, that was an estimate put forward some few years ago when the Trustees asked for an increase of staff.

675. You mean it would be larger now?—I think it would be larger.

676. And as the collections grow, as they evidently do, the need for staff would increase more?—Yes. I have put it in the memorandum, I think. It is not merely the growth of the collections, but the growth of the work, and the time taken in doing it.

677. Then as regards reply (4) to the Commission's Questionnaire you say there would be no economy in removing and that you have explained, but you have also said that in times to come, when it becomes necessary to remove the present building, you would send away the herbarium or the botanical collections and mineralogy. Would you propose that the botanical collections should then go to Kew? Would that be the best arrangement?—Possibly it would.

678. You would put it off as long as possible. That is what it comes to?—The museum has a tradition for scientific work, for pure scientific work, which it is very important to carry on, and one is always afraid that if any part of the museum is separated and placed under some other body which has not that ideal, the work may suffer in the future.

679. Then you speak of the Departments of Entomology and Mineralogy as being so very much congested, and I remember when we visited you the Department of Entomology was in a very congested state. That grows rapidly?—Very rapidly.

680. Have you any scheme for carrying on pending the building of some new accommodation?—No, we carry on as best we can. It is very difficult

681. You have no drastic scheme of re-arrangement or anything of that kind which would help you for the next year or two?—No, we cannot do anything without new buildings.

682. Because it must be some time before the new buildings are available?—Yes.

683. In the meantime, must the department become more congested?—I think so. We had exactly the same experience with the spirit collections. We were asking for a new spirit building for some 25 years before we got it, and you could hardly move in the old building.

684. One more question. You mention in reply (8) to the Commission's Questionnaire the loss from publications. Of course, a loss of £3,000 is a considerable sum, and you could buy a considerable amount of literature for that, although you say that you receive a certain amount of literature in return?—Yes, a great amount.

685. Do you consider that that loss is worth while?—Yes, quite. The publications are part of our work. It is part of the museum policy and business to issue monographs and catalogues. We have a high reputation for them, and we want to carry on, although they have not a profitable sale. No expensive scientific work has a profitable sale.

686. That I know.

687. (Sir Martin Conway): May I ask one question? You say the museum doubles in 25 years. Do you mean that is going on arithmetically or geometrically?—It has been an arithmetical progression. I know in the case of the collection of fishes, with which I was connected for a long time, we added 2,000 a year pretty regularly, and year after year about the same number.

688. (Chairman): In view of this progression, I should like to be quite clear as to what dissociations you ultimately contemplate. You said you thought mineralogy would have to be dissevered, and botany?—Yes.

689. So you would be left with pure zoology?—Zoology and palæontology.

690. That would be the ultimate fate?—Yes, that is bound to come in time.

(Chairman): Thank you, Dr. Regan. We are greatly indebted to you.

(The Witness withdrew.)

ADDENDUM.

The following examples were given by Mr. Tate Regan of the results of research work undertaken at the Natural History Museum, especially with regard to its utility to the nation in the economic sphere:—

1. It has been repeatedly pointed out that a great deal of the research done in the Zoological Department, while not directly economic, forms the basis for purely economic work elsewhere; for example—everyone who is working on the internal parasites of man and domestic animals will find it necessary to have at hand the "Synopsis of the Families and Genera of Nematoda," by Baylis and Daubney, published by the museum last year. A very great deal of work had been done in identifying the molluscan carriers of the tropical disease "Schistosomiasis" for medical officers and others who are engaged in its investigation. Much of this work is very scantily recognised by those whom this museum has helped. Similarly, Mr. Hirst, who until lately was the assistant in charge of the Arachnida, was constantly being consulted by the Imperial Bureau of Entomology and by medical and veterinary officers, for the identification of injurious mites.

If examples of more directly economic work are wanted it may be pointed out that the administration of the Plumage Act depends very largely on the museum for the identification of doubtful

samples of plumage which are sent here by the Customs authorities. The work occupies a great deal of the time of the staff in the bird room.

2. *Microlepidoptera* and *Coleoptera*.—Research carried out in 1913 conjointly by the Department of Entomology and War Office into the ravages of insects among Army biscuits, with a view to discovering means of prevention, was authoritatively stated to have resulted in an annual saving to the country of £10,000.

For the Grain Pests (War) Committee of the Royal Society, 1916-20, faunistic and statistical investigation of samples of grain was carried out. More than 450 such samples from all parts of the Empire were examined, and the insects found therein were determined.

Three volumes on *Coleoptera* (beetles) have been written by a member of the Department for the "Fauna of British India," primarily for the use of Forestry Officers and Economic Entomologists in the Indian Empire. Other published results of work of economic utility done in the Department of Entomology on *Coleoptera* are the following:—

On a new species of Melolonthid Beetle (*Phytalus smithi*) destructive to Sugar-cane, 1912.

On Sugar-cane pests (*Rhopaea*) in the Fiji Islands, 1915.

4 November, 1927.]

Mr. C. TATE REGAN, F.R.S.

[Continued.]

On the pests of Cacao in West Africa, 1917.
On the *khapra* grain-pest in India, 1917.
Pests of Sugar-cane in Mauritius, 1919.

3. The great practical importance of a properly classified general Collection of Insects from all parts of the world, is shown by the following case. About 1909 an unknown beetle appeared in the sugar plantations of Mauritius, increasing year by year, and inflicting enormous damage by destroying the cane-roots, and devastating the fields. Although countless millions were destroyed, nothing was effective in checking the spread of the pest. At last specimens were sent to the Department of Entomology, and, after being compared with others in the collection, were found to belong to a West Indian species, subsequently described under the name of *Phytalus smithi*. On inquiry in the West Indies, an unknown grub was found at cane-roots in Barbados, and specimens brought to London proved identical with the beetle grubs received from Mauritius. Upon one of the West Indian grubs was found a tiny parasite recognised as the grub of a parasitic wasp. Efforts, ultimately successful, were now made to import the parasite into Mauritius from Barbados. Introduced wasps immediately found and attacked the subterranean grubs; the parasites have multiplied rapidly, and established themselves, and it is hoped the beetle will become as unimportant in Mauritius as it is in Barbados.

4. *Lepidoptera Heterocera*.—The following are among the published results of work carried out in the Department of Entomology during the last few years:—

Investigation into identity of species of *Cosmophila* (these moths are cotton pests).

Description of two new species of the genus *Metadrepna* (*M. andersoni*, Tamm, is a moth injurious to coffee-trees).

5. *Description of a new processionary moth* (Notodontidae: injurious to pine trees in Cyprus).—It will now be possible for economic entomologists to attack the problem of control of these pests, and to publish their results in connection with definite species, instead of working in the dark. Preventive and remedial measures differ for different insects, and unless a particular pest be described in print in such a way that it can afterwards be recognised with certainty, and referred to by name, the requisite remedial measures cannot definitely be indicated, and no progress will be made in its control.

6. *Hemiptera*.—The following are among the results of research carried out during the period 1922-1927:—

Description of new species of *Lygus* (Cassidae) infesting potatoes in Java.

Description of a new species of *Triphleps* (Anthocoridae) preying on the eggs of the cotton boll worm (*Heliothis obsoleta* H.S.).

Description of a new genus and species of Jassidae (*Cicadulina zeae*) injurious to maize in Kenya Colony.

Description of a new genus and species of Capsidae injurious to the flowers of the Kola tree (*Cola acuminata*). A systematic revision of the species of Indian and Oriental Rice bugs (*Leptocoris*).

7. Considerable work has also been done on the cotton stainers (*Dysdercus* and *Oxycanenus*), the coffee bug (*Antestia lineaticollis*), the froghoppers of the Sugar-cane (*Tomaspis*), etc.

Numerous Hemiptera of economic importance have been named for the Imperial Bureau of Entomology.

8. *Diptera*.—Since the year 1898 collections of mosquitoes have been received from all parts of the world, and systematic research on these has resulted in a classification by means of which the known species, including the carriers of malaria, filariasis, yellow fever, and other formidable diseases, may be distinguished in both the larval and adult states. As a further result of these researches the number of known species of mosquitoes, which was less than 200 in 1901, stands at the present time at about 1,200.

Similar researches carried out in the Museum upon tsetse-flies, including carriers of sleeping-sickness and Tsetse-fly disease of animals, have led to a knowledge of nineteen distinct species, whereas only seven species were known a quarter of a century ago.

Researches upon other blood-sucking flies, and upon the common house-fly, have also been carried out, and the results have been published by the Trustees in pamphlets, which are in constant demand by Medical Officers of Health, and members of the public.

9. *Hymenoptera*.—The parasites of insect pests of *sal* and other forms of timber, as well as those of grain and of African silkworms, and many parasites of tsetse-flies, have been studied, named and described. As a result these parasites can now be identified, and the Imperial Bureau of Entomology is attempting to breed some of them in large numbers, with a view to utilising them in the control of the various destructive insects referred to.

10. *All Orders of Insects*.—Collections made during a series of recent expeditions, as those to Mount Everest, the South Pacific ("St. George"), and Samoa, have been worked out, and a large number of new genera and species have been described and published.

11. *Coleoptera*.—During the last 30 years over 100 memoirs on beetles containing descriptions of about 1,000 species new to science, have been published by members of the Department.

12. *Hemiptera*.—Since 1922, 46 papers have been published on insects of this Order, including faunistic papers relating to Rodriguez Island and Yunnan. Sixty new species, 23 new genera, one new subfamily, and one new family have been described during the last five years.

FIFTH DAY.

Thursday, 17th November, 1927.

PRESENT :

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.
 Sir MARTIN CONWAY, M.P., Litt.D.
 A. E. COWLEY, Esq., D.Litt., F.B.A.
 Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
 Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
 F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
 Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
 Sir HENRY MIERS, D.Sc., F.R.S.
 Col. Sir COURTAULD THOMSON, K.B.E., C.B.
 Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).Mr. J. R. CHAMBERS (*Assistant Secretary*).

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D., Director and Principal Librarian, British Museum, called and examined.

The following Memorandum was submitted by Sir F. Kenyon on behalf of the Trustees in reply to the Commission's Questionnaire (*see Appendix I*):—

1. The British Museum was founded in 1753 to provide in the first place for the reception of the collection of Sir Hans Sloane, the Cottonian Library, and the Harleian Collection of Manuscripts. The collections of Sir Hans Sloane, which are described as consisting of "books, drawings, manuscripts, prints, medals and coins, ancient and modern, seals, cameos, and intaglios, precious stones, agates, jaspers, vessels of agate and jasper, chrystals, mathematical instruments, drawings, pictures and other things," were by his will to be offered to the nation for £20,000, which was avowedly much less than their real value. The Cottonian Library, originally collected by Sir Robert Cotton in the reigns of Elizabeth and James I., had been presented to the nation by the Cotton family, and (after suffering serious injury by fire in Ashburnham House in 1731) was still awaiting the proper accommodation promised for it by Queen Anne. The Harleian Manuscripts, collected by Robert and Edward Harley, Earls of Oxford, were offered by the widow of the second Earl and their only daughter, the Duchess of Portland, for £10,000, to be kept together as an addition to the Cottonian Library.

The Act of Incorporation (26 Geo. II., c. 22) provided for the raising, by means of a public lottery, of a sufficient sum of money to pay the two above-mentioned amounts of £20,000 and £10,000 to purchase and equip a General Repository for the collections acquired and to instal them therein, and to provide a capital endowment of £30,000 for the upkeep of the Repository and the salaries of the staff. To hold and administer this property a body of Trustees was created. The Trustees included eighteen high officials of Church and State, the President of the Royal Society, the President of the College of Physicians, two representatives each of the three families (Sloane, Cotton and Harley) whose collections constituted the Museum, and fifteen other persons to be elected for life by the official and family Trustees above-named. The Trustees were required to erect or provide, within the cities of London or Westminster, or the suburbs thereof, one General Repository to contain the collections then acquired, and such other collections and libraries as they should be willing to admit, to remain and be preserved therein for the public use to all posterity; upon trust that free access should be given to all "studious and curious" persons at such time and in such manner and under such regulations as the Trustees should direct.

The Act further provided for the appointment by the Crown, from two names to be recommended by the Archbishop of Canterbury, the Lord Chancellor (or Lord Keeper) and the Speaker of the House of Commons, or any two of them, of a Principal Librarian, "to whom the care and custody of the said General Repository shall be chiefly committed." The rest of the officers and servants required for the care and preservation of the General Repository were to be appointed from time to time by the same three dignitaries (generally known, though not so designated by the Act, as the Principal Trustees) or any two of them.

This original constitution of the British Museum has been very slightly modified subsequently. In the following year seven Trustees, including two out of the three Principal Trustees, were made a quorum for the election of Elected Trustees. The President of the Society of Antiquaries and the President of the Royal Academy were added to the list of ex-officio Trustees in 1824, and a representative nominated by the Crown in 1832. Representatives of the Townley, Elgin and Knight families were also added in recognition of great benefactions received from them. The total number of Trustees is now 51, viz., 26 Official Trustees (including the three Principal Trustees), one Trustee appointed by the Sovereign, nine Family Trustees, and 15 Elected Trustees.

A Standing Committee of the Trustees, consisting of the three Principal Trustees and 15 Trustees to be annually appointed at a General Meeting, was instituted in 1850, as a result of the strictures of the Royal Commission which reported in that year. The previous Standing Committee was an open one, which any Trustee might attend, and the Secretary summoned such Trustees as he thought likely to be able and willing to attend. The Trustee nominated by the Sovereign was made an ex-officio member in 1881, and in 1897 another elected member was added. The total number is now, therefore, twenty. The Standing Committee meets at Bloomsbury on the second Saturday in every month except August and September, and at the Natural History Museum usually eight times a year. It acts as an executive committee of the Trustees, and the general administration of the Museum is in its hands. Its minutes are confirmed at General Meetings of Trustees, which are held twice a year at each Museum.

The Elected Trustees, though less than a third numerically of the whole body, supply in practice the major part of the Standing Committee. The Official Trustees (though some of them are among the most active members of the body) are for the most part

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

fully occupied with their own offices; their tenures of the office on which their Trusteeship depends are not necessarily long, and they may not be much interested in museums. The Elected Trustees, on the other hand, are elected precisely because they are known to be interested as well as competent; and acceptance of election implies willingness to attend with some regularity. At the present time the Standing Committee consists of the three Principal Trustees, the Trustee nominated by the Sovereign, two Official Trustees, one Family Trustee, and thirteen Elected Trustees (one of whom is also temporarily an Official Trustee).

The election of Trustees is consequently a matter of much importance for the welfare of the Museum. According to the Act of Incorporation, the Trustees who have themselves been elected have no voice in the election of their colleagues, which is confined to the Official and Family Trustees. Since the Elected Trustees, as shown above, include most of those who take the greatest interest in the Museum, this provision is somewhat anomalous; but it may operate so as to keep the actual governing body of the Museum from being too much a self-chosen group. Constitutionally, the appointment is by free election in which all Electing Trustees have equal power; and up to 1863 this seems to have been the actual practice. It was common for several candidates to be proposed, and the election was made after discussion. In 1861 it is recorded that the Archbishop proposed the candidates who were elected, the First Lord of the Treasury being present among the Electing Trustees but not taking any conspicuous part in the election. In March, 1863, the Archbishop being absent but the other two Principal Trustees being present, the proposal was made by the First Lord. This started a practice, which became habitual, of proposal (almost amounting to direct nomination) by the Prime Minister of the day. From 1863 to 1915, whenever the Prime Minister was present, he proposed a candidate, and his candidate was elected (not quite always without opposition). On several occasions, however, the Prime Minister was not present, and the proposal was made by some other Trustee, not necessarily a Principal Trustee.

During and after the war this practice fell somewhat into abeyance, the Prime Minister taking little share in the affairs of the Museum. In January, 1924, at a meeting of the Electing Trustees at which the Prime Minister was present, attention was called to the constitutional right of any Trustee to put forward a candidate. It was represented, with general assent, that the Prime Minister was often in a position to propose suitable candidates, and that his association with the interests of the Museum was beneficial; but it was agreed that the Prime Minister has no exclusive or overriding right of nomination, and that the concurrent rights of the other Trustees should be recognised. In practice it has been usual for the Principal Trustees (to whom the other Trustees can, of course, make suggestions) to consult with the Prime Minister, and a name or names are presented to the Trustees by consent.

Whether logical or not, the government of the Museum by Trustees appointed as described above has worked well. It has given the Museum a governing body composed of men of high standing in political, academic and intellectual spheres, experienced in affairs and interested in the well-being of the Museum. Such a governing body is in every way preferable to a governing body composed of specialists. Its members are not likely to concern themselves overmuch with the details of administration; they are accustomed to be served by experts and to know when to trust them and when to control them. They are able men, accustomed to extensive supervision, and such of them as are not specialists on a particular subject are well equipped to require the Director and their other officers to explain and justify the proposals which they lay before them.

The Trustees give strength and authority to the Museum in dealing with Government Departments; and they command the respect and confidence of the general public.

One condition of the maintenance of such a governing body is that it should have real power. Men of the position and experience required for it will not care to serve on a merely advisory committee. To subordinate them to some central control, whether a Government Department or some body of super-Trustees, would be to make the machinery of administration more cumbrous and less efficient, and would deprive of its special characteristics a system of government which has hitherto given satisfaction both to the staff of the Museum and to the general public.

2. The Act of Incorporation, after reciting a codicil to the will of Sir Hans Sloane, in which he expressed his desire that "his Collection in all its branches might be, if it were possible, kept and preserved together whole and entire," provides for the transfer of the Collection from his Trustees to the newly constituted Trustees of the British Museum, "so as the said collection be preserved entire without the least diminution or separation," and for the erection or provision of a General Repository, in which the Sloane, Cottonian and Harleian Collections and any additions thereto shall remain and be preserved for public use to all posterity.

Under this Act it has always been held that the Trustees have no power to remove any portion of the Collections from the Museum; and when it has been desired to do so (as when the Natural History Collections were removed to South Kensington, or the provincial newspapers to Hendon) special Acts of Parliament have been obtained for the purpose.

Such powers as the Trustees possess to alienate or to lend objects forming part of the collections rest upon specific Acts of Parliament of 1767, 1807, 1878 and 1924.

(1) The Act 7 Geo. III, c. 18, enacts that "whereas there are now, and there may hereafter be, in the various Departments of the British Museum, many duplicates of Printed Books, Coins and other Curiosities, which it would be proper to dispose of, in order to make room for others; . . . be it enacted . . . that it shall and may be lawful to and for the said Trustees and their successors, or any five or more of them, at any meeting assembled . . . to order any duplicate of Printed Books, Medals, Coins, or other Curiosities, to be exchanged for Manuscripts, Books, Medals, Coins, or other Curiosities, or to direct any such duplicates . . . to be sold or disposed of, and the money to arise by such sale, to be laid out in the purchase of Manuscripts, Books, Medals, Coins and other Curiosities, that may be wanting in or proper for the said Museum."

(2) The Act 47 Geo. III, c. 36, enacts that "whereas among the several Collections and Additions thereto, which from time to time have been and may be placed in the British Museum, there now are, and hereafter may happen to be, some articles which are unfit to be preserved therein; and it would be beneficial for the said Institution that the Trustees thereof should have power to select and dispose of such articles either by way of exchange or sale, so that such articles, or the produce thereof, be applied in obtaining other things, which may be wanting to, or proper for the said Museum: . . . be it enacted . . . that it shall and may be lawful to and for the said Trustees and their successors, or any seven or more of them (the Archbishop of Canterbury, the Lord Chancellor of Great Britain, or Lord Keeper, and the Speaker of the House of Commons for the time being, respectively, or any two of them being of the number) present at any meeting specially assembled for that purpose, to order that any articles in the said

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

Museum, which they then adjudge to be unfit to be preserved therein, shall be exchanged for Manuscripts, Books, Medals, Coins, Statues or other things, which may be wanting in, or proper for the said Museum."

(3) The Act 41 & 42 Vict., c. 55, which authorises the removal of the Natural History collections to the building then in course of erection at South Kensington, and the transfer of all or any of the pictures belonging to the Trustees to the National Gallery or the National Portrait Gallery, in Clause 3 authorises the giving away of duplicates as follows: "The Trustees of the British Museum may also give away any duplicate works, objects, or specimens not required for the purposes of the Museum: Provided always that the power hereby conferred shall not extend to any duplicate works in the Royal Library of King George the Fourth, or in the Cracherode, Grenville or Banksian Libraries, or to any objects presented to the Museum for use and preservation therein."

(4) It was at one time supposed that the powers of disposal conferred by the above-named Acts might cover loans, and occasional loans of duplicate prints were actually made. In 1924, however, a legal opinion was sought from the Solicitor to the Treasury, which was adverse to the existence of such powers. A bill to authorise loans, under strict limitations, was therefore promoted by the Trustees, and was passed into law as the Act 14 & 15 Geo. V. c. 23, which enacts as follows:

"The Trustees of the British Museum shall have power at their discretion, and under such regulations as they may think fit from time to time to prescribe, to lend, for public exhibition in any gallery or museum under the control of a public authority or university in Great Britain, any duplicates of printed books, prints, medals, coins or other objects comprised in the collections of the Museum, or any object, not being a duplicate, which in their opinion can be temporarily removed from the Museum without injury to the interests of students or of the public visiting the exhibition galleries of the Museum."

The regulations made by the Trustees under the powers conferred by this Act define the objects which may be lent as follows:—

"2. Loans will in general be confined to:—

(a) Duplicates.

(b) Objects not required for public exhibition in the British Museum, and for which there is little demand on the part of students, and the loss or damage of which would not seriously affect the completeness of the collections.

3. No object that has been acquired by gift or bequest shall be lent, unless the consent of the donor or testator, or of his representative, has been received."

The Act authorising the disposal of duplicates has been frequently utilised in the Departments at Bloomsbury to which it applies, viz. Printed Books, Prints, and Coins and Medals. In these Departments it is possible that actual duplicates may occur, and duplicate books, prints, coins and medals have repeatedly been sold, exchanged, or otherwise disposed of, to the great benefit of the collections. By order of the Trustees, objects received by gift or bequest are not to be thus parted with: and the importance of this provision is indicated by the fact that Lord Fitzwilliam in 1816 was deterred from presenting his collections to the British Museum by the existence of the power to dispose of duplicates, and presented them to the University of Cambridge instead. So far as duplicates are concerned, the powers already possessed by the Trustees appear to be amply sufficient.

The Act authorising the disposal of objects considered to be unfit to be preserved has been much less frequently utilised. A strict view has been taken of

what constitutes unfitness. It is difficult to foresee exactly what use may be found for any article in the time to come, and it is dangerous for any one generation to be liberal in the removal of objects which have once been thought fit for inclusion in the collections. The requirements of scholars and specialists grow constantly more exacting. Specimens which at one time may be regarded as superseded may subsequently be found to have historical or artistic value. The drawings of the "primitives" of Italy or the "post-impressionists" of France might once have been regarded as "unfit to be preserved," but now have to be acquired at great cost. The Bodleian Library in the 17th century could dispose of the First Folio of Shakespeare because it was regarded as superseded by the Third; and the twentieth century might make similar mistakes as to the needs of the twenty-third.

It has to be remembered also that collections in a museum, and especially those in the British Museum, are on a very different footing from those of a private owner. A private collector seldom aims at completeness or exhaustiveness, or at meeting the needs of students. If he has got a fine specimen of a particular class of object, he may reasonably dispose of inferior specimens from his collection. But the collections of the Museum have to serve a different purpose, or rather several different purposes. Apart from the selected specimens exhibited to the general public, the Museum needs a large variety of specimens for the use of students. The strength and reputation of the British Museum rest, in great measure, on the extent of its collections, quite apart from the excellence of individual specimens. A student of Greek vases, prints, coins, antiquities of all kinds needs not only the finest specimens of each type, but a large number of those which are of less artistic merit, but which throw light on style, workmanship, subject or authorship. Completeness is a consideration of the first importance, as well as excellence of picked exhibits.

The true safeguard against the accumulation and retention of really valueless objects is that no head of a Department has either as much space or as much money as he would like to have. If, therefore, there are in his Department objects of which the utility has certainly departed, he will be glad to clear them out to obtain more elbow-room; especially if he is able to sell them, and thereby augment the funds available for purchasing what he really does want. The power to do so exists, but it is right that the procedure should not be too easy, and it should be used only with great caution.

It may be observed that in 1902 an application was made to Parliament by the Trustees, under pressure from the Treasury, for power to dispose of printed books of minor interest. The proposal aroused strong public protests, and Parliament eventually rejected it. It is probable that any proposals to give the Trustees extensive powers of weeding the collections would be received with grave misgivings, and that the public would prefer the risk of having too much to that of having too little.

3. There can be little question as to the value, as a part of general museum policy, of a central institution which should be able to make loans to municipal, and perhaps to overseas museums. Such an institution would strengthen local museums in a respect in which they are often weak, namely the power to stimulate and maintain public interest by novelty and variety in their exhibitions. Change is of the essence of life; and while even the smallest museum may do something by fresh grouping and varied combination of its collections, nearly all would be greatly assisted if they were able to draw upon a central store for nucleus exhibitions on particular subjects.

An analogy may be found in the proposals of the recent Departmental Committee on Public Libraries, which recommends the institution of a Central

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

Library, linked with the British Museum but with a wholly independent stock of books, from which libraries and students throughout the country would be able to borrow those books which local libraries do not themselves possess. A central lending depository for museums might well be found equally useful.

It has often been suggested that the national museums in London should themselves act as such depositories, and that their collections should be available for loan to municipal and even to overseas and foreign galleries. It has been represented that this policy would at once strengthen the local museums and relieve the pressure on the space available in London. So it would, but at the cost of gravely weakening the national museums, of inconveniencing students, and retarding research. The proposal in fact rests upon the misconception that the national museums have large accumulations of superfluous objects, and upon a misunderstanding of the needs of students. As explained in the previous section, effective research requires large collections of objects. Fifty Greek vases or terracottas in a single museum may enable a student to make useful comparisons or classifications; but scattered over twenty or thirty museums they would be useless for this purpose and of little value for any other. Moreover, the greater the Museum, the more important is it that students and visitors should be able to count on finding in it the objects which they know to belong to it. A minor museum may lend with little inconvenience to any body; but a museum such as the British Museum serves science best by retaining its collections and keeping them at the disposal of students. What is really superfluous can be disposed of as explained in the previous section.

The preferable policy would accordingly be, as in the case of the Central Library mentioned above, to form a completely separate collection of objects available for loan; and for this a large nucleus already exists in the Loan Department of the Victoria and Albert Museum. Lending has from the first been an integral part of the organisation of that Museum; and it would seem that the needs of municipal museums could be most easily met by strengthening and extending it. The British Museum might be able to co-operate by transferring to this central depot some of those objects which the Trustees desired to dispose of under the powers described in the previous section; but separate funds should be available for the purchase for the central collection of objects not desired for the main collections of the national museums.

A special department, to which the Trustees could give important assistance, would be that of casts. As explained elsewhere, a scheme was formulated some years ago for the establishment of a Department of Casts, with a repository of its own, under the administration of the Victoria and Albert Museum; and the Trustees agreed to transfer to such a Department the very valuable collection of moulds in their possession. This scheme has so far been only very imperfectly put into operation, and in particular the repository which is an essential element of it has not been provided. If, however, the scheme were fully carried out, a large source of supply would exist from which a great part of the needs of local museums could be met at relatively slight cost.

4. Hitherto the intercourse between the different national museums has been informal, but it has not been lacking or ineffective. The personal relations between the senior staffs of the several institutions are, and have been for a considerable time, entirely friendly, and communications have been frequent with regard either to details of administration or to technical subjects in which two museums are jointly interested. Social intercourse and exchange of information have been promoted by the formation, a few years ago, of a Museums Dining Club, at which discussions take place on questions of museums

policy. At the same time there would be advantage in a more organised system of intercommunication. Periodical meetings of Directors and of Heads of Departments would lead to more uniformity in the treatment of kindred problems, and would give occasion for the staff of one Museum to visit another, — a practice which at present is rather treated as if it were a neglect of duty, whereas visits to other museums, whether at home or abroad, may be very useful in suggesting new ideas. With this object in view it would be desirable that, if periodical meetings should be instituted, they should be held in the different institutions in succession, and should include an inspection of any recent novelties or additions.

Increased intercourse is desirable more for the sake of the discussion of administrative details and the stimulus arising from the interchange of ideas, than for the elimination of competition, which in practice is almost non-existent. Overlapping between different museums undoubtedly exists, in the sense that more than one museum collects objects of the same kind. Thus the Botanical Department of the Natural History Museum and the Royal Botanic Gardens at Kew both collect flowers, and the Geological Department and the Museum of Practical Geology in Jernyn Street both collect fossils. These will be dealt with in the Memorandum from the Natural History Museum. At Bloomsbury such overlapping as exists concerns the Department of Mediæval Antiquities, Ceramics, and Prints and Drawings.

The Department of Mediæval Antiquities collects objects of the Middle Ages from the historical point of view, as a part of its record of the history of mankind and especially of this country. The Victoria and Albert Museum collects objects of the same period as representations of mediæval art, and with the special purpose of the encouragement of craftsmanship. At Bloomsbury these objects fall into their proper place as illustrations of the history of civilisation, and it would be a glaring defect if the national museum ignored the history of the country after the close of the Saxon or Norman period. The collections there are arranged by countries and periods; their artistic side comes into account because the art of a country is part of its history, and no picture of it is complete which does not show its intellectual and artistic development. English alabaster carvings, French enamels, Italian majolica, German plate, Flemish carvings are parts of the history of their respective countries, and show the state of civilisation reached by those peoples and the setting in which they lived. In addition, there are the objects possessing specific historical associations, such as seals, medals, and articles once owned by famous men. At South Kensington the underlying principle, as it was the motive for the foundation of the Museum, is the encouragement of technical craftsmanship. There, objects are grouped according to their material, as examples of skill in the handling of gold, silver, bronze, iron, wood, and so on. There is no real overlapping here. The same objects have importance from different points of view, and both points of view are essential. The country cannot dispense with either a technical or a historical museum, and requires in different places different groupings of objects of the same nature. All that is necessary is that the institutions concerned should regard one another not as rivals but as colleagues, and should take care to avoid competition in the market. This is done, as will be stated below.

The same principle applies in great measure to the collections of Ceramics in the same two museums. The point of view at Bloomsbury is primarily historical, at South Kensington primarily artistic. But in practice the similarity is greater, and there is no great difference between the arrangement of a ceramic collection on a historical or on an artistic basis. If the two collections were injuring one another by their co-existence, and if the country were having two weak collections instead of one

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

strong one, something might be said in favour of their combination. There is no reason, however, for believing this to be the fact; and provided that the interests of students do not suffer, there is considerable advantage, in a city of the size of London, in having more than one place where objects of a given class can be seen. Human endurance has its limits, and the amount that can profitably be seen on one visit is limited. If all the national collections of pottery and porcelain were brought together in one place, the total would be much greater than could be exhibited without overwhelming the visitor. Two visits to two exhibitions of moderate size are much more profitable than one to a very large exhibition, or even than two, since the visitor, unless he is an expert, is likely to be crushed and discouraged by the quantity of objects offered to him. From the point of view of the general public, therefore, two exhibitions are better than one; and it is not believed that the student suffers when, for most purposes, either collection suffices, and when the two collections are so near that comparison is easy. Such disadvantage as still remains could be met by increased power for loans between the London museums, which would allow of occasional temporary concentrations of particular groups, without detriment to the interests of visitors, who would at worst be referred from Bloomsbury to Kensington or *vice versa*.

The question as it affects the Department of Prints and Drawings is rather different. A witness before the Commission of 1848 suggested that, as a matter of principle, it would be proper that this Department of the British Museum should be transferred to the National Gallery, so that oil paintings, water colours, drawings, engravings and all kinds of prints should be concentrated within easy reach of one another under the same roof. The witness did not, however, even at that time, regard this as a practical proposition, and it would be still less so now. Rather the tendency has been to divide instead of to concentrate, as is shown by the creation, since that date, of the National Portrait Gallery and the National Gallery of Modern Art at Millbank. The advantage to the general public is very obvious, for the reasons set out in the last paragraph. The Print Room at the British Museum has acquired a reputation and position of its own, which no one wishes to disturb; nor does it desire to absorb the water colours from the Tate Gallery and the Victoria and Albert Museum. Even the purpose of a concentration of all pictorial art could not be realised by a move, since the prints in the Print Room need to be supplemented by the prints in the Departments of Printed Books, and important sections of both western and oriental art to be sought in the Department of Manuscripts and of Oriental Printed Books and Manuscripts. Ideal concentration could only be effected by the creation of a vast museum quarter, in which all the museums and picture galleries would be brought together; and that is neither practical nor desirable. But, as suggested in the previous paragraph, the interests of students, and occasionally of the general public might be served by increased powers of inter-loan, strictly confined within the limits of London.

There remains the question of competition between institutions in the matter of purchases. There appears to be an impression that such competition exists; but this is a delusion. It is quite an established practice at the British Museum to inquire, when objects of certain kinds are in the market, whether other institutions are contemplating their purchase; and this applies not only to other national collections in London, but to national or quasi-national collections elsewhere, such as the National Library and Museum of Scotland, or the Bodleian Library. There is seldom any difficulty in arriving at an amicable understanding, sometimes that one institution or the other shall stand aside altogether, sometimes that one institution shall not begin to bid until the commission of the other has been defeated by outside competition. No national institution

wishes to exhaust its funds in competition with another, and friendly intercourse between staffs provides an easy solution. It may be added that on certain occasions the National Art Collections Fund provides a useful clearing-house for the claims of the different museums and galleries; and it can be affirmed that its allocations of purchases and benefactions to the several institutions command general satisfaction.

5. The Act of Incorporation, as stated above, provided that free access should be given to the collections of the British Museum, under regulations to be prescribed by the Trustees, to all "studious and curious persons," which phrase may be presumed to cover the two categories now described as students and the general public. No fees for admission consequently have ever been charged at the British Museum, and the Law Officers have more than once ruled that fresh legislation would be necessary to empower the Trustees to levy them. In 1916 a proposal was made, as a war measure, that fees should be imposed; but it was dropped in face of the opinion of the Law Officers. In 1923 the Geddes Committee recommended the imposition of fees, and a clause authorising it was introduced, in spite of the strongly-expressed reluctance of the Trustees, into a Bill of that year. This elicited vehement protests outside the Museum, which took voice in Parliament and in the Press; and after the clause had passed (with amendments) through the Standing Committee by the smallest possible majority, it was withdrawn by the Government on Report. It was quite clear that public feeling was against the proposal.

The question at issue is a very simple one. Is it desired to encourage the use of the museum, or is it not? There is not the smallest doubt that the imposition of fees discourages attendances. The British Museum fortunately cannot quote from its own experience, but the experience of the National Gallery and of the Victoria and Albert Museum will be at the service of the Commission. Fees at both these institutions were imposed on certain days with the deliberate purpose of discouraging the attendance of the general public and reserving the galleries mainly for the use of students. That was the purpose and that was the result. The question, therefore, simply is whether it is worth while to exclude the public (and especially, of course, the poorer members of the public) for the sake of the pecuniary return to be expected from fees.

As to the extent of the pecuniary return, only a very vague estimate can be given. The total number of visitors to the Museum on week-days (Sundays would presumably be free anyhow) has of late years been in the neighbourhood of one million. Of these, about one-quarter have been holders of tickets for the Reading Room or Students' Rooms, who would presumably be exempt. If a fee of sixpence were levied on three days of the week, it is probably safe to assume that those three days, instead of providing half the attendance of the week, would not provide more than one-third. The yield at this rate would be about £6,000 per annum. From this deductions have to be made (a) for the fact that Saturdays and Bank Holidays, when the attendance is greatest, would presumably be free days, (b) for a decline in the receipts from guide-books and picture postcards.

The policy of the Trustees has always been against the imposition of fees, and in favour of the increased use of the Museum by the public. It would be inconsistent to institute official lectures, as has been done, with connected programmes of instruction, and then to discourage attendance at them on three days of the week. The nation has a very large capital invested in the Museum, and it is better to look for the return on it from the educational advantages offered to the public, than from a trivial taking of cash at the turnstiles. It seems the sounder policy as well as in accordance with the original Trust, to make the Museum as attractive as possible to the

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

public, and to regard it as an element in the cultural education of the community. Even a financial profit may be expected from its increased popularity, since the sales of its publications and photographs will be increased. The Trustees would, therefore, regard the imposition of fees as a retrograde step, inconsistent with and harmful to the policy of the development of museums which they desire to encourage.

6. Entrance to the higher posts in the Museum (Assistantships) has since 1860 been by limited competition. Applicants have first to obtain a nomination from one of the Principal Trustees, which places them on the provisional list of candidates. Early in each year the Principal Trustees meet and consider the vacancies which have to be provided for during the year, and select from their list a sufficiency of the candidates best qualified for the Departments concerned. These names are forwarded to the Civil Service Commissioners, by whom the competition is conducted. Before the war this took the form of a competitive written examination of a rather simple kind. Latin, Greek, French and German were compulsory subjects (except for Oriental Departments), but the standard of the papers was not high, and discrimination of the best candidates was not always well effected. Now the examination consists of qualifying papers in English, Arithmetic, and General Knowledge, followed by an interview with a Selection Board. The Board is nominated by the Civil Service Commissioners and has of late years usually consisted of the First Commissioner as Chairman, the Director of the British Museum (or of the Natural History Museum), and the Keeper of the Department in which the vacancy exists. They have before them the record of the candidate's career and such testimonials as he may have chosen to submit. The Board's selection is final, subject to the passing of a medical examination.

In the statement of conditions of appointment, applicants are informed that the standard of qualification may be taken as that equivalent to a first or second class in honours at a university. Latin, French and German are practically essential for all departments at Bloomsbury. Greek is not now demanded, unless it is needed for the particular vacancy to be filled. For the larger Departments (Printed Books and Manuscripts) technical knowledge of the subjects dealt with in those Departments is not required; credit can be given for it if it exists, but a good general education, with evidence of ability, is the main desideratum. For other Departments (Egyptian and Assyrian, Greek and Roman, Coins and Medals, Oriental) some training in the archaeology or languages required is expected, and in those of Prints and Drawings, British and Mediæval Antiquities, and Ceramics and Ethnography, at least some evidence of a taste for those subjects. But in general it may be said that ability rather than previous technical training is the main requirement. In such an institution as the British Museum, where materials for first-hand work are plentiful and trained seniors are at hand to supervise and assist, a new entrant, if he has ability and willingness, can acquire his technical knowledge after entrance. Several of the most eminent members of the Museum staff had at the time of their appointment to the Museum no acquaintance with the subjects in which they eventually acquired a world-wide reputation. All appointments are subject to confirmation by the Trustees after two years.

The limits of age for admission are from 22 to 26 years of age; but provision is made for the acceptance of candidates above that age if they have been engaged on work analogous to that required of them in the Museum. Thus training in the British Schools of Archaeology in Athens, Rome or Jerusalem, or experience in excavations, can be taken into account. A candidate entering at the age of 25 receives the full initial salary of £250 (with bonus); if he is younger, a deduction of £20 per annum is made; if he

is older, an advance may be allowed with the assent of the Treasury.

There is no special training for the higher posts in the administration, but the members of the staff, as they acquire experience, are more and more associated with their chiefs in the working of the Department, and so qualify themselves to succeed to the higher posts in due course. *Solvitur ambulando*.

7. The "General Repository" prescribed by the Act of Incorporation was found in Montagu House, which, with the extensive gardens to the north of it, was purchased in 1754 for £10,000 and conveyed to the Trustees. On this site the present Museum stands. For nearly fifty years Montagu House sufficed, since few additions were made to the collections, but from 1804 to the present day the history of the Museum buildings* has been one of continual expansion to meet continually recurring congestion.

The first encroachment on the gardens was made in 1804-8 by a building erected on the west side to receive the Egyptian antiquities captured from the French in 1801 and the Townley Marbles purchased in 1805. But the main transformation of the Museum into its present form arose from the acquisition in 1823 of the Library of King George III. With a view to the accommodation of this, and to provide for the future expansion of the Museum, Mr. (afterwards Sir Robert) Smirke was authorised to prepare plans for a great quadrangle covering the site of Montagu House and gardens. This plan was carried into effect in successive stages between that date and 1852. The eastern side, containing the King's Library on the ground floor, was completed by 1828, the western, incorporating the building of 1804-8, by 1834, the northern by 1838. In that year a Select Committee of the House of Commons sat on the buildings of the Museum and recommended the completion of Smirke's plan (involving the removal of Montagu House and the building of 1804-8), with certain additions, at an estimated cost of £250,000. The execution of this plan was spread over many years, and was not finally completed until 1852, when the main quadrangle and the front courtyard were finished practically as they stand to-day.

Meanwhile the Elgin Room had been erected in 1831, parallel with the western side of the main quadrangle, to replace the temporary building in which the Elgin Marbles had been housed since their purchase in 1816; additional galleries had been completed, also on the western side, by 1851 for the accommodation of the Assyrian sculptures from Nineveh; and in 1852, when the quadrangle was complete, Panizzi propounded his plan for a large circular Reading Room to stand in the centre of it, which was carried into effect in 1854-7. After this there were only minor extensions at Bloomsbury for over twenty years; but this cessation of building operations led to great congestion, which was only relieved by the removal of the Natural History Collections to South Kensington. The necessity of increased provision for these collections had long been obvious; and after proposals for the erection of new galleries on the adjoining sites to the east, north, and west of the Museum had been successively rejected by the Treasury, the Trustees in 1860 proposed their removal to South Kensington. Treasury approval was obtained in 1861, but a Bill to authorise it was rejected by the House of Commons in 1862. Eventually the erection of the new Museum in Cromwell Road was commenced in 1873; an Act authorising the removal of the collections was passed in 1878; the building was completed in 1880, and the collections were transferred in the course of the years 1880-85. The relief thus given to the collections at Bloomsbury was by that time very much overdue.

* Recorded in an illustrated monograph, *The Buildings of the British Museum*, of which a small edition was issued in 1914, on the occasion of the opening of King Edward the Seventh's Galleries.

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued]

The next extension at Bloomsbury was due to the bequest in 1879 by Mr. William White of the sum of £72,000 for the purpose of increasing the accommodation in the Museum. With this money the Trustees were able to build the present Mausoleum Room on a vacant space to the west of the main quadrangle and the White Wing at the south-east corner, in which accommodation is now found for parts of the Departments of Manuscripts and of Ethnology, the Oriental Religions Rooms and the Iron Age Gallery. This wing was completed in 1884.

A step of very great importance, which must influence the development of the Museum for generations to come, was taken in 1894, when the Government, on the recommendation of the Chancellor of the Exchequer, Sir W. Harcourt, with much forethought purchased the entire block of land contiguous to the Museum on the east, north and west. This land, which had been valued at £240,000 in 1859, was sold to the Government by the Duke of Bedford for £200,000, and thus ample space for expansion was secured. Part of the northern frontage (in Montagu Place) is now occupied by King Edward the Seventh's Galleries, erected between the years 1906 and 1914 as the result of a bequest of £50,000 in 1899 by Mr. V. S. Lean, to which £150,000 (with some deductions) was added by the Government in 1903. But the remainder—the two ends of the north side, with the whole of one side of Montagu Street on the east and of Bedford Square and Bloomsbury Street on the west—remains available for the future needs of the Museum. At present the houses are let on leases (terminable at seven-year intervals), the rents from which (amounting now to almost £8,200 per annum) go in payment of an annuity (terminating in 1949) to replace the purchase money, and in relief of the Parliamentary grant.

One further increase of accommodation was obtained in 1902 by the purchase (under the Act 2 Edw. VII, c. 12) of land at Hendon, on which a building was erected for the storage of provincial newspapers. This building has been full since 1922, and papers which ought to be housed there are now being provisionally stored at Bloomsbury; but ample land is available for extensions of it.

It will thus be seen that land has been provided by the foresight of the past, both at Bloomsbury and at Hendon (and also at South Kensington), sufficient for the needs of the Museum for as long a period as need be taken into account. It remains to consider what those needs are.

The present policy of the Trustees does not contemplate any immediate increase of exhibition space, with one exception. The present galleries of the Museum are large enough for the needs of the general public, and any extension of them would only add to the fatigue of visitors without increasing their edification. The main needs of the Museum fall under four heads: (1) storage for printed books and newspapers, (2) the Department of Ethnography, (3) storage and study space for the Departments of Antiquities, (4) a Lecture theatre.

(1) *Printed Books and Newspapers.*—The need for the continual growth of the Library is obvious, if the Library is to be kept up to date and maintain its position as the first library in the world. Books and newspapers published in the United Kingdom come to it automatically under the provisions of the Copyright Act, whereby the publishers are bound to send, and the Trustees to receive, a copy of every book published. Similar provisions are made by special legislation of the Irish Free State, the Dominions of Canada and South Africa, and India. The working of the Copyright Act is one of the subjects specifically referred to the Commission, and will be dealt with in a separate section of this Memorandum. Further, if the efficiency and reputation of the Library are to be maintained, a large number of foreign books and periodicals must be purchased. At present about £5,000 a year is

devoted from the Grant-in-aid of Purchases to this purpose. In addition, purchases must be made to improve the antiquarian branch of the Department.

As a result of these measures, the annual accessions to the Library now amount to about 40,000 books and pamphlets, about 100,000 periodicals and parts of volumes, and about 250,000 single numbers of newspapers. To accommodate these, it is estimated that about one mile of additional shelving is required each year. The space now available is so small that it is already too late to make provision for the accessions which will inevitably arrive before any additional accommodation can be provided; and, as will be shown below, the existing accommodation is already dangerously overcrowded. The Trustees are under a statutory obligation to receive the greater part of these accessions, and cannot seriously curtail their purchases without detriment to the efficiency of the Library. They are therefore entitled to look to Parliament to enable them to fulfil their obligations.

The main book-stack of the Library, commonly known as the Iron Library, is built around the circular Reading Room, enclosing it in a rectangle composed of steel bookshelves, abutting immediately on the exterior of the Reading Room itself. So far back as 1920 a scheme was proposed by the Office of Works and approved by the Treasury for the extension of this book-stack by the addition of another storey. One quadrant of this new storey was erected in 1923, and is in full use, while elsewhere in the book-stack additions are annually made by means of hanging presses, which slide in front of the original fixed presses. Proposals for the erection of another quadrant of the new storey were included in the Estimates for 1925, and money was voted for it by Parliament. The preparation of plans for this work, however, led the Director of Works of the Office of Works to entertain grave doubts of its expediency, and the work was delayed in order that he might make a fresh examination of the whole structure and report upon it with reference both to its stability and to its security against fire. It is this report, which was received in October, 1926, that is the main occasion of the present crisis.

The report stated that, while the structure of the Reading Room itself is sound, and may be considered to be secure for another 50-70 years, the whole structure of the Iron Library is too slight for the purpose for which it is used. Dangerously high stresses are found to exist as the result of the addition to the original structure of suspended rolling presses. Not only is it not considered practicable to build the additional storey on the existing quadrants, as previously contemplated, but within the last few weeks the Director of Works has strongly urged the removal of over 200 of the existing hanging presses. The books from these presses (about 80,000 in number) will have to be stacked on the floor of the King Edward Building, in total disregard of their proper classification, until provision is made for them. Further, the report states that the conditions with regard to fire are highly unsatisfactory. The whole of the Reading Room and Iron Library constitutes one immense risk, without subdivision either vertically or horizontally. A fire of even small dimensions might lead to collapse in one portion, which might progressively involve the whole structure.

The gravity and urgency of the situation are therefore evident. For at least seven years past the Trustees have foreseen the need for expansion, and have endeavoured to provide for it. In every direction they have been blocked. The addition of more hanging presses is prohibited and the removal of some of those already in use is demanded; the erection of a new storey is declared to be impossible; the extension of the Hendon Repository, once promised, has been withheld on the plea of economy. Meanwhile the Library grows, and must grow if it is to maintain its usefulness. No modification of the

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued]

Copyright Acts can do more than diminish the rate of growth, and no modification which is at all likely to be made will diminish it to any great extent. Provision of a far-seeing (but not necessarily of an immediately very expensive) nature is an urgent necessity.

A scheme has accordingly been prepared, at the request of the Trustees, by the Director of Works; and it was the presentation of this scheme, together with the representation of the needs of the Natural History Museum, that led to the appointment of the present Commission. This scheme comprises (a) the enclosing of the Reading Room with a fireproof wall so as to isolate it from the Iron Library, (b) the reconstruction of the Iron Library in four quadrants each consisting of six storeys, built of reinforced concrete throughout, with fireproof concrete floors and with artificial light and ventilation. The first step would be the erection of two annexes, which would hold the contents of the first quadrant to be dealt with, together with the normal accessions of the Library during the period of reconstruction. These annexes would be so designed as eventually to form part of the permanent reconstructed building. The building so reconstructed would provide a total of 650,000 lineal feet of shelving, as against 157,000 in the present Iron Library. It is estimated that, at the present rate of growth, this would provide for the needs of the Library for 72 years in respect of books, and for 38 years in respect of newspapers. The period of reconstruction, if proceeded with continuously, would be about 15 years. No authoritative estimate of cost has been given, but a figure of £368,000 was at one time mentioned. A provisional estimate of the cost of the two annexes which would form the first portion of the scheme, and which it is urgently desired should be put in hand without delay, is £33,000.

This, then, together with such extension of the Newspaper Repository at Hendon as may be authorised, is the scheme at present before the Government. It is a scheme which takes account of the future, while its cost will be spread over a considerable number of years. It would make possible the orderly expansion of the Library, with a scientific arrangement which is at present compromised by the hand-to-mouth expedients which are forced upon the staff; and it would ensure the future of the Library for a period as long as the present generation need take into account.

(2) *Ethnography*.—The one Department at Bloomsbury which needs a large addition of exhibition space is that of Ethnography. The Ethnographical Collections at present occupy the upper floor of the east side of the main quadrangle. Here there is a long range of galleries, packed to overflowing with objects from Asia, Africa, America and Oceania, where the visitor passes in a few steps from the pottery of ancient Peru to the canoes of the Solomon Islands, the fetishes of Benin, the carvings of the Maoris, and the implements of the Esquimaux. It is quite impossible for the visitor to gain a clear idea of any one civilisation. The effect is simply that of a large curiosity shop. In addition, quantities of materials are stowed away in the basement, inaccessible either to students or to casual visitors. Temporary relief has been found by utilising the residences formerly occupied by heads of Departments; but this is neither adequate nor satisfactory.

The British Museum contains ample materials to furnish out a first-class Ethnographical Museum; and the British Empire, which is in contact with the backward races in every quarter of the globe, ought to possess such a museum in its capital. A building of the size of the Natural History Museum would not be too large to do justice to all the material available. In Belgium, a large museum is devoted solely to the products of Belgian Congo. At Bloomsbury, there is a small fraction of that space to represent the whole world. What is wanted is a series of rooms or compartments, each of which would be reserved for a single people or connected group of peoples. In each room the visitor would

have before him a single civilisation, illustrated by maps, wall-paintings, and photographs (including stereoscopic views), together with the objects pertaining to that civilisation. The uses of such a museum would not be confined to enlarging the ideas of the general public and giving them a livelier realisation of the problems of empire. It would play an invaluable part in that ethnographical training which is now regarded as a necessary preparation for the young men who are going out to hold official posts in Africa and other parts of the Empire.

One solution of the difficulty would be the creation of a separate Museum of Ethnography. Power to remove the ethnographical collections was included in the Bill of 1862 dealing with the Natural History collections; but this part of the scheme was not pressed. Failing this (which might be a very proper subject for the beneficence of a millionaire interested in the welfare of the Empire), a solution might be found by the utilisation of the Montagu Street site. Here a range of galleries might be erected, parallel with the present Ethnographical Gallery, and united to it by a number of cross galleries. In this way the available exhibition space would be trebled, which would be by no means too much; and ample storage would be provided below.

The sooner some such provision is made, the better. Travellers are continually bringing back specimens from all parts of the world illustrating the life and occupations of the backward races. It is very desirable that they should do so, as these primitive civilisations are always in danger of perversion or extinction as the result of contact with Europeans. The more material that can be collected while they are still uncorrupted, the better; and as local varieties are endless, the range of such collections is unbounded. Much material also exists, scattered up and down the country in private hands, some of which (especially objects brought home by early travellers from unspoiled lands) would be of much greater value if transferred to the National Museum.

(3) *Departments of Antiquities*.—Several other departments are in difficulties in respect of accommodation, notably those of Oriental Printed Books and Manuscripts, Ceramics, and British and Mediæval Antiquities. Here, however, the main need is not for exhibition space, but for storage. The policy of the Trustees, if space were available, would be to exhibit less, rather than more, to the general public, and to form study collections which would consist of rooms in which objects would be stored much more closely than is desirable in exhibition galleries, and without reference to display, but in such a way that they would be readily accessible for specialist students. This would be to apply to antiquities the methods already in use for printed books, manuscripts, prints, and the natural history collections. To these rooms would be withdrawn a portion of the objects now thronging the exhibition galleries, and it would then be possible to display the rest more effectively.

If and when galleries are erected on the Montagu Street and Bedford Square sites, nearly the whole, with the exception of the part required for Ethnography, could be allotted to storage and studies, and ample provision would thus be available for a long time to come.

(4) *Lecture Theatre*.—At present there are no facilities at Bloomsbury for lectures or the use of a magic lantern. Such lectures as are given have to be held in the room known as the Assyrian Basement; but this room is part of the exhibition galleries of the Museum, and is constantly required for other purposes, such as temporary exhibitions. Moreover with the continual accession of fresh objects from Mesopotamia, it cannot be long before it will be occupied by a permanent part of the Assyrian Department. A lecture theatre is an indispensable part of the equipment of a live museum, and only with its help can the educational resources of the Museum be made effective. A suitable theatre, with independent access, could be erected on a part of

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued]

the available site, and there can be no doubt as to its utility. It would not supplant, but would supplement, the peripatetic lectures now conducted by the Official Guide-Lecturers, which explain to the public the contents of the exhibition galleries in the presence of the objects themselves.

8. The publications and other reproductions of the British Museum fall into four principal categories, (1) Catalogues, (2) Guide-books, (3) Photographs, (4) Casts and Electrotypes.

(1) *Catalogues*.—These are full-scale scientific catalogues of sections of the collections, each aiming at completeness within its own scope, but with a varying amount of detail according to the subject. The principal is of course the General Catalogue of Printed Books, first issued in 393 parts in the years 1881-99, completed up to the year 1900 in a supplement of 45 parts, and since continued in periodical Lists of Accessions. Apart from this, the output of the several departments (excluding publications now obsolete) may be roughly classified as follows (the figures being those of volumes):—

	Catalogues.	Guide-books.	Reproductions.
			Volumes.
Printed Books	32	5	2
Manuscripts	66	7	37
Oriental printed Books and Manuscripts.	58	—	—
Prints and Drawings ...	35	9	34
Egyptian and Assyrian ...	25	14	63
Greek and Roman ...	38	11	2
British and Mediaeval ...	7	10	—
Ceramics and Ethnography	3	8	—
Coins and Medals	60	9	20
Total	324	73	158

The catalogues as a whole are not financially remunerative. They are priced so as to cover the cost of production (apart from authors' salaries), if all copies are sold; but many copies are in fact given away, either to public libraries and institutions in this country or to foreign libraries, from many of which return gifts, more or less equivalent, are received. Whether financially profitable or not, however, they are essential. The first duty of a museum is to catalogue its contents; otherwise their utility is, at the least, greatly diminished. Every self-respecting museum of any importance should have a catalogue in order that students may be aware of its contents. The catalogues of the British Museum are part of its contribution to learning and education, and their production is a plain duty.

The position of the Museum in respect of catalogues is fairly satisfactory, but in most departments gaps remain to be filled, or old catalogues to be brought up to date. The production of these volumes depends mainly on the adequacy of the staff. The Departments of British and Mediaeval Antiquities and of Ceramics and Ethnography, in particular, and the Oriental section of the Department of Prints and Drawings, have staffs so small that the production of catalogues is inevitably slow. The quality of the staff is of the highest, but the quantity is inadequate.

The Catalogue of Printed Books stands in a category by itself. The original catalogue and supplement have long been out of print. Libraries which have subscribed for the Lists of Accessions since 1900 have been able to keep their copies up to date; but no new library is now able to obtain a complete copy. Inquiries as to a reprint are received from time to time, especially from America. Ideally, it would be desirable to reprint the whole catalogue, bringing it fully up to date; but this would be a very long and expensive undertaking. An alternative

would be to undertake a Twentieth Century Catalogue, commencing where the old catalogue leaves off, and absorbing all the Lists of Accessions. A scheme for such a catalogue was prepared shortly before the war, but has perforce remained in abeyance. If funds were available it could be undertaken, and it would have a certain, though limited, sale.

Another project in connection with the Catalogue of Printed Books is the supply to other libraries of catalogue-entries for books, in the same manner as the Library of Congress does in America. This scheme is described and recommended in the Report of the recent Departmental Committee on Public Libraries. The initial work would be merely that which the Museum necessarily undertakes to catalogue its accessions, and the additional cost of issuing reprints on cards for libraries in accordance with their demands would be small, while the economy of labour in the public libraries, each of which now has to do its own cataloguing, would be great. A charge would of course be made for the cards, which would at least go far towards covering the cost of production.

(2) *Guide-books*.—Apart from the brief Summary-Guide (with plans), which serves the purpose of the casual visitor, each department is provided with a series of departmental guide-books, according to its needs. These are not merely guides to be used in the galleries of the Museum, but are in effect short illustrated handbooks to their respective subjects. As such they have a considerable educational value, and are much used by students and schoolmasters. The supply of them is now almost complete, but new editions are of course required from time to time. Their price before the war was usually one shilling or less; now it varies between a shilling and half-a-crown. At these rates they pay their way, and no attempt is made to do more. Along with them may be classed occasional monographs on particular objects or groups of objects, of the same price and aimed at the same public; e.g., those on the Royal Gold Cup, the Rosetta Stone, the Babylonian Story of the Deluge, the Naval Exhibition, &c.

(3) *Photographs*.—This branch of activity dates from the institution of a Publication Stall in 1910 (to which a second one, on the upper floor, was added in 1921). Since then the sale of photographs, and especially of picture postcards, has developed greatly, and it is now both educationally valuable and lucrative. A special feature in the sale of postcards is their issue in sets dealing with particular subjects, which gives them considerable educational value. At present there are 79 sets of postcards in monochrome on sale, nearly all consisting of 15 cards with a leaflet of description, and sold at one shilling; 13 sets of 15 cards each in colour sold at 2s. 6d.; and 30 sets of 6 cards, each in colour, sold at one shilling. In addition, there are 240 unclassified cards, sold singly at a penny, and about 350 larger photographs, some in colours, sold at prices varying from sixpence to five shillings. In this direction considerable development is possible. Now that the Museum possesses an official photographic staff (for which authority was only given this year), it will be possible to increase the number of objects photographed, and thereby probably to increase the demand. The production of coloured postcards and larger reproductions may also be expected to increase. At first only the simplest subjects could be attempted with success. It was necessary to train the photographers, and photographic processes needed improvement. The progress made is remarkable, and now nearly all classes of illuminated manuscripts can be admirably reproduced, either as postcards or in larger sizes. The first editions of these reproductions cover the cost of production, and subsequent reprints yield a profit of from 50 to 75 per cent.

A photostat apparatus was presented to the Museum by the Carnegie Trustees in 1922, and now that an official staff is available it is hoped greatly to improve its output. The demand for such reproductions is rapidly increasing.

17 November, 1927.] Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued]

The development of the sales of publications may be seen from the following figures of sales:—

	1910-11.	1920-21.	1925-26.	1926-27.
	£	£	£	£
Catalogues and Guide-books.	2,516	3,224	4,185	3,460
Postcards and other Reproductions.	Nil	1,901	3,307	3,548

The figures from recent estimates for the printing of catalogues, &c., are as follows:—

	1913-14.	1920-21.	1925-26.	1926-27.
	£	£	£	£
Catalogues of Printed Books.	1,700	2,250	3,060	4,500
Other Departmental Catalogues.	4,772	4,837	4,045	4,100
Guide-books ...	1,250	4,210	1,180	1,000
Postcards and Photographs.			1,950	1,500

Sales are effected partly over the counter at the Publication Stalls, partly through orders supplied directly from the Director's Office, and partly through agents, of whom the principal are the Oxford University Press and Messrs. Bernard Quaritch, Ltd.

(4) *Casts and Electrotypes*.—Before 1817 (when the arrival of the Elgin Marbles created a demand for reproductions) no modelling of objects in the Museum was done, except by casual private enterprise. From 1817 to 1835 casts were supplied by Westmacott at his own expense and for his own profit. In 1835 the Trustees took over the business, and between 1835 and 1857 spent £9,415 on moulds. In 1857 an arrangement was made with D. Brucciani, whereby in return for a payment of £130 per annum he warehoused and took care of the moulds, from which he supplied casts for his own profit, without payment of royalty. On his death in 1880 the moulds were removed to the Museum, and it was arranged that Brucciani's firm should continue to handle them, paying a royalty of 15 per cent. on the sale price of casts from new moulds (but not on those from old ones). In 1904 a *formatore*, A. Biaggotti, was taken into the employ of the Trustees for small work. Between 1903 and 1909 over £1,400 was spent on moulds and casts, but the total royalty receipts from 1881 to 1909 only amounted to £656. In 1909 the scale of royalties was revised upwards, but no attempt was made to convert the supply of casts into a profit-yielding concern.

In 1919 (by which time the number of moulds in the possession of the Trustees amounted to over a thousand, with a capital value of not less than £12,000) the firm of Brucciani was in financial difficulties, and liquidation, involving the dispersal of their stock, was in prospect. As the whole supply of casts for Schools of Art depended on this stock, the Royal Academy took up the matter, and eventually, on an offer being received from a public-spirited individual to acquire the business for £6,000 and hand it over to a Government Department, the Treasury authorised the Board of Education to accept it, stipulating that every effort should be made to carry on the business on a commercial basis. The Trustees agreed to come into this scheme, and to place their moulds at the disposal of the department organised by the Board of Education with headquarters at the Victoria and Albert Museum, partly to support a scheme which seemed to be for the national benefit, and partly to obtain the relief to their own storage accommodation which would

result from the transfer of the moulds to the new repository which it was proposed to establish on the outskirts of London. They would also be relieved of the cost of the upkeep of the moulds, though a *formatore* would be retained for small work in the Museum.

The scheme has not developed in accordance with plan. The repository, which was an essential feature of it, has not been provided; the moulds have continued to occupy the basement of the Museum; the Trustees have remained responsible for their upkeep, while no royalties have been paid to them by the Victoria and Albert Museum. The amount due for the years 1922-28 is £239 13s. 10d. Full particulars could only be supplied by the authorities of the Victoria and Albert Museum, but it is understood that they have been hampered by the demand that the department should show an annual profit, and that capital expenditure, either for maintenance and enlargement of the stock, or for promoting its sales by advertisements, has been impracticable.

It is suggested that the potential benefit to national education would justify a more enterprising policy. Schools of Art, which have restricted their expenditure since the war, will be bound before long to refresh their stock, and profit might be expected from the sale to the general public of small and relatively inexpensive reproductions of good quality at stalls to be established in the museums. Some capital expenditure would be necessary in the first instance, and probably some increase of staff (at present there is much delay in the execution of orders); but the loss could in no way be large, while the service to the artistic and intellectual education of the country would be great.

A separate category of reproductions is that of casts and electrotypes of coins and medals. This is carried on entirely by the Trustees' staff. The demand has increased markedly of late years, the receipts having averaged about £47 per annum for the last three years. The service is, moreover, capable of expansion. The staff is not sufficient to cope with the orders received, many of which are consequently refused, while others are much delayed in delivery. It is believed that the establishment of an adequate staff and plant for electrotyping would very soon justify itself financially, as has been the case with photographs and other publications.

9. The assistance of research and the provision of facilities for students constitute one of the two main functions of the Museum. Research is promoted by the official publications of the Museum, by the non-official contributions of members of the staff to learned works and periodicals, by information given to those in search of knowledge, and by the accumulation, proper arrangement, and cataloguing of the materials needed by students. Facilities are provided in the shape of Students' Rooms. The principal of these is, of course, the Reading Room, with its annexe the North Library, in which accommodation is given to students requiring an unusual number of books at once, or books of special value, and where the current numbers of scientific periodicals can be consulted. The visits to the Reading Room amount to about 170,000 per annum. The accommodation is sufficient for the present demand, but only barely sufficient. Occasionally, readers find it difficult to obtain seats. So far as can be judged from opinions received, or expressed in print, the service gives satisfaction. It is often said that there is no better place for a scholar in the world, either for certainty of finding what is needed, for promptitude of supply, or for the assistance given by the staff. The Room has been fortunate in its Superintendents and its traditions.

The Newspaper Room provides separate accommodation for about 15,000 visits in the year. Provincial newspapers are brought up from Hendon on request normally once a week. If an applicant's need is urgent, he may be allowed to go down to Hendon, but there is no regular accommodation there for readers.

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued]

In addition there are Students' Rooms in several of the Departments. The Departments of Manuscripts, Oriental Printed Books and Manuscripts, and Prints and Drawings have regular Students' Rooms of some size, while accommodation for a few students can be provided in the working rooms of the staff in the Departments of Egyptian and Assyrian Antiquities, Greek and Roman Antiquities, British and Mediæval Antiquities, and Coins and Medals. The need for better storage accommodation, with facilities for access by qualified students, has been emphasised in a previous section of this memorandum.

It is not known that Government Departments need any special facilities. Information is, of course, readily furnished on request, and reports and valuations are regularly supplied for the assistance of the Board of Inland Revenue. At present books can only be sent out for production under subpoena in a Court of Law, when they remain all the time in the personal custody of an officer of the Museum.

The Museum has always been in close relations with other bodies devoted to research, notably the Societies for the Promotion of Hellenic and Roman Studies, the Egypt Exploration Society, the Royal Numismatic Society, the Palæographical Society, the Bibliographical Society, the Society of Antiquaries, and the British Academy. There is no doubt that these relations have been mutually profitable.

Excavations have been promoted, encouraged, and undertaken by the Museum for the last century. The most notable earlier examples are the excavations of Layard, Rawlinson, Rassam and Budge in Assyria, of Fellows and Newton in Asia Minor, of Smith and Porcher in Cyrene; while in later times work has been conducted at Ephesus, Cyprus, Carchemish, Ur and other sites in Mesopotamia, and at Lubaantun in British Honduras. The pre-eminent position of the British Museum is due in large measure to these undertakings, which also serve a most valuable purpose in stimulating public interest. This has been particularly manifest of recent years.

In the preceding sections answers have been given to the special questions on which detailed information was requested in the Commissioners' letter of July 23rd. There remain a few points, not covered by those questions, which come within the terms of reference. On these, as requested, summary statements are appended.

Growth of the Collections (para. 2 of Terms of Reference).

That any live Library or Museum must continue to grow is obvious. The growth of the Library has been referred to above, and will be further dealt with in the section treating of the administration of the Copyright Act. The Department of Manuscripts must expect continual accessions, of which the largest may be expected to be the political correspondence of the 19th century. The 18th century is already fairly well represented, especially by the Newcastle and Hardwicke Papers; but for the 19th century, although important provision for certain periods has been made by the acquisition of the Liverpool, Canning, Broughton, Peel, Layard, Campbell-Bannerman, and other collections, much more may be hoped and expected in the way of these valuable materials for history. The papers of the 20th century will follow in due course. The Departments of Antiquities must also expect to grow. Exploration is in continual progress in Egypt, Palestine, Mesopotamia—countries in which England has special responsibilities. There is much yet to be done in Asia Minor, Central Asia, and Central America, while the resources of China are hardly beginning to be tapped. Unless the British Museum is to decline from its present high position, expansion in these Departments is to be expected.

So far as the cost of acquisition is concerned, no material increase in expenditure can be expected in existing financial circumstances. It is true that,

with the rise of prices and the increasing competition of America, the Museum cannot hope to secure the best of the objects that come into the open market; but the Parliamentary grant (£25,000), though not illiberal at the time when it was fixed, has fallen very materially in purchasing power; and it is only with the help of its many generous friends that the Museum can hope to be able to maintain its position until times are more propitious. The assistance of the National Art Collections Fund in this respect is of great value, and the formation of a similar organisation to deal with printed books and manuscript documents is in contemplation.

Nor is any great increase in the cost of staff to be expected. A few additional assistants are desirable, especially in the Departments of Ceramics and Ethnography and of British and Mediæval Antiquities; but that need hardly be taken into account. It is to be observed that the increase in the total cost of the Museum during the last ten years is due almost entirely to the general increase in the pay of the Civil Service, which is a matter of national policy, not dependent on the action of the Trustees. Unless there should be further changes in Civil Service rates, the salaries of the Museum may now (with a few exceptions) be considered satisfactory, and no material increase in total expenditure need be estimated for.

The main increase needed in expenditure is in respect of buildings; and this has been dealt with elsewhere.

Copyright (para. 5 of Terms of Reference).

The right to receive a copy of every book published in the United Kingdom, formerly (under the Act 8 Anne. c. 19) a privilege of the Royal Library, was assigned to the British Museum in 1814 by the Act 54 Geo. III. c. 156, and confirmed by the subsequent Acts of 1838, 1842 and 1911. Under these Acts a copy of every book (the term "book" being given the widest possible definition, so as to include every kind of printed matter) must be delivered at the British Museum within a month of publication, and a receipt given for it; and since the Trustees have no power to dispose of any object in the Museum (except under the restrictions stated above), every book or printed paper remains in the Museum in perpetuity. It has also been felt that, since the publishers are required to present their books to the Museum, they have the corresponding right to expect that the books will be found there if needed. In some cases, when it has been desired to reprint a book or article, it has appeared that the only extant copy was that in the British Museum.

Relief has, however, been granted to the Museum in one respect. By the Act of 1911 registration at Stationers Hall was abolished (perhaps over-hastily). Thereupon a firm with a large output of patent medicines bethought them that their labels, leaflets, &c., which they had formerly secured by registration at Stationers' Hall (paying a fee therefor), came within the definition of a "book" in the Act, and could be presented as such at the Museum, and a receipt demanded, without payment of any fee. Their example would certainly have been followed by others, and the prospect of the whole time of several members of the staff being occupied by making out and signing these receipts was so formidable that relief was sought and obtained by the Act 5 & 6 Geo. V. which authorised the Board of Trade to make regulations, on the application of the Trustees, excluding from the operation of the Copyright Act advertisements and other trade matter.

The early Copyright Acts were not very vigorously enforced, and it is only since the Keepership of Panizzi (1837-1856) that it has become even approximately true that every book and paper published in the United Kingdom is to be found in the British Museum. In the preceding half-century many gaps have been brought to light which have had to be filled by purchase. The question is now raised,

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.O.B., Litt.D., D.Litt., LL.D.

[Continued.]

whether it is desirable to relieve the pressure on the accommodation of the Museum by giving the Trustees a right of selection and rejection. It is unquestionable that under the present system a great amount of rubbish is received; and the whole question is whether it is worth while to accept this rubbish in order to be sure that nothing which is of value is overlooked. It may be taken as quite certain that under any system of selection some publications would be rejected which subsequent generations would search for, and which would then have to be purchased, sometimes at high prices. The experience of the pre-Panizzi period, when completeness was not sought, proves this. It is also illustrated by the experience of the Universities. Oxford and Cambridge have the right of selection, and naturally use it; and the result is that one frequently hears that such-and-such a book is not in their libraries, and must be sought at the British Museum. The early works of writers afterwards famous are often of slight merit and published obscurely, and would often be rejected under any system of selection. No committee could have been blamed which rejected Shelley's earliest works ("Zastrozzi," "St. Irvyne," "Margaret Nicholson," "Poems by Victor and Cazire"), and in fact all of these were actually passed over under the lax system of copyright enforcement then in force. Many other instances will occur to anyone acquainted with the history of literature. The most obscure and intrinsically valueless books and newspapers are constantly demanded for one reason or another. In calculating the balance of advantage it must be taken as quite certain that there would be some loss as well as some gain.

On the whole it may be submitted that there is much to be said in favour of having one repository in which almost *anything* may be sought with a good prospect of success. Moreover, the relief to be expected from a system of selection would not materially affect the problem of accommodation with which the Museum is now confronted. Suppose (an outside supposition) that the annual growth of the Library were reduced from one mile of shelving to three-quarters of a mile, the *immediate* need would not be less than it is now, and the only difference would be that if sufficient provision were made for the needs of 30 years at the present rate, it might suffice for 40. Is it worth while to imperil the position of the British Museum for so little, with the certainty that the Museum will often have to acquire by purchase works which it might have acquired for nothing in the first instance?

It may be recalled that in 1902, under pressure from the Treasury, the Trustees sought powers from Parliament to reject or dispose of printed books considered unnecessary for the Library. The proposal met with strong criticism in the Press, on grounds similar to those stated above, and eventually it was rejected by Parliament, and the erection of the Repository at Hendon was authorised instead. It is not likely that the proposal would be better received now.

The only measure which can be regarded as both practicable and useful would be a slight extension of the powers already granted by the Act of 1915. The regulations which the Trustees are thereby authorised to make for the exclusion from the operation of the Copyright Act of 1911 of trade Advertisements might be extended to a few other well-defined categories, among which may be specified (a) Local time-tables, the contents of which, with the exception of advertisements, are included in the general time-tables issued by the Companies, (b) Registers of voters, which are incompletely supplied, which occupy much space and are never consulted, and of which it is understood that complete sets exist at the Home Office, (c) Specifications of patents, which are accessible at the Patent Office and certain local Public Libraries, and perhaps (d) games and puzzles, which it should be possible to register and protect otherwise, without deposit in

the Museum. The exclusion of these categories of objects would give some relief both to the accommodation in the Library and the time of the staff; but it is not pretended that the economy in space would be very material.

Bequests. (Paragraph 7 of Terms of Reference.)

Inconvenience is no doubt caused when a testator requires that his bequest should always be kept together, or should all be exhibited to the public, or should be treated in any particular way. Unless the bequest is of such first-class importance that it can stand alone (as, for example, may be considered to be the case with the Waddesdon Bequest), or is so highly specialised that it can be exhibited intact in immediate contiguity with the other objects of the same class possessed by the Museum (as in the case of the Frank Lloyd gift of Worcester porcelain, or the Falcke bequest of Wedgwood ceramics), a proviso that it shall be kept together is ruinous to scientific arrangement. It also defeats its own purpose, which is presumably the commemoration of the name of the benefactor. Unless a collection is of commanding size or importance, the visitor is apt to pass it by without much consideration; at best, the benefactor gets this one chance of being noticed. Whereas, if his collection is scattered among the general collections of the Museum, his name will appear on the label of each object; his commemoration is increased a hundred-fold. A striking example may be seen in the case of the Franks bequest. In the collections of the British and Mediaeval and the Ceramics and Ethnographical Departments the name of Sir Wollaston Franks occurs at every turn, and his memory is assured of a grateful immortality.

Where possible, these considerations are put before intending donors, who can generally be satisfied of the justice of this reasoning. Bequests to which such conditions are attached are refused, unless (as above indicated) they are exceptionally important or can be absorbed without injury to the scientific organisation of the Museum. Whether it would be wise to prohibit such conditions by law is another matter. The Museum depends much on its benefactors, and it is dangerous to discourage them, or incite them to think that they can obtain fuller recognition elsewhere. The example of Lord Fitzwilliam, quoted above, is a warning. The best policy is to show by example that ample honour is done, in labels and in public display of lists of notable benefactors, to those to whose generosity and public spirit the Museum is indebted for a very large proportion of its collections, and for the position which it holds among the museums of the world.

If any legislation is contemplated, it should at least be of universal application (e.g., that no restriction as to location or grouping should be valid after a certain term of years), so that it may not operate to the disadvantage of the national collections in comparison with others.

EXAMINATION OF WITNESS.

691. (Chairman): We are greatly indebted to you for your memorandum. I gather from your reply (1) to the Commission's Questionnaire that you are definitely in favour of the Trustee system and prefer that system to Ministerial direction or a General Museums Board?—Yes. I think it is an excellent Governing Body and works well and has given satisfaction both to the Museum and to the public.

692. What is your practice regarding purchases and bequests? Is there any authorisation by the Trustees or any subsequent endorsement? Do you desire a modification of the present arrangements?—The present arrangement is that all purchases, all gifts and bequest are reported to the Standing Committee of the Trustees at their monthly meetings. The keeper of the department concerned reports on them. I discuss those reports with the

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued]

keeper before the meeting and then it is my business to present those reports and recommendations to the Trustees. If they wish for further details the keeper concerned can be sent for and cross-examined. Every purchase and gift has to be approved by the Trustees.

693. Before it is made or after it is made?—Before it is made, with the exception of certain small powers. The keeper and the director have power to make small purchases without previous authority and these are reported at the next meeting.

694. Up to a given figure?—Yes, the keeper can make purchases up to £20 on his own authority or, with the concurrence of the director, up to £100.

695. Do you desire to modify the present arrangement?—No, I think it works well.

696. You say that the keepers of individual departments have authority up to a limited figure?—Yes.

697. Do you think it would be an advantage if the director and principal librarian of the British Museum were relieved of the duty of being accounting officer in respect of the Natural History Museum at South Kensington?—It would be a clear gain to the Director at Bloomsbury to be relieved of that responsibility because it does tie him in respect of attendances at Trustees' meetings and gives him a certain amount of extra work. Whether it would be an advantage to the Museum I do not know that I am the best person to judge.

698. Do you see any objection to it?—I do not want to argue against a change which, as I say, would relieve myself and my successors, but probably I ought to mention that I believe the impression of past Directors of the Natural History Museum has always been, with one exception, that it was a benefit to them to have the assistance of the Director of Bloomsbury; but I do not wish to press that.

699. If such a change were made would legislation be necessary, or have the Trustees the necessary power with the approval of the Treasury?—I imagine legislation would be necessary. It is a question, of course, for a lawyer, but the Act of Incorporation lays it down that a Principal Officer should be appointed for the care and custody of the Museum, and he is not permitted to supply his place by a deputy. That is referred to in the Trustees Statutes, which twice repeat it. First it is said: "The Director being by the Act of Incorporation the person to whom the care and custody of the British Museum are entrusted shall be responsible for the safety of the museums and of the property in connection therewith"; and then, in defining the authority of the Director of the Natural History Department, the Statutes say: "Subject to the general authority of the Director and Principal Librarian, as prescribed by the Act of Parliament, the Director of the Natural History Department shall discharge certain other duties"; so that certainly it has been regarded hitherto as an obligation prescribed by statute.

700. Turning to the question of disposal of objects and of loans, you say in reply (2) to the Commission's Questionnaire that the authorisation for the disposal of objects considered unfit to be preserved has been much less frequently utilised than your powers in respect of the disposal of duplicates. Do you see any objection to a policy so conservative?—I think it is safer than a policy perceptibly more liberal in regard to disposal. I think there are quite serious dangers in a policy of selection by the present generation; I mean *any* present generation. It is so difficult for them to foresee the conditions of future generations, and it is safer to err on the side of taking too much than on that of taking too little.

701. You cite the question of the Shakespeare folio; that, of course, is rather an extreme instance?—That is quite an extreme instance, but there are other instances which either have occurred or might have occurred. The requirements of scholars at the present day in matters of minute variations are

much greater than they were, for instance, one hundred years ago. It is equally difficult for us to say now what the needs one hundred years hence will be. It is quite clear that our predecessors one hundred years ago would not have foreseen what we wanted. They certainly did not take the views that we should have taken now, and it is quite possible, if they had had powers of selection, they would have disposed of things which we are glad to have now.

702. Have you any methodical weeding out system in your various departments?—No, not methodical in the sense of at periodical intervals. If at any time a keeper suggests that objects have become superfluous then their disposal can be considered.

703. You are clear that under the present system you are not incurring great disadvantage from congestion or inability to make full use of your treasures?—No, I think we can make full use of them. We could make better use by a re-arrangement and possibly to some extent increase accommodation by the policy of exhibiting fewer objects and providing storage for the rest. I do not think we can say that we are risking the inadequate use of our treasures by congestion.

704. Under the Act of 1924 the Trustees of the British Museum are authorised to lend out to museums in Great Britain any objects which, in their opinion, can be bodily removed from the Museum without injury. To what extent have you acted under this authority?—There have been a good number of loans from the Department of Prints and a few printed books, but I think that is all.

705. Do you advocate an expansion of that?—I think so, in moderation. I think, for one thing, probably the powers of loan are not very widely known at present and that probably we shall find we can lend more than we have lent in the past.

706. To take a definite instance, would you not agree that the Tate Gallery should constantly receive loans of water colours and prints both from you and from the Victoria and Albert Museum?—I do not think we should have any objection, if they wished for them. At any rate I think it is desirable that, if necessary, powers should be taken to make that possible. In my memorandum I have suggested that increased loans between national museums within the limits of London are unobjectionable.

707. And desirable?—Yes, desirable if there are not strong objections in particular cases. The objections which apply to loans in general I do not think apply to loans between Government Departments in London.

708. That would exclude loans to provincial museums?—Yes, except within the limits already laid down.

709. What would you say regarding a central lending depot such as the Victoria and Albert Museum being established? Is there any danger that such a depot would only receive second-rate objects?—I should not call it a danger. I should call it the principle upon which such a depot would exist. It would never be intended that first-class objects would go into such a depot to be circulated about the country. That lending depot would, in principle, consist of objects which, though not of first-class value, were still of interest and would be of great assistance to provincial museums. I do not think the provincial museums themselves would expect to get the best pictures from the National Gallery or the best objects from the British Museum.

710. Would you create a special lending depot at the British Museum or would you extend the department that now exists at the Victoria and Albert Museum?—I should have thought it was much better to extend the existing department of the Victoria and Albert Museum. They have experience of lending work and it would be only duplicating administration if a second department were established at the British Museum.

711. Your statutory powers of loan under the 1924 Act would seem to be adequate, if exercised, as

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

regards Great Britain, but as regards extension of the power to lend abroad legislation would be necessary if the policy was considered desirable?—Yes. Personally I do not think the policy is desirable, nor do the Trustees. They have considered the question and they are definitely against the policy of lending abroad.

712. What is the practice in that regard of foreign museums?—I have no very full information about it. There is a rather elaborate system of inter-loan in Germany between the various State institutions there and they are quite willing to enter into arrangements for exchange with foreign countries, but then I think they realise that they have more to gain by that than to lose; they would borrow more than they lent. I do not know at all fully about other countries. Occasionally objects are deposited in the British Museum from abroad, principally books, but not to any very great extent.

713. Is it not the case that objects of art belonging to the French Government are utilised in French Embassies abroad with advantage to the national artistic prestige?—I think you probably know more about it than I do, but is it not the case that the French Government buys objects of art for that particular purpose, that it deliberately buys paintings and other objects of art, partly with the object of encouraging contemporary artists and partly for supplying provincial museums and galleries, public buildings in France itself and I suppose also Embassies abroad. The British Government does not do that. Of course it might conceivably do so.

714. Turning to the question of overlapping and co-ordination. Overlapping is admitted to exist both by you and by the Victoria and Albert Museum in a certain number of departments?—Yes.

715. The defence is that, though in many cases both Museums purchase and collect the same objects, they do so with a different purpose, you with a view to history and the Victoria and Albert with an eye to art?—Yes, especially applied art. It was very largely for the instruction of the technical craftsman that the Victoria and Albert Museum was founded and his needs have been kept in view all through its history.

716. To what extent do you consider this defence is valid? Would it not be possible for art and history to be studied effectively in one and the same Museum?—In one and the same Museum if you increased the number of objects, so as to present both points of view. You could not have any less departments; and you could not have the same objects serving the purpose of a historical exhibition and a technical exhibition. For instance, the case occurs to me of the controversy there was some few years ago about the Indian Collection at South Kensington. It was proposed that the Indian Collection should be broken up and distributed according to the materials concerned in order to bring similar materials together; Indian textiles with textiles from the West; Indian metals with metals from the West, and so on. There was a very strong agitation headed by Lord Curzon against that on the ground that it broke up the unity of the Indian Collection, and, therefore, lost historical value and the value of impressing the public with the importance of Indian history and Indian art. I think that would apply, to a certain extent, to a good many other subjects. If you are thinking of the technical craftsman you arrange objects in accordance with their materials, to show how different materials have been handled at different times and in different places. If you are thinking of the history of the country you naturally keep the objects from a particular country, or of a particular period, together.

717. In the absence of some definite co-ordinating arrangement, is not there risk of the younger institution, the Victoria and Albert, becoming a second British Museum situated at South Kensington?—It is a danger which, if it exists at all,

could be only in one or two departments. In most of the departments there is no overlapping.

718. Those departments being ceramics?—And what we call British and Mediæval Antiquities. We have a certain amount of the later mediæval antiquities which do, to some extent, overlap with those at the Victoria and Albert Museum.

719. Hitherto has either institution paid much heed to the other when it was a question of developing a new department?—The question of developing a new department is so rare. In the last 60 years I think there has been only one new department created at Bloomsbury.

720. The Ceramics Department?—The Ceramics Department has been made into a separate department within the last 60 years, but of course it was not a new collection; what now constitutes the Ceramics Department existed before as ceramic collections.

721. Existed at the British Museum as well as South Kensington?—Oh, yes, to some extent at any rate considerably earlier than South Kensington. There were ceramics in Sir H. Sloane's original collection. It was developed mainly by Sir Wollaston Franks who began collecting for the British Museum in the early fifties. I do not know the history of the ceramic collection at the Victoria and Albert Museum, but the Museum itself began after that date, and I imagine that their ceramic collection only became serious some time later.

722. Classical sculpture has been hitherto collected by the British Museum alone?—Yes.

723. And Mediæval and Renaissance sculpture is collected at the Victoria and Albert Museum?—Yes, with this exception, that we have mediæval alabaster carvings at the British Museum, but we have not Renaissance sculpture and should not regard that as within our province.

724. The question arises whether a frontier of this kind should not be established in other departments?—It might be. I do not know. It depends on the specific case.

725. Can you think of any better method of defining frontiers or preventing overlapping for the future than by regular co-ordinating arrangements, by meetings of directors and heads of departments? No. I think that would be a very proper development, that the intercourse which hitherto has been informal should be a matter of regular practice.

726. Would not a regulation establishing a Joint Buying Committee composed of representatives of the overlapping departments be an effective check on the possible danger of competition?—No, I should have thought it would complicate the procedure and introduce rather useless additional machinery for purchasing. Provided that there is arrangement for intercourse between the officials, a formal Joint Buying Board would be of no advantage.

727. If co-ordinating committees of officials were agreed upon, would not their setting up involve the establishment of a committee of the governing authorities to whom questions of policy would have to be remitted?—I should have thought not, because the occasions would be so very rare. In most cases the officials would be able to settle any outstanding question among themselves, if necessary of course referring to their respective governing bodies for confirmation. I do not think a Joint Board composed of those governing bodies would require to meet often. If anything of the kind was required I should like to suggest a sort of parallel in an institution which has come into existence within the last few years, namely, the Archaeological Joint Committee. That is a Committee composed of representatives of the principal Archaeological Societies, and it meets when required to consider questions which affect the joint interests of archaeology in general; and questions of that sort have been referred to it from Government Departments, especially the Colonial Office, in connection, for instance, with the organisation of departments of antiquities in countries for which we are more or less responsible. That is a body that only meets when there is something for it

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

to discuss. It can be summoned for a particular purpose when there is business to be done; otherwise it does not meet. It seems to me that this would be ample for what might be required in connection with the governing bodies of the various museums and galleries. There might be an arrangement for some such Joint Board which would meet when required and to which questions might be referred, for instance, if there were questions interesting the Government, in which more than one museum was concerned.

728. Would such a Board deal with questions of finance?—When they overlapped. Of course nearly all questions of finance relate only to one institution, and the others would not be interested or concerned in them. Now and again there might be questions of what you might call competitive finance, and in those cases the Government might refer the question to this Board.

729. And questions of accommodation I presume too?—Do you mean if there were questions of one museum providing for part of the collection of the other, or competing for sites, for instance?

730. Competing for sites or possibly giving accommodation to some other museum?—Yes. I should like to point out that this idea of a joint board is only a suggestion of mine. It must not be taken that the trustees are responsible for it.

731. This kind of co-ordinating authority might smooth the path of approach to the Treasury?—Yes, but only exceptionally. As I say, the Treasury might refer to it if they wanted to get the views of more than one museum or to bring them into line with one another.

732. It occurred to me that such a body acting on the Report of Lord Haldane's Reconstruction Committee, might have solved some of the present difficulties?—I think the present difficulties had arisen before Lord Haldane's Committee. I do not see how this body could have helped, because these difficulties mostly did not arise from competition between the different museums, but I suppose from the effect of the war which has led to accumulations of arrears in several museums. The most the Board could have done would have been to assist the Government with advice as to relative urgency in the different places.

733. Turning to the question of the Copyright Act, you say in your memorandum: "It is unquestionable that under the present system a great amount of rubbish is received." On the other hand your present proposals for modifying the existing intake are confined to the exclusion of (a) local time-tables, (b) registers of voters, (c) specifications of patents, (d) games and puzzles. Would that be adequate relief, even if such relief were afforded?—It would not be very material.

734. Perhaps you could tell the Commission something more about the 1902 proposals which Parliament rejected. What was then proposed to be excluded?—Yes. First I ought to correct the date. The actual proposals were before Parliament in 1900. 1902 was when they led to action. A Bill was introduced in 1900 which authorised the Trustees, first, to place local newspapers since 1837 in the custody of the Council of any County or Borough, and, second, to make rules respecting disposal by destruction or otherwise of printed matter which is not of sufficient value to justify its preservation in the Museum, such rules to be subject to the conditions applying to the rules made for the Public Record Office, which establish a Destruction Committee for consideration of the documents to be destroyed. That was the Bill as introduced in 1900. There was a good deal of opposition and in face of that opposition the Bill was withdrawn. The Trustees then consulted the then Lord Chancellor as to whether action to the same effect could be taken under their existing powers, under the Act of George III, and he advised that it could not. Then, as an alternative, a Bill to buy land at Hendon was prepared in 1901 and was passed in 1902; and that established the existing newspaper depository at Hendon.

735. And you obtained no relief as to the amount of your intake?—None.

736. What is a rough classification of the character of the printed matter, other than books, which comes in under the existing law?—There are not many headings under which you can classify it. There are books, newspapers, almanacs and diaries, games and puzzles. Those are the only heads which the keeper of printed books has been able to suggest. I beg your pardon—maps and music; those are two important sections of the printed book department.

737. If Parliament took a different view from 1900 or 1902 and laid down that the intake was to be reduced by 25 per cent., what are the things you would throw overboard?—You could not do it by classes. It would be a question of throwing overboard the less valuable contents in the various classes. You could not reject all history; you might reject some school histories and things of that kind. You could not reject all books of art, but there are some which are worthless and which you would be glad to dispose of. It would be a question of weeding out those which appeared to be the less valuable books in each category of literature.

738. Your present intake amounts to 40,000 books and pamphlets, 100,000 periodicals and parts of volumes and 250,000 single numbers of newspapers. Is that an increasing quantity? How does your present intake compare with what you received 20 years ago?—I have brought the figures for 1902. Those I mentioned in my memorandum were just round figures. The figures for 1902 and 1926 are these:—

	1902.	1926.
Books and pamphlets	28,140	34,968
Serials and parts of volumes, which would include all sorts of periodicals	62,058	104,978
Maps and atlases	1,516	996
Music	8,803	8,798
Newspapers in single numbers...	242,963	261,300
Miscellaneous	3,806	7,137
Total (all items)	347,286	418,177

739. The amount of increase is not very considerable except in periodicals?—The largest increase is in the periodicals; altogether it is something like 20 per cent.

740. Does that enable you to form an estimate of what the intake will be in 1950, or 25 years hence?—At the same rate it would give in round figures 500,000 items in 25 years time from now and 600,000 in 50 years time.

741. How does the British Museum compare in respect of the Copyright Act with the main National Libraries abroad? Are your obligations graver?—I think they vary a good deal. I do not know any return where all the obligations of the different countries are put together. In France I think since the Revolution they have had the right to a copy of every book; I believe they now have the right to two copies of every book published in France. In Germany the copyright laws, as I understand, are State laws; therefore the Berlin Library gets everything published in Prussia, but not what is published in Bavaria or Saxony. Similarly Bavaria and Saxony have their own collections. In America the Library of Congress has a right to everything, but it exercises a right of selection. Those are the only countries of which I have information at present.

742. Would it be possible or desirable to get rid of some of your obligations by putting them on to local museums or local libraries?—I do not think so, because, after all, local publications are not only wanted by local people. They are, as often as not, wanted by the people working centrally.

743. On the question of accommodation you say in your memorandum that even if the Copyright Act could be drastically amended forthwith, the immediate need for enlargement of your library would

17 November, 1927.] Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

not be less than it is now?—Yes. The immediate need depends upon what we have actually got now on the spot and what is coming in within the next few years.

744. Your present scheme envisages the reconstruction of and addition to the present iron library at a cost, including fire-proofing, of some £400,000?—That is the scheme which holds the field at present.

745. Have you considered alternative schemes?—I have not had any alternative schemes. The position is this. Our official advisers in this matter are the Office of Works. The Office of Works prepared, at the request of the Trustees, a scheme for their consideration and that is the scheme which is before us. I do not know whether it represents the last word of the Office of Works. Certainly the Trustees are in no way themselves committed to it, if an alternative scheme could be put up. Perhaps I might say more than that. There is one objection which I have felt to that scheme. It had many advantages in the way of giving us the space that was required and giving evidently greatly increased security against fire. On the other hand it involves the staff working always by artificial light, and that I thought might be rather depressing to the staff. At any rate one regards that as a drawback. If it is possible to get over that trouble while retaining the other advantages I should be very glad to do so.

746. A great part of the cost of the scheme proceeds from the fireproofing adaptations. I understand that similar institutions abroad, the Louvre and the Bibliothèque Nationale, and also the Bodleian are not fireproofed. I understand also that you have very efficient fire protection arrangements?—Yes, I think that is so.

747. Can you give any information as to the importance you attach to fireproofing arrangements?—It is rather difficult. You are asking me to take a rather serious responsibility, to suggest minimising the risk of fire, because the risk of fire, I think, is a matter that is at the back of the mind of every person responsible for collections of such value; therefore, when one is told officially that the building is in a dangerous state, naturally one is bound to attach considerable weight to the warning. On the other hand, it is true that we have elaborate precautions. There is a very full fire plant arranged for the Museum which is inspected periodically by the Metropolitan Fire Brigade. There are constant patrols who watch it, and in view of the fact that it is very difficult to start a fire and that a fire, once started, ought to be detected before it has gone very far, I hope that the risk of fire is, in fact, small, but I do not think I can say much more than that. The precautions have been effective, one may say, so far.

748. What would be your view of the alternative of dividing up the Museum into so many self-contained fireproof partitioned compartments?—It obviously has advantages. If a fire did start, it would be an advantage if it was confined to one section.

749. Turning to the question of Hendon, supposing it were possible greatly to extend Hendon where building is relatively very cheap, would it be possible or desirable to transfer certain blocks of literature to Hendon?—The most substantial transference that could be made would be to send out the whole newspaper department. That would involve not only providing accommodation for the newspapers at Hendon, but also providing a reading room and the necessary staff. That, of course, would give very material relief at Bloomsbury. I should wish to say that, from the point of view of efficiency, it would not be a gain, because it is a great advantage to have all one's materials on the spot, and, of course, in some cases people who are working at books also require newspapers; but if something of the kind had to be done, if it is not possible to keep everything at Bloomsbury, that is certainly the largest removal that could be made with the least interference with efficiency.

750. Modern novels, I understand, are not made available to the reader till five years after publication. Would it be possible to transfer them to Hendon and, if so, what quantity of shelf space would it set free at Bloomsbury?—It would not amount to a great deal. The shelving for the last five years amounts to 370 yards.

751. For the last how many years?—Five.

752. Can you apply a similar system to any other classes of literature, the system of removal?—No. You could, of course, weed out certain sections in each category. You might, for example, send a considerable number of books of eighteenth century theology; you could not send all of them, because some are often required. In the same way you could select obsolete books in the different categories, but if it is to be a serious relief in point of space, it means a very large number of books must be sent to Hendon, where they cannot be got at without considerable difficulty. All that subdivision weakens the efficiency of the library from the point of view of the student.

753. How is this problem dealt with by the great libraries abroad? Are they proceeding on the line of one great central repository, or are they decentralising into provincial or local museums?—As far as I know there is no large amount of decentralisation.

754. I pass now to the question of the ethnographical collections: is it the considered opinion of the Trustees that these collections should be housed in a separate museum?—The opinion of the Trustees was that it was a scheme that was well worth considering, provided that an adequate building could be found in a suitable locality, but otherwise, if either the locality was not suitable or there was not sufficient gain in space and in space reserved for future expansion, it would be better that they should remain at Bloomsbury until better times.

755. Would you consider South Kensington a suitable locality?—Oh, yes, if a site were available. The place they were considering at the time was on the outskirts of London, at Wembley, and supposing it had been possible, for instance, for the site of the Wembley Exhibition to be reserved as a public park and made into an attractive place for the public, then I think they were quite prepared to consider the establishment there of an ethnographical museum; but when it was clear that the prospects of that neighbourhood were doubtful and that the museum might be surrounded by ordinary residential buildings, they decided that it was not worth while following up that scheme.

756. I see from reply (7) to the Commission's Questionnaire that in 1862 the idea was put forward to include the ethnographical collections among those to be transferred with the natural history collections?—Yes.

757. Does that strike you as a convenient or suitable scientific arrangement?—The proposal was not to house ethnography with natural history. It was only that at the same time powers should be taken to move the ethnological collections elsewhere. A Committee of the Trustees sat upon it and reported. I have their Report here. They discuss the removal of the natural history collections and end up with the recommendation that all the natural history collections be speedily and simultaneously removed. Then they go on to say, "together with this the ethnological collection ought to be provided for elsewhere." They do not discuss the question whether it should go to the same museum as the natural history collection, simply that it should go to a habitation of its own outside Bloomsbury.

758. If ethnography were housed elsewhere, what use would you make of the space vacated?—I have not got a considered plan, but one obvious possibility would be, following up the policy of establishing storage rooms for the use of students and so getting more space for exhibition in the main exhibition galleries, to take the space now occupied by

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

the Assyriological collections in order to provide storage for the minor objects in the Egyptian collections, and then use part, at any rate, of the present ethnological accommodation for Assyriology. That is only one scheme. It is quite possible that if the thing became practical politics one might think of other possibilities, but that is one quite obvious alternative to consider.

759. You say in reply (7) to the Commission's Questionnaire that several other departments are in accommodation difficulties, namely, oriental printed books, ceramics and British and mediæval antiquities. I gather that the main need in those departments is storage space rather than exhibition space?—Yes. The oriental printed book department is requiring no more exhibition space; therefore there is no need to apply this principle of selection to that department. As in the rest of the library, it is already in operation. Most of its needs are for storage. The other departments mentioned require exhibition space, but they have got quite a fair amount now. One may say that the need there is not so specially pressing. They do require more storage space, but I think as soon as the reconstruction of the floors in the King Edward Building is completed it will be possible to arrange for increasing the storage space for both those departments. On the other hand, I have no doubt in future they will require more; one must look forward to their wanting more storage in course of time. The ceramic department is growing. In the British and mediæval department particularly the collection of pre-history is growing; the stone age, bronze age and iron age collections are growing and must continue to grow.

760. The new system of exhibition and reserve accommodation which you showed us in the Greek vase department the other day—is the idea to extend that to other departments?—It could be extended to all the antiquities departments if the proper accommodation were available, but of course the building was not planned from that point of view; therefore it is not quite easy to do.

761. Would structural modifications be necessary?—Yes, structural modifications and additions.

762. Can you form any idea of the cost?—No, I am afraid not. There, of course, one would have to ask the Office of Works for estimates. We are getting out a plan of structural alterations.

763. Where do you propose to put your proposed lecture theatre?—I think, probably, the best place would be in one of the angles of the square that is occupied by the Museum buildings, so that it would be possible to arrange for separate access from outside.

764. It has been proposed, I do not know whether this question has been put to you, but it has been proposed to increase the number of entrances to the British Museum? Has that question been under your consideration?—There is an entrance at the back which exists, but is not used. An entrance for the public, you mean?

765. Yes?—That was provided for when the King Edward Building was put up. It has not hitherto been used, simply because it means additional staff. You must have a hall staff, and we have not been able to afford it up to the present. I think it will become absolutely necessary when London University gets established to the north of us.

766. Could you give us at a later date an estimate of the additional cost of a new entrance?—Oh, yes, it would be merely a question of the salaries of the staff required for the hall.

767. Turning to the question of bequests, I gather from your memorandum that you think legislation to override conditions of bequests would be undesirable and dangerous?—Yes, I think it would probably do more harm than good. There is always the danger of frightening off possible donors. There is a case, perhaps I might quote it, which occurred

in America. The well-known Hoe Library, which was subsequently sold for £400,000; that had been bequeathed by the owner to New York, but during his lifetime three other collections which had been bequeathed to the State were amalgamated into the New York Public Library, and he disliked the idea of that and consequently cancelled his bequest, and the books eventually were sold. One does get cases of that sort where one hears that possible donors or testators give up their intention because they are not satisfied with the way in which their bequests are likely to be treated. I quote the case of Lord Fitzwilliam in my memorandum.

768. Has there been a marked difference since the war compared with the years immediately preceding the war in the matter of bequests?—I have not actually compared the figures. My impression is that we have got quite as many, if not more, small gifts from people since the war simply because the interest in museums has increased. With regard to the large gifts and bequests, there is certainly reason to fear that a good many people have been deterred by the heavy taxation. More than once people have said that they would have liked to give such and such a thing to the museum, but in view of the necessity of making provision for taxation, either immediate or eventual, they were not in a position to do it. I do not think there can be any doubt, therefore, that while taxation is as heavy as it is museums and similar institutions do suffer.

769. What do you say in regard to the exemption from death duties of objects of art bequeathed? Do you consider the present position satisfactory, or would you suggest any amendment?—I think the present law has done a great deal in that way. It has induced people to make bequests. Of course, it could be made more favourable to museums. I do not think it is practical politics, but supposing people could pay their death duties in objects of art, a good many of them would be tempted to do it; but I do not know what view the Chancellor of the Exchequer might take of it.

770. I have only one or two general questions. Taking the British Museum as existing, first for research and the advance of knowledge, secondly for the education and edification of the general public, and thirdly for the development of the æsthetic sense, do you consider that you are obtaining maximum results under present conditions?—No. From the point of view of scholars we are doing, probably, pretty nearly what they need. I think, however, we might do more on that side also. We should give better accommodation for students in the various departments, as I have suggested already. We might improve the service in the library, which would mean increased staff, in order to expedite the delivery of books; that is becoming an increasing difficulty. We could help libraries throughout the country in general by a system of central cataloguing, such as exists, for instance, in America in the Library of Congress. Those are the principal new ways in which I think we can help scholarship and research. As regards the general public, I think there are a great many things more that we can do. There are matters like increased lectures, the lecture theatre which has been already referred to, and, possibly, evening lectures; these would cost something in the way of light and staff, and some financial provision is necessary for that. We can do more in the way of output of photography, and in particular of casts. With a certain amount of capital expenditure that could be made a profitable industry of the national museums. We could help the public more, again if the space was available, by exhibiting objects more attractively and labelling them more attractively from the point of view of the public. It is what we have been aiming at for a long time, to make the museum more attractive and more useful to the general public, and I think we have succeeded to some extent, but I should be very sorry to say that we had arrived at the limit; I hope we shall be able to go on.

17 November, 1927.] Sir F. G. KENYON, G.B.E., K.O.B., Litt.D., D.Litt., LL.D.

[Continued.]

771. You have given us full figures of readers and visitors?—They are in the annual report. That gives the statistics as to visitors to the museum, including visitors to the separate departments.

772. How do those figures compare with those in foreign galleries of a similar character?—I have no statistics for them, I am afraid.

773. Would you advocate any more effective arrangements as regards publicity or advertisement generally?—Yes, I think so. We have made slight experiments in that way. We got leave from the Treasury lately to spend a small sum of money in advertising Museum publications. That has been done. It is too early to say whether it has had any effect upon the sales. On the other hand, we were asked to discontinue an advertisement that we had arranged for for the last year or two in some placards put up in all tube stations and hotels and places of that sort. They were mainly programmes. They contained a statement of the several exhibitions which were going on at the Museum. We have been asked to discontinue that and therefore that is coming to an end at the end of this year. I think it would be a good thing to do, certainly. A great deal of use is made of propaganda of that kind in America, and they seem to attach great importance to it. They think it has largely increased the visits of the public, and I think that is probably so; the more a thing is brought to people's notice the more likely they are to make use of it.

774. And by increasing the attendance of the public you increase your chance of financial support and benefactions?—I think so.

775. Was it on account of finance that this particular form of advertisement was discontinued?—Yes.

776. From the æsthetic and artistic standpoint, do you consider that your wonderful treasures are exhibited to their maximum advantage?—No, I do not think I can say that. I think we have often had to be content with the minimum rather than the maximum. Some of the galleries are quite good, but you cannot say they are sumptuous or luxurious. Money being no consideration, what one would like would be to be able to show the big pieces of the Museum in better surroundings. People attach more importance to them, and they are much more impressed by them if they see, we will say, a fine statue in a room by itself with its appropriate background than if they see it simply standing in a row against the wall, and they have to find it for themselves. I think we should gain a good deal in the impression we should make upon the public if we were able to have a little more style in the way in which the things are exhibited.

777. And better backgrounds?—Yes, backgrounds, and more space. One is too close up against them very often.

778. Supposing the scheme of building on the whole of the site acquired for the Museum in 1894 were carried into effect, that would greatly improve your exhibition facilities?—Yes. That would give us, as far as I can judge, ample space for exhibition and for storage for a considerable time. It would give us frontages on four sides.

779. You would then be an island site?—Yes.

780. In conclusion, how would you summarise the Museum's present needs?—Well, if I can put it in this way. The first and most urgent need, and this is really urgent, is accommodation for the library. That is an obligation which has got to be met and therefore we are entitled, I think, to look to the public to provide it. That is the most urgent. We are already behindhand with it and nothing can now be done which will save us from grave inconvenience for some years to come. It will be some time to come before any building can be put up. That is the thing I would press as being the most urgent and which I hope will be met with the least possible delay. After that, I think the next point is the increased utility to the public. That would be on the lines which I mentioned in an answer quite lately, increased publicity and extended service of

reproductions, both photography and casts, a lecture theatre and an increased service of lectures, and also an item which has not been mentioned so far, the development of the work done by the museum laboratory. That is work not only of very great value to the collections in the Museum itself, but also to museums and, in fact, private collectors throughout the country. It could be extended with quite a small increase of staff in the museum. Those I think are the first needs of the museum. Then if one may look a little further, and consider larger developments which very likely would be only possible with private help, and for which private help could quite legitimately be invited, there is provision for the ethnographical museum; that would be one large item. Then, apart from that, that ampler space for attractive exhibition which I was speaking of in my last answer to you. That is a short summary of our principal needs at the present time.

781. (Dr. Cowley): The main need then is the provision of space for the library?—Yes.

782. And we have your scheme in the memorandum. Is there any alternative scheme which would avoid having a building which needs artificial light and ventilation?—No scheme is at present before us. Of course, as you realise, it is important to have the books stacked as near as possible to the reading room. That is why we were in favour of a reconstruction of the existing library. There is no other way in which we can get it so close to the reading room. The absence of natural light arises out of the fire precautions entirely. At present we have light because the whole book stack is open and continuous, with open metal floors, so that the light comes through from the top and at the sides and artificial light is only partially necessary; but if the floors are all to be concrete fire-resisting floors and there are to be vertical divisions by walls also, then there is no means of getting natural light to it. That and the fire precautions hang together.

783. You say in your memorandum that the scheme would provide for the future needs of the library for 72 years, if I remember rightly. That is taking into account the increase that you have mentioned as having taken place in the last 25 years, for instance, reckoning that the same increase would continue I suppose?—Yes, the estimate was made by the Director of Works of the Office of Works on the information provided by our printed book department, that assuming present rate of progress the scheme would provide for 72 years.

784. The total percentage of increase I should gather is between 20 and 30 per cent. I was not quite sure whether I got your figures correctly?—I think it is about 20 per cent.

785. My calculations were made rather rapidly. At any rate, the important part of that is in the books and periodicals, I gather?—Yes, how far the figures I gave can be taken as sufficient basis I am not sure. I have only the statistics for those particular years.

786. That might be varied?—They might vary. One cannot say whether the rate of serials will go on at all like that.

787. One gathers you are not in any sense in favour of limiting the copyright privilege, but the copyright I gather has been rigidly enforced only since the time of Panizzi?—Yes, that is so.

788. Before that, do you think the museum lost a great deal through not claiming it?—I think it did, because we have had to fill up many gaps by purchase.

789. Do you now claim things which are not sent automatically or voluntarily by the publishers?—Yes, some of the staff keep an eye upon publication lists.

790. Even if it is what is generally called rubbish?—Not absolutely. For instance, I am told we do not get many diaries. We do not go out of our way to compel diary publishers to send.

791. The trivial publications you do receive I suppose you catalogue and reference in the usual way?—Sometimes rather summarily.

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

792. So that all that costs the museum a good deal?—Yes, it costs money.

793. Supposing any form of selection were attempted. There are two ways you might select either before the books come to you or you might select books which are already on the shelves to be destroyed. That I gather is not done at present ever?—No, it is not done at present.

794. That would in itself be a very expensive process?—Yes, any process of selection would mean a very large increase in the staff and especially in the senior members of the staff. Juniors could not undertake the work and heads of departments would have to spend considerable time daily in looking through books and summarily deciding which could be rejected at once and which should be preserved.

795. So the ultimate gain would be very little. Then only one other question. I wanted to ask about the idea of a central museum corresponding to the central library. You believe in the principle of the central library?—Yes, I do.

796. And you think that a central museum might be worked on the same principles?—I should have thought so. I have not had occasion to investigate the needs of provincial museums very much, but I should have thought it was conceivable and if so the nucleus already exists in South Kensington.

797. (Sir Robert Witt): If I might put one or two questions particularly from the point of view of some of the American museums to which you have referred mainly on the ground that I have just returned from seeing twelve of the largest American museums from cellar to roof, and I think it is interesting from that point of view, I am not speaking of course of their contents but merely of their organisation. I think you know that Boston has adopted or is trying to adopt a system of parallel collections, namely works of art in one room for exhibition to the general public and mass material in another room for students and research workers. Would you be in favour of accepting that principle in general, as a general principle, for the British Museum in so far as it was possible to do so?—Yes, certainly. I am very much in favour of that principle.

798. Would it be possible to adopt it, say, in addition to the Greek Vase Room (I was absent when the Commission visited it), for other departments beside the Greek Vase Room, for instance, the Egyptian with its thousands of Scarabs?—Certainly, we should be very glad to do that.

799. In principle you would be in favour of it. I think you mentioned the Oriental books, but apart from that there are not many departments in which it would be impossible or unsuitable?—I do not think it would be unsuitable in any department. The books and the prints and the manuscripts and the coins do not need it because they already have it. There none of the departments make any pretence of showing everything. They simply show selections. It is merely applying to the departments of antiquities and of ceramics (which is an off-shoot of them), the same principle as you apply to a collection of books, prints and manuscripts now.

800. And a study room would be a natural concomitant of any such organisation, where a student would have the material round him in a convenient way?—Yes.

801. I think in your report you mentioned that the Elgin Marbles Room was erected in 1831. Would you agree with the view that they are not adequately displayed or as well displayed as they might be according to modern ideas of lighting and arrangement?—I do not think they are badly shown. The student can see them, and they are not badly lighted; but, possibly, not so much is made of them as might be. Then there is the Demeter of Knidos, which has a small niche to herself. She deserves a room to herself. The Elgin Marbles are much better off as a result of the building of that room in 1831

than they were before. They were put in a temporary building when they arrived, and remained there for 15 years.

802. Would you be in favour of the rule which prevails in the Metropolitan Museum that all additions to the collection are exhibited for one month in a special room before being distributed to their proper galleries according to class and period, so that the public without having to ask or hunt can see what exactly has come into the Museum quite recently?—They can see it now in most departments. Most departments have a case of recent acquisitions and people can see them there, but there would be something to be said, if accommodation were available, for showing them all together. It rather encourages the people to look at the newest things though.

803. I gather you are in favour of extending the educational facilities, assuming that funds were available, and that you would be in favour of doing so not only to the student but to the general public?—Certainly.

804. As regards the student, do you see any objection to following again the system adopted by the Metropolitan Museum of arranging for advanced classes for students of the New York Universities in connection with that Museum; that is to say, especially with the development of the London University, might some scheme of that kind not link up the two on the advanced course system?—Yes. Of course, classes do come to the Museum now. We get both school classes and also architectural classes. The Architectural Association and the Architectural Department of London University do regularly send their students with their teachers to the Museum at certain times. All that kind of thing can be developed—again if you can have space for it so that they will not interfere too much with the public. You cannot have a lot of lectures and classes going on in the galleries through which the public are passing if it inconveniences the public.

805. Again, subject to that same limitation of not interfering with the public, classes for school children, story and study hours, those are some of the systems they have in America, what they call gallery talks on the popular side, would have your sympathy in so far as it did not interfere with the general use of the Museum?—Yes.

806. Just one question on the attendances. I think the figure I have just seen was 1,037,424. The Chairman has made reference to increased publicity. Do you think, perhaps, increased publicity would have the effect of increasing that attendance on something the same scale as prevails elsewhere? For instance, the Metropolitan Museum attendances alone for New York are larger than those of the British Museum, while that of Chicago is equal to that of the whole of the British Museum, though its contents are not comparable in any sense of the word at all. Those figures seem to me to indicate that much more might be done in increasing our attendance if some of the same methods as prevail in America were adopted here?—Yes, I think very likely. Of course, it does not depend merely upon the quality of the contents, provided the Museum is a good one. After all, if you are living in Chicago you must go to the Chicago Museum, that is the one within your reach, but I quite agree that the public do respond, I think in this country and probably still more in America, to advertisement; and if one could advertise without vulgarising the place I should be ready to do so.

807. And in the same spirit would you be in favour of evening opening, in so far again as it was a matter of staff and funds?—Yes. There have been experiments in that direction. Evening opening, I think, depends wholly on public support. It was tried for some years about 30 years ago, but the attendances dropped off considerably and finally it was decided it did not justify the expense involved.

808. You would be in favour of it in principle?—Yes.

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

809. Would you be in favour of departmental libraries?—We have departmental libraries at present.

810. In all departments?—Yes. Every department has its own departmental working library and those are generally available for the student, available as a matter of courtesy for the people working in the department.

811. You refer to labels. You do not do your own printing, I think, the printing of your own labels, or do you?—Only to a small extent and that has been severely discouraged lately.

812. Don't you think in some museums their labels are much better printed, much more tastefully arranged, better kinds of type, all due to the fact that they know what labels they want? Also that the arrangement of labels might be modified by providing in a case for a type label, so to speak, setting out roughly and in general terms the objects, the history and the interest of the object shown, and accompany them only with quite small labels under each object?—Yes. I think that must depend on the various departments and the sort of object you are dealing with.

813. Just one other point. Death duties were referred to. You suggested the Government was doing right in exempting from death duties objects bequeathed to the Museum?—Yes.

814. Don't you think it would be reasonable that if I present an object worth £1,000 to the British Museum and that object is free of death duties, it is equally reasonable if I have no object to present but I feel charitably disposed towards the Museum, and I give £1,000 to buy an object which they wish very much to have, that should equally be exempted and not have to pay death duties at the highest rate, namely, at 10 per cent. as to a stranger?—Yes, I think there is a case for it.

815. (*Sir Courtauld Thomson*): You have given us your reasons for not wishing to develop the policy of disposing of objects considered to be unfit. Can you give us an idea of the amount and value of the objects disposed of each year, whether hundreds or thousands?—Disposed of as unfit?

816. Yes?—The amount would be quite small. In most years none at all.

817. You have told us of the system of accepting bequests. Might I ask how you deal with a donor during his lifetime who notifies his desire to bequeath some object or objects? Do you definitely accept them during his lifetime or is he left in some doubt as to whether the bequest will be accepted?—Technically and legally it cannot be accepted until the offer is actually made to the Trustees, but in many cases we can give practically definite assurances to a donor and make it certain it will be accepted. We have not found any difficulty on that account, through doubts whether a gift would be accepted when the time came.

818. In regard to the newspapers, if it was decided that some other place should be found for them, such as Hendon or elsewhere, would you suggest their all being sent away or a portion, either prior to a certain date or geographically, or the least interesting ones?—At present Hendon in theory holds the provincial newspapers. That was the division that was intended, that all provincial newspapers should be there, while London and foreign newspapers should remain at Bloomsbury. The suggestion I threw out just now was that perhaps the whole of the newspapers should be sent to Hendon, both London and foreign newspapers, and then make provision for readers to have access to them there. At present a reader cannot, unless he makes out a very urgent case, see a newspaper he wants at Hendon; he has to wait for it to be sent up for him at Bloomsbury; but you might conceivably, if you are going to make any sub-division at all, transfer the whole of the newspapers to Hendon and let readers go and work there.

819. I see from the current estimates that a total sum of about £16,000 was allocated to the printing

of catalogues, £11,000 to the British Museum and £5,000 to the Natural History Museum. Approximately the same amounts were allocated to this object in the two preceding years. The estimated receipts from sales amounted to £9,000. Can you kindly explain why there should be such a gap between the expenditure and the cash receipts?—The largest part of expenditure on the printing and publication vote is for the catalogue of printed books. It is a thing which is quite essential to be made, otherwise you cannot use the library; but it is not a commercial proposition. It does not sell. That would account I should think for practically the whole of the discrepancy. At the same time there are a good number of other publications which do not pay their way, the more expensive catalogues which cannot be expected to return a commercial profit; but they are things which are an essential part of the museum's service.

820. This expenditure of £16,000 takes no account of the wages of the salesmen or the packers, which amount to £1,300 per annum. If you make the ordinary addition to cover overhead expenses, it looks as though you were disposing of your publications at something like half their cost unless you are carrying large stocks. Do you think in the circumstances the prices to the public should be reviewed or whether that would reduce the sales?—It depends on whether you regard the museum as an institution for making contributions to knowledge or for earning money. What we do is, broadly, as regards the more expensive publications, the scientific catalogues, to look on them as mainly a contribution to learning. The publications, which we have developed a great deal of late years, of cheap photographs, reproductions of various kinds and guide books, are expected to pay their way. At any rate postcards and cheaper publications do even more than pay their way, and that seems to me a legitimate principle to follow. The museum should do its best work as a contribution to science and this more popular work should justify itself by paying its way.

821. (*Sir Thomas Heath*): Just one question about the ethnographical department. You mention here that a building of the size of the Natural History Museum would not be too large. I suppose you would not say that the present building should be anything like that size?—What I do mean is it would have to be a museum of substantial size by itself, because my idea of the ethnographical museum is that each country or considerable part of a country should have a room to itself, so that a visitor there gets some idea of what the civilisation of, say, Nigeria is, without having half-a-dozen other countries or different continents in his eye at the same time. It was suggested when we were discussing the subject that it should be at least four times the present floor space, and that would be less than what I think is the ideal for the ethnographical museum. I think the museum should have rooms illustrated by maps and photographs and prints and so on of each country, so that people can get some sort of idea of what the civilisation is they are looking at and how people live there. So you would want—I do not know whether it would necessarily be the same size as the Natural History Museum to start off with, but quite a substantial building. In Belgium they have a separate museum standing in a separate park by itself just for the Belgian Congo. That is quite a substantial building with a large number of rooms and there you see the objects well put out and well illustrated, and that is what it seems to me in this country we ought to have for the British Empire.

822. For a building of that size you would have to go some way out. You could hardly have anything central?—It is improbable. There was of course the Foundling Hospital site. One may occasionally have an opportunity like that. Somebody suggested Chiswick Park. Otherwise you probably would have to

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

go out. If you went out to a place which was attractive otherwise, up at Ken Wood, say, then there would be an inducement for people to go and something for them to see when they got there.

823. (*Mr. Charteris*): I just want to ask one or two questions about the constitution. Have suggestions been made ever to make the election of trustees a less cumbersome procedure than it is at present?—It is not very cumbersome, is it?

824. It takes place every year, does it not?—No, only when there is a vacancy. Or do you mean the election of the Standing Committee?

825. The election of the Standing Committee?—That is very simple; that goes through almost as a matter of routine at one of the general meetings of the trustees.

826. It was altered as a result of the strictures, you say in your memorandum, of the Royal Commission?—The Standing Committee was established on a definite basis then. Before that there was no regular Standing Committee but apparently those trustees who were most within reach were summoned.

827. Then is the present constitution the result of the Royal Commission?—Yes.

828. What year was that, 1850?—Yes.

829. And it has not been changed since?—No.

830. Has it occurred to you it would be desirable to have two sets of trustees, one for the British Museum and one for the Natural History Museum?—That is rather a question for the trustees themselves. I think it is an arguable question whether the Natural History Museum should be separate from Bloomsbury. Some people have been in favour of it and some people have been against it.

831. But if the separation took place it would follow probably there would be separate trustees?—Yes, but I think that would tend to weaken the Natural History Museum. I am sure that was the view of the previous Directors there.

832. The separation?—Yes, the separation of the museums would weaken them.

833. How would it be anticipated that it would weaken them?—Simply because they would carry less weight with the public.

834. If they were a separate organisation?—Yes, a museum standing by itself.

835. You are rather in favour of retaining things as they are?—As I said to the Chairman, it would be a great relief to me personally, and, as I said, I think the argument as to whether it is desirable or not should come from the Natural History side. I do not think Bloomsbury would lose by separation except in sentiment. Whether the Natural History Museum would, I do not think it is for me to say. I only mention it because I know it to be an actual fact that recent Directors of the Natural History Department have attached value to the co-operation of the museums. We have worked very harmoniously together.

836. For the purpose of comparison with other museums what are your powers of sale? They seem to me to overlap. Under the various statutory powers at present you have power to sell duplicates and articles unfit to be preserved in the Museum?—Yes.

837. And you have power to give away duplicates?—Yes.

838. Then by the most recent Statute you have power to loan duplicates, have you not?—Yes.

839. Therefore you have really very wide powers?—I think we have ample powers for dealing with duplicates.

840. Powers of sale, giving away and loan?—Yes.

841. Of duplicates and articles unfit to be preserved?—Yes.

842. Then on the question of fusion between two departments. If I may take ceramics as an illustration. The justification for having two exhibitions of ceramics I take it would be, would it not, that they fulfil different functions, the South Kensington collection and the British Museum?—

Yes, partly, but as I think I said in my memorandum, one can emphasise that less in regard to ceramics than in regard to a good many other subjects.

843. I was thinking of dealing with ceramics for a moment. There is no function that is fulfilled by the two exhibitions separately that would not equally well be fulfilled by a fusion, is there?—No. I think that is true. I think that in the case of ceramics, the question for consideration is whether it is not an advantage to have in a town of the size of London two exhibitions. If you had them fused you could not show more than you show now at either of them, simply because there is as much at each as the public can comfortably see.

844. On the other hand, if you brought about the fusion, that would tend to make your exhibition as far as it went more complete?—Yes, but you would have to put most of the collection into storage.

845. It would strengthen your hand, would it not, for the purposes of loan to other institutions if you had a more complete collection in one place?—No, you would still have to keep them for students. Both Museums have only acquired articles that are required for students and it would not answer that purpose to have them scattered about all over the country.

846. If South Kensington were brought to the British Museum you would then have a more complete collection than you have at present at the British Museum?—Yes. It would mean some of the things we now exhibit would be put down into storage but it would not mean necessarily that they would therefore be available for loan away. They are still objects which students would expect to see.

847. It might result in your finding you had duplicates which you could either loan, sell or give away?—It might, but I do not think it would to any considerable extent.

848. And it would also enable you more effectively, would it not, to carry out the idea you were putting to the Chairman just now of storing a certain number and exhibiting fewer?—Yes, it would mean instead of having two exhibitions in different parts of London, each of them at present attractive to the public, you would have one exhibition in one part of London which was attractive, possibly even more attractive, to the public, and you would have a large students' collection put away in the store rooms.

849. For the purpose of exhibition you would have a more complete collection?—You would have a larger number, and the best things in the South Kensington Museum would have to take the place of some of the less good things we now have.

850. You were asked just now about the fire-proofing of the museum, of course, it is a difficult question for you to deal with I imagine. Would you have any suggestion as to any authority or tribunal or body of persons who could determine how far it was necessary to carry out fire proofing?—I do not see what body we could go to other than the Office of Works. They are our official advisers on that matter.

851. Do you think the responsibility for determining whether it had to be fireproofed or not should rest on the Office of Works?—Ultimately the Trustees must take the responsibility. The Office of Works state certain things about the risk and it is a question for the Trustees to say how far they are impressed by them.

852. The Office of Works do not deal with the means you provide in the museum for combating fire if it arises, do they?—No, they are aware of the existence of them, that is all.

853. And the extent?—Yes.

—854. (*Sir Richard Glazebrook*): Are we right in assuming you would not wish for any further powers for getting rid of old books?—No, I have indicated one or two small categories which we should be rather glad—

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

855. I am not speaking of individual categories, but the powers you have of dealing with such things, for instance, the powers which I believe exist in the case of the Record Office?—I do not want to establish a regular destruction committee such as they have at the Record Office.

856. One question in regard to the loaning of books abroad, did abroad include Dominions and Colonies?—Yes, overseas.

857. And then in regard to the possibility of alternatives in storage for library purposes. Are you able to form an opinion of the relative advantages of the Office of Works scheme and of some scheme which would mean putting up a building for making use, say, of the King Edward Building, in some way?—The advantage of the Office of Works scheme is that it establishes a book stack as close as it can be to the reading room. Every increase of distance means a serious increase in the time it takes to get the book to the reader.

858. Have you any kind of idea as to the amount of advantage involved, the sacrifice or the gain in money?—It is very difficult to put in statistical form. The time that it takes to deliver books to readers has increased within the last 20 or 30 years with the increase of the library, and every increase of distance does add to that quite materially. If we were to maintain the same service, having a considerable part of the books in, say, King Edward's Building, it would mean that we ought to increase the staff, so that each man would have to serve a smaller section of the library and therefore get the books to the reader more quickly.

859. (Sir George Macdonald): I think you said in reply to Sir Robert Witt that the plan of drawing a line between articles for exhibition and articles for study applied much more widely to the Antiquity Department?—Much more widely; to the Antiquity Departments in general.

860. Would you go so far as to say it applied to museums in general?—It applies everywhere where it does not already apply. In certain departments like the manuscripts and prints it does already apply.

861. Take the Natural History Museum?—Certainly, there it exists already, and there they have to a considerable extent accommodation for that purpose. It was designed, at any rate, partially to meet that end. You have the exhibition galleries and the study series. You could not put out all your animals, birds and things of that sort into the public galleries. You must have a study series.

862. We had rather a different view put before us a fortnight ago. That is why I asked the question.—I cannot conceive how anybody could wish to have all his fishes out on public view or all his birds.

863. In regard to duplicates, I understand the Natural History people give away a good many duplicates?—Yes.

864. Now, we have had brought before us complaints to the effect that the British Museum, in regard to coins, does not follow the example of the Natural History Museum, but sends them to Geneva for sale. If there is an answer, I want you to give it?—I think those coins were either bought with public money or presented to the British Museum. Normally they are bought, because we do not dispose of things that have been given unless the donor approves. If, then, they are to be disposed of it seems to me proper they should be replaced by other things for the museum. That is what the money was voted for. I do not know whether we should be entitled to use objects that have been bought with funds provided by Parliament for handing around all over the country, and I do not see that there is any obligation to do it. The duplicates given away by the Natural History Museum are objects of no commercial value. They are superfluous collections of all sorts of objects, and the commercial question does not arise. In many cases they are the surplus of large collections which have been acquired and of which the whole is not required

for the national collection. That happens much more at the Natural History Museum than with us, and I do not think the analogy with coins holds the least bit in the world.

865. So it is not such a very generous action on the part of the Natural History Museum after all?—I do not wish to discredit their motives.

866. Then you mentioned the power of loan which the museum now possesses to galleries and exhibitions under the control of public authorities in Great Britain. Have those been exercised to any extent?—Only in regard to prints.

867. Temporary loan?—We have now a loan collection of duplicate prints and that has been in fair request from various places about the country. They go away for three months or longer at a time and they are then returned.

868. If the University of Manchester were very anxious to see a manuscript, would you be prepared to send it for their particular use?—It would not be covered by the law. Loans must be for public exhibition in a gallery.

869. You speak of loans to local museums, and you draw a parallel with the central library idea. Of course, as I think you indicated in one of the replies you gave us, there is rather a difference between local museums and local libraries which might cause difficulty. What I mean is this. Museum objects require probably more skilled looking after than books, and you cannot always be so certain in a local museum that you will find the necessary appliances and persons qualified in a proper way to care for these objects; is not that so?—I think that is so, and the analogy is not a perfect one in any case, because museum objects are often more difficult of transmission. It is quite easy to send a book about the country. You send it by parcel post in the ordinary way, but the packing and care of these objects is a more delicate matter. If there was a central loan institution, it would be part of their duties to satisfy themselves that the place to which they sent them would look after them properly.

870. In fact, it might lead to a system of inspection of local museums by the central museum, I suppose. I think you have been rather severe on yourself in one of your observations in your memorandum, when you speak of the visits of staff to other museums. You say this practice is at present rather treated as a neglect of duty?—Yes. I never feel that I am free to go off and spend a morning looking round the Victoria and Albert Museum, but I think perhaps I ought to and members of the staff should do the same.

871. What I have in my mind is an arrangement I sanctioned five or six years ago in the Royal Scottish Museum which you agreed to very cordially at the time, under which part of the travelling grant is spent every year in attaching the junior members of the staff to the British or the Victoria and Albert Museum for a period of three weeks or a month. The whole expense is borne by the Royal Scottish Museum, but your people are extremely kind to them?—That is a more elaborate thing than I was thinking of. I was thinking of more or less casual visits.

872. You would approve of that?—Yes, by all means.

873. Then you make it very clear I think in your memorandum what the different functions in your view are of the Victoria and Albert Museum in regard to the departments where they overlap or compete with one another, but I gather from your replies to Mr. Charteris you feel the two functions might be equally well discharged if the two museums were under one control. Suppose the Trustees controlled the Victoria and Albert, and you had single departmental heads, the two functions could be equally well discharged?—The two museums could continue to preserve their own special needs and characteristics, even if they were under one governing body.

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.O.B., Litt.D., D.Litt., LL.D.

[Continued.]

874. Is it not possible that you might have, say, a single keeper of ceramics?—Yes, for the combined administration.

875. In that case, it would be perfectly certain that there would be nothing in the way of overlapping, that the same objects might be purchased over again?—I do not think it is for me to suggest—

876. No, but I am asking your view. You do agree that in certain circumstances there is a danger of overlapping? I remember some years ago a rumour that the National Gallery was going to start a collection of Oriental prints. You would not have thought that necessary, would you?—Only on the understanding that they did not get anything that we wanted.

877. I think that answers my question. You speak of inter-loan. This is a matter on which I am specially interested. You feel strongly, you say in your memorandum—and I think you emphasised it in your answers to the Chairman—that inter-loan should be strictly confined to the museums of London. How do you justify that?—Because I think that if a visitor comes to London expecting to find a given manuscript or print in the British Museum, he ought not to be told it has gone even, we will say, to Edinburgh. It is no hardship to say he will find it in South Kensington. Therefore the interests of the students do not seriously suffer by the possibility of loans to museums within one town.

878. You are speaking of unique objects, I take it?—Duplicates can be loaned already. I am thinking of things not duplicated.

879. Even objects which are not exactly duplicates?—Well, one has to consider what the interests of students require. My view is that a student expects to find the material, which he knows to be in a museum of the standing of the British Museum, to be there when he comes. Therefore it ought not to be out of reach.

880. I thought in your answer you went rather further than that, when you banned, let us say Edinburgh, altogether from the possibility of the loan of anything?—Not of duplicates or things which can be sent away without injury to the interests either of the public visiting the galleries or of the students.

881. I should rather have thought there might be an advantage to both sides in some system of loan. I am not speaking of temporary loan, I mean a more or less permanent loan. There may be objects in the National Museum at Edinburgh which will illustrate very well your collections and which are not required there?—I foresee very great reluctance on the part of Edinburgh to allow representation of Scottish—

882. We are coming to that. I want your opinion of the function of a National Museum, let us say, in Scotland, the National Museum of Antiquities. Clearly there must be some delimitation of function if there is to be a National Museum at Edinburgh at all? What should you say was the function of a National Museum at Edinburgh?—Unquestionably that they should have the collection of the principal antiquities of Scotland, and therefore anything that was essential for them they should have first claim to. After that, I think the British Museum, which, as we are sometimes reminded, is a North British as well as a South British Museum, might not improperly have some representation of North British Art in it.

883. I agree.—Where they can be spared. It is a question in each case whether the thing is so unique and special that it ought to be in the Scottish National Museum at Edinburgh.

884. I wanted to bring that out. I am entirely in agreement with you, I think it is very important that there should be here, as far as there can be without interference with the position of the Scottish Museum as a national collection, a thoroughly representative collection of Scottish objects. There have been difficulties, as you know, in the past?—I agree.

885. Now the question of purchase is happily settled, I understand. Is there any difficulty in regard to purchase now?—I do not think so. We have communication with the Librarian of the Scottish National Library, and if there is something in the market which he might conceivably want and which we might conceivably want, we have always been able to arrange the thing amicably.

886. I was thinking there was certain difficulty about certain antiquities?—I was speaking of libraries at the present moment. I am not familiar with the question of the Glen Lyon brooch.

887. When you come to gifts and bequests, it is a much more difficult matter to arrange?—Yes. I know people who were anxious to give things to the British Museum and who suffered severely for it.

888. I think some of your people were rather aggrieved when the Curator of the Edinburgh Museum in replying to the question what the function of the Scottish museum was, said it was to get everything Scottish and everything else he could lay his hands on?—That, I understand, is the North British attitude.

889. I am afraid anyone aggrieved by that reply forgot that humour is such a rare thing in Scotland that, when we find it, we have to keep it in a museum. Speaking of the library, has any consideration been given, do you know, to a scheme which a late colleague of yours referred to in the Press, that is to have the library built on the present ground of the museum, but away from the museum?—Do you mean rebuild the whole of the library?

890. Yes. The point which he made specially was that it was not essential that the library should be upon two or three stories, they could build it six, eight or even 12 stories high, if necessary, and in that way a great deal of space might be saved?—Yes, you can do that without moving it away from its present site. In fact, the scheme now before us does contemplate six stories.

891. That has not been considered?—No, because I do not think it is practical politics. On the remaining part of the site you could not build a library and reading room, and if you leave the reading room where it is it is moving the books that much further from it.

892. There is one further question which rather interests me from the point of view of the department of the museum in which I am specially interested. Do you think that the existing law of treasure trove works satisfactorily from the museum's point of view?—No. That Archaeological Joint Committee that I mentioned did put up some proposals to the Treasury some years ago for amendments in the law of treasure trove. I have not got them with me now, but it was to encourage people to yield treasure trove if they found things, and to arrange for national museums getting what they wanted from it. It does not work so badly now, but there might be certain improvements. I am afraid I have not refreshed my memory with the memorandum.

893. I suppose the feeling is not merely that it is desirable that the national museum should have a choice of these things, but positive harm is done and objects destroyed and lost simply through the rather unsatisfactory working at present?—Because there is not sufficient inducement to the finders to yield the find.

894. Or because they do not know what the inducement is?—Yes.

895. Can you let us have a copy of that memorandum of the Archaeological Joint Committee?—Certainly.

896. (Sir Henry Miers): Two questions relating to present and future occupation and needs. You mentioned that the method adopted in the Greek vase room might be extended to other departments. Would that include the ethnographical collection? Could it be applied there?—No. The ethnographical collection needs expansion, not selection, putting the objects representing different countries in a way which is more attractive and makes more impression

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

on the public. There always would be a certain number of objects which would be reserved; you do not want to have an indefinite number, we will say, of assegaïs in the part to show to the public, and therefore some of the individual objects at present shown in the ethnographical gallery might possibly be withdrawn, but most of those which can be spared I think are already withdrawn and in the store rooms downstairs, and most of the objects now in the ethnographical gallery want not withdrawal to students' rooms but expansion in exhibition rooms.

897. Withdrawal to space behind the cases for storage, not for students?—Yes.

898. The other question relates to the future. Do you think it desirable, in providing accommodation as time goes on, to sacrifice parts of the collections, for example, by setting out ethnography elsewhere, or by splitting up to any extent the library? Could, for example, the whole of the modern science periodicals go elsewhere without injuring the department of printed books?—It would be extremely inconvenient to students, because they want books and periodicals constantly together.

899. They might go to the Science Museum, for example?—You would have to send all the science books to them there, and you would get into inextricable difficulty as to the definition of science.

900. It has been suggested that the modern periodicals could be separated from the older ones?—No, I do not think that would meet the needs of students at all.

901. Or could the music library be transferred elsewhere, and would it make a large relief?—I do not think so. Music, no doubt, is a branch of study by itself, but people often want to study it in the museum in connection with other things. I think it would be a distinct disadvantage to scatter it.

902. In the distant future, when something will have to be done, even if the whole museum site is built over, it is difficult to say whether the policy to aim at is the separation of the whole library or the separation of certain of the departments?—It seems to me that it is possible to make provision on the existing site, and with the existing conditions, for quite as far in the future as we have any right to try and prophecy for. We cannot really say what the needs of a hundred years hence will be, but I think we can provide on the existing site for the needs of a period of something like that time.

903. You think it unnecessary to adopt a line of policy now which would lead to one definite conclusion or the other?—I do not think it is any use jumping fences until you come to them, and you cannot judge what the fence is going to be. By trying to estimate the needs of a hundred years hence we might make very grave mistakes, and for present purposes it certainly is advantageous to keep the museum as closely concentrated as possible. Any separation at present does affect the efficiency of the museum. It is only to be done, therefore, if you cannot help it.

904. (Sir Lionel Earle): You mentioned to Mr. Charteris that you strongly endorsed the trustee system. Have you any hereditary trustees?—There are families represented.

905. They go in families?—Yes.

906. Do you consider that desirable in these days?—It is not a thing to go on with now. I do not think it is a system that would be invented now. It is a survival.

907. It will not cease unless some action is taken to stop it?—There will be no new ones.

908. You do not suggest that the existing family trustees should be forcibly brought to an end?—The number would not increase. I should deprecate any new donor having that privilege given to him.

909. You would not wish to change the existing principle? Supposing you got a worthless heir in the future? Would it not be undesirable for the great position of trustee?—He would not be elected to the Standing Committee.

910. No, but he would be a trustee of the greatest museum in the world, probably.

911. (Mr. Charteris): And he would vote as well, would he not?—Yes, he would vote at the general meetings.

912. (Sir Lionel Earle): In reply (3) to the Commission's Questionnaire there are two passages which struck me as very interesting and, unless I misread them, rather conflicting. You say, "Fifty Greek vases or terracottas in a single museum may enable a student to make useful comparisons or classifications; but scattered over 20 or 30 museums they would be useless for this purpose and of little value for any other." Later on you say: "If all the national collections of pottery and porcelain were brought together in one place, the total would be much greater than could be exhibited without overwhelming the visitor. Two visits to two exhibitions of moderate size are much more profitable than one to a very large exhibition, or even than two, since the visitor, unless he is an expert, is likely to be crushed and discouraged by the quantity of objects offered to him." Is there some slight divergence of recommendation between those two passages?—I do not think much. It is a question of having one or two exhibitions in a town of the size of London, and that, I think, is defensible. I do not think that affects the question whether you should scatter practically the whole of your collections over 30, 40, 50 or a 100 different places with just one or two objects in each place. In the case of ceramics, which I am quoting, you could have two good collections in one town. If you scattered that material over 50 or a 100 places you would have no good collection at all. Students would not suffer materially if they had to do part of their work in Bloomsbury and part of their work at South Kensington, at any rate, they would not suffer much, but their work would not be possible if they had to travel all over the Kingdom.

913. Are you certain that the collections of all foreign newspapers taken into the British Museum are necessary and advisable?—We only take in those we think are necessary. It is a question of selection in buying them.

914. It is practically every principal newspaper in the world?—Oh yes.

915. You think that is desirable?—I think so, because after all there is so much information—true and otherwise—in newspapers which you could not get anywhere else, and therefore they are constantly wanted for research.

916. I believe you have been seriously warned by our Department about the condition of the hanging racks?—Yes.

917. They are practically saying the Museum authorities must remove them as soon as possible. I believe you have no possibility of doing that unless you get extra space, or what is the solution to that structural danger?—What is going to be done is that as soon as the repairs to the floors in the King Edward Building are completed we shall take the contents of at any rate a considerable number of those hanging cases and stack them on the floor. I hope they will stand it. It is obviously very inconvenient.

918. Would you be totally averse to an entirely new library on the Bedford Estate in close proximity to the Museum, properly constructed?—To take the whole library?

919. Yes, move it right away from the present Museum and build it in absolutely close proximity on a new site?—One would have to consider the scheme. The further away it is taken the greater the disadvantage. At present there is a great advantage in having the Library and the Departments of Antiquities in close proximity.

920. From the point of view of your own staff, or from the point of view of the public?—From the point of view of the staff, mainly.

921. It would be a hindrance to the working of your officers?—It would be a hindrance; I am not

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

entitled to say it is a prohibitive hindrance. It exists elsewhere. In Paris you have the Louvre in one place and the Bibliothèque Nationale in another. But it is a great advantage to the Museum as a whole to have the Library there in the centre. You can get all the books you want. Otherwise much larger departmental libraries would be necessary.

922. You told Lord D'Abernon that it might be possible, under certain disadvantages, to move certain books and newspapers to Hendon en bloc. Would that release at Bloomsbury comparable space for the Library or—?—If you moved the whole newspaper department?

923. Yes, and individual books?—Oh yes. It would clear the whole of the basement of the new King Edward Building.

924. That would be very useful for library purposes?—Yes.

925. Not too far away?—That is the drawback to it. Things would have to be fetched from some distance, and that would mean an increase of staff probably, if one was not to be impossibly slow in delivering books; but it would give us a very considerable amount of additional space.

926. You mentioned the King Edward Building doorway being closed on account of economies. I understood at the time that it was not only on account of economies, but that you and your staff were afraid of this passage way being used as a thoroughfare from north to south?—No. That was suggested, and it was also suggested that it is a very good thing, from the point of view of safety, to have only one doorway, as it is easier to watch and control people. I think that is so, but I do not think they are decisive objections.

927. If you had money, you would open it tomorrow?—Yes.

928. In connection with building operations, at the British Museum, I have heard complaints—I dare say totally unjustified—of various members of various departments not having been consulted. As regards those complaints, is there truth in that? For instance, the new King Edward Building?—I do not know about the earlier stages. I was not then Director. The plans in which I was concerned were rather those of fittings than structure, because the structure was embarked upon before I was Director. The plans of fittings were sent to the Keepers, and seen by them before they were passed.

929. In future you would be sure to consult the heads of sections?—Certainly. There was a good deal of change backwards and forwards as to the intention, as to how that building was to be used. Before the allocation was finally settled, the keepers concerned were consulted. That came within my time. The heads of the departments of prints and drawings and British and mediæval antiquities, were asked to submit memoranda on the use of that wing.

930. Can you give me any rough idea how the cost of administration has increased since 1914?—I have not the figures with me.

931. Can you let us have them?—Easily.

932. How much of that is due to increase of staff?—By far the greater part is due to the increase of the pay of the staff. First of all, there was the Civil Service Commission which sat just before the War, and whose recommendations came into force, as far as we were concerned, after the War, and which materially increased the pay of all parts of the staff, and then, in addition to that, there is the war bonus. Therefore, that is by far the largest part of the addition. There is no very large increase in the number of the staff.

933. Do you foresee any large increases in the future?—No, not large increases. There are a few needed. I think we can increase our efficiency sufficiently with quite a small number of additional staff, mostly of minor staff. I do not see any reason to expect a large increase of staff in the future.

934. If funds were available, would you increase the guide-lecturers?—I am not quite sure. The diffi-

culty at present is that if you had many more lecturers you would have the rooms crowded out. I would go slowly on that. At present, the two lecturers, with assistants to replace them when they are specially pressed, or when they are away, meet the demand. I think one had better wait until the demand increases.

935. *Chairman:* Sir Martin Conway has asked me to put a few questions. Would not a joint agent for purchases at auctions, through whom alone purchases would be made, automatically prevent undesirable competition between different museums?—Not automatically, because the agent would have to get his instructions from the different places, and we should still have to discuss with the other bodies concerned whether they or we were to have preference.

936. *Armour.* There is a small collection of pieces of armour in the British Museum. Should not those go to the Tower?—A committee sat not many years ago to consider the allocation of arms and armour between the various public galleries like the Tower, our Museum, Woolwich, and certain others, and a line of demarcation was arrived at. Ours is oriental armour.

937. Is it necessary to bind as many newspapers and minor publications as are now bound?—Yes. We ought to bind more. At present a number of them are kept tied up in parcels, which necessarily tends to their destruction. If we are going to keep them folded instead of bound, they will suffer in the course of time. We bind very much more cheaply than we used to, and we use much cheaper materials, but if a book is to be used it is essential for it to be bound.

938. Could not the number of advertisements kept be reduced?—That is rather difficult. Advertisements are things which are wanted. We had an enquiry only a month or two ago from someone who applied to send in quite a large staff of men to search for advertisements through a number of papers over a certain period. Whether we actually keep too many I cannot say.

939. Would you view with disfavour the imposition of a universal penny entrance fee at all museums and public galleries?—Yes. I am against any fees.

940. Cannot the labelling of exhibits, especially the approximate dating of them, be much increased?—Yes, I think it can. Labelling is a thing which has been developed very much within the last generation or two. I think it is a matter which wants constant watching. Parts of the Museum now, in my judgment, are inadequately labelled, but often the staff really have not time to deal with it, at any rate as promptly as is desirable.

941. Do you want funds for excavation?—Yes.

942. Would it not be better that the plates in the "Museum Quarterly" should not be printed on both sides?—I believe Sir Martin Conway likes to make collections of prints cut out of publications. I suggest to him that the proper remedy is that he should buy two copies and he could cut them up and arrange them as he likes.

943. There is one other question I should like to ask myself. I did not quite get your view as to the benefit to the general appearance and effectiveness of the Museum by occupying the two lateral sites now occupied by leased houses?—The benefit would come simply from having more space. We should be able to use those parts of the Museum mainly for storage and, therefore, give more room in the existing galleries for exhibition. Alternatively, of course, you might use some of the existing galleries as storage space and get better rooms in the proposed new building, but broadly it is this, that you would get a good deal of extra space and, therefore, could put out your things better.

944. You would get more enhancement of the exterior appearance of the museum?—Yes, supposing this programme were carried out, you would have a building occupying an island site with good

17 November, 1927.]

Sir F. G. KENYON, G.B.E., K.C.B., Litt.D., D.Litt., LL.D.

[Continued.]

architectural frontages on each side. There is the present façade on the south. On the west there would be a frontage towards Bedford Square which has its own amenities. On the north there is the present frontage of the King Edward Buildings, which would be extended, presumably, along the whole of that side and would be facing the future London University buildings to the north of us, which will presumably be dignified and suitable buildings. On the east the frontage would be Montagu Street; the houses on the opposite side there are nothing very specially dignified. That would be the least satisfactory side. Of course, if you could let yourself go in the matter of town planning you could improve the thing still more. You would clear away all the houses between the front of the museum and Oxford Street and thus get a really fine view of the façade. I remember at one time suggesting that if people had town-planned better we might have had a vista running up from Piccadilly Circus to the front of the museum in one direction and running down to Waterloo Bridge in the other. But that is town planning on a large scale. Apart from that, if the programme I have indicated were carried out, you would have a dignified building in the view of the public on a line which people go through constantly when they are going to any of the northern stations. You would have adjoining it London University, and a big educational quarter with University College and, possibly, other colleges coming there. I think the dignity of London would gain quite materially.

945. (*Sir Richard Glazebrook*): Sir Frederic Kenyon explained just now that an appreciable number of books would have to be removed because of the danger of the hanging bookcases. I understand also that there is a very large accumulation of books waiting for proper positions and there would be a larger accumulation still in the future. Would it be possible to give us any kind of figure which would indicate the total number of those books and the kind of proportion they bear to the whole library?—Those which are, so to speak, houseless?

946. Yes, and then some sort of statement as to what you think would be the expansion in 50 years? I do not mean now?—I have told you that. The actual plans produced will show what is regarded as necessary for a period rather longer than that; 72 years is the period named. We have given the general rate of increase. It is roughly about one mile of shelving per annum. That is in my memorandum. I could give, probably, some sort of indication as to the amount of the overflow, the things which would have to be housed upon the floor and so on. I will see if I can do that.

947. (*Sir George Macdonald*): You mentioned a laboratory. Is that under the control of the Trustees?—It is staffed by the Department of Scientific and Industrial Research.

948. You have some control over it?—It is housed in a building belonging to the Trustees in Montagu Street. It is under the control of the Trustees,

though the staff report to the Department of Scientific and Industrial Research.

949. How far have you control over the staff?—I have no control over their pay. I have control over their actions in a way. Of course I do not interfere with them scientifically, but for matters of discipline they are under my control. The laboratory is also used by the actual Trustees staff. The theory of the thing that we want to work up to is that research should be done by the scientific staff who at present are provided by the Department of Scientific and Industrial Research and that they should be training our staff, our assistants and attendants, to carry out the various operations which they certify as the proper ones. It is now under consideration whether the whole organisation, including the scientific staff, should not be transferred to the Trustees. That I have no doubt will happen eventually.

950. (*Sir Robert Witt*): Have you had any trouble such as has been experienced elsewhere in regard to the conservation and preservation of objects, especially in the anthropological side of it. In America they have had to arrange for very elaborate cold storage in which they keep all their carpets and all their perishable materials. They have formaldehyde fumes in poison chambers especially for keeping all kinds of things of that sort and altogether they have elaborated a very extensive and complex arrangement because they are afraid of the perishable things, furs, skins and so on. Have you had any difficulties of that kind in your ethnographical department?—Yes, it was to meet those difficulties that the laboratory was established. Of course we have had those kind of difficulties as long as the museum has existed. We had a considerable amount of rule of thumb knowledge as to the treatment of objects of all sorts included in the various departments and from time to time we had men with very considerable skill in dealing with them, but it was not until the laboratory was established that the work was put on a scientific basis. The men had no scientific training; they knew the actual procedure but could not give the scientific reason of it. It was not recorded and was not available for other people. Since the laboratory was started everything is on a scientific basis. All experiments and results are recorded and are available for the public as well as for ourselves. We have found, not only that they have been able to deal with a number of problems which we have put to them, but that they have themselves noticed things which needed to be put right and have called our attention to objects that were suffering and were perishing under existing conditions. They have done a great deal to secure the conservation of the objects in the museum and any problem of that sort that comes up is now referred to them.

(*Sir Richard Glazebrook*): I have seen a recent Report. I think perhaps it would be useful if one or two copies of that were obtained and circulated. It is quite small but very interesting.

(*Chairman*): We are greatly indebted to you for your evidence.

(*The Witness withdrew.*)

SIXTH DAY.

Friday, 18th November, 1927.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZE BROOK, K.C.B., LL.D.,
F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).Mr. J. R. CHAMBERS (*Assistant Secretary*).

Mr. LAURENCE VAIL COLEMAN, Director of the American Associations of Museums, called and examined.

951. (*Chairman*): You are the director of The American Association of Museums?—Yes.

952. Your Association, I take it, is representative of museums generally in the United States, the Federal museums, the State museums and the municipal or civic or privately endowed museums. Can you tell me roughly how many there are in each category, and how many of the total number are represented on your Association?—The Federal museums are in one group; they are located at Washington, D.C., and are administered by the Smithsonian Institution. I refer to the National Museum (devoted primarily to natural history but embracing the rudiments of a "National Museum of Industry" and a "National Museum of History") and to the National Gallery of Art with its sister-institution, the Freer Gallery of Art. These museums are represented in the Association by the Smithsonian Institution. About half of our States have State Museums, of which not more than half a dozen are well developed. There are five State Museums in the Association. The City museums have considerable moment. About 50 of them are in the large-museum class; 150 (including the 50) are active, and several hundred others are listed in our directory. The number of institutions enrolled in the Association is about equal to the total of those that are active. We also have college museums and private museums which make up a total of approximately 1,000 museums in the country. Also, I might add, our Association has over 700 individuals—mostly museum professionals or trustees—in its membership, besides the institutions I have mentioned. The body is truly representative of American museums.

953. Is it broadly true that, whereas in this country the foundation of the great museums and galleries has been undertaken by the State, in the United States the process has been the other way with the result that some of the greatest museums are not State institutions at all?—Yes. The National museums, to be sure, we conceive to be the potential leaders of the museums of the country, but our great city museums—mostly created by private enterprise—are more liberally supported and, therefore, are more active. The fundamental difference between the great museums of England and those of our country is in respect to control. Your museums are owned, controlled and supported by government, whereas—with exceptions—our greatest museums are institutions which have arisen at the instance of citizens, and are now having public support developed as a secondary feature.

954. Is it correct to say that a large proportion of the museums are supported mainly by private benefactions?—Yes. There are two sources of income

which most of the important museums enjoy: private and public. The private support overbalances the public. Private support is in the form of dues of members, in the form of other gifts and in the form of bequests. Public support is derived in some instances from the county as well as the city. I shall want to revert to this question in detail shortly.

955. Now, could you give us the main methods by which American museums obtain public support: for instance, is the director or curator among his other duties required himself to be a publicity expert, or are special persons allotted to his staff for that purpose. Is a great deal of money spent on advertisement? What sort of advertising methods are adopted, and is membership of a museum a fruitful source of income?—How do museums in America secure public support? I can answer that in three words—by public service. That is the key to the whole of museum development in America. I am not certain that we mean the same thing as you do by advertising. By that term we designate paid advertisements in newspapers and periodicals. If you mean that—no, museums do not advertise at all. If you mean the utilisation of channels for communicating with the public—the newspapers, magazines, the screen and the radio—yes, there is a great deal of use made of those, but the use of them is secondary to the public educational service which museums of all kinds render, and it is conceived to be solely the means of bringing to the attention of the people those facilities which museums offer. The director of a museum—especially of a larger museum—is usually a man of broad understanding and interest, one who knows the subject matter of his museum and is also an administrator. As part of his administrative duty he is supposed to supervise publicity and also to conduct the work of the museum in such a way that there is something to be brought to the attention of the public through publicity. In a small institution the director has greater duties of performance, and in that case he must necessarily have practical knowledge of the methods of publicity; but in a larger institution publicity activity is usually carried on by some member of the staff—either a part-time publicity expert or some curator or officer who has an instinct for publicity.

956. Now, is it the case that in the great majority of the American museums entrance fees are charged, and, if so, are they charged on all days, or are there certain free days in the week?—The consensus of opinion among American museums is wholly unfavourable to entrance fees. There are some museums which exact them, but as a rule they do so only on two or three days a week and not for securing revenue but for affording a certain degree of quiet to people who use the museums for serious study.

18 November, 1927.]

Mr. LAURENCE VAIL COLEMAN.

[Continued.]

957. You think that opinion is generally very hostile to charging fees?—Yes.

958. On what grounds?—On the ground that a museum is a public institution and should be used freely by the public.

959. In the larger museums are lectures a regular part of the curriculum, and, if so, are the lecturers supplied by the museum authorities or are they supplied by outside educational organisations?—Lectures are one portion of the educational programme of all active museums. All of the larger museums conduct lecture courses. Some of the lectures are for the public, some are for the members, some are for children, and some may be for the children of members. The lectures are conducted—depending upon the resources of the institution—either by paid lecturers (which is, of course, preferable) or by unpaid lecturers (which is possible) and always to a considerable extent by the members of museum staffs.

960. Are fees charged to those who attend the lectures?—To answer by categories: The lectures for the public—no. The lectures for members—the fees, if you like, are conceived to be included in the dues. The lectures for children—no. Some museums give courses of instruction for adults, and make charges, but this is another matter.

961. Then what about the contact of the museums with the primary and secondary schools? Have you been able to form any comparative impression in this respect between the museums of this country and those of the United States?—A strong impression. With us, educational work includes as an important element, the education of children—on the one hand children who come of their own volition, and on the other hand children at school who are reached through the agency of the teacher. The methods of school service have emerged from twenty years of experimentation. They embody an empirical technique which, of late, has been studied by pedagogues, and they are now well grounded in principle. They fall into two groups: the lending of museum material to schools (and that is done by the art museums as well as the science museums), and the teaching of classes at the museums. In a memorandum, which I hope to submit later, I shall try to bring out the exact nature of the work with schools. The point which I want especially to emphasise now is that the educational work of our museums has developed to a stage where it falls into definite grooves, not of standardisation but of sound practice. My impression is that such development is not found in Europe.

962. Taking your museums generally, upon what purposes and what relative order of importance do they mainly concentrate their energies, for instance, is exhibition and the cultivation of a sense of beauty the primary object, or popular education, or the encouragement of the research student, or the application of learning, science and art to practical life and to industry?—The functions of a museum are conceived to be two: the adding to knowledge, and the exerting of influence. The adding to knowledge is research. This function is discharged very much more extensively by science museums than by art museums, but all museums recognise it. The exerting of influence aims either to develop taste or to give knowledge. It is carried on through the channels of exhibition supplemented by the types of instruction to which I have made reference. Large museums divide their energies about equally between scholarship and mentorship, usually with a feeling that whatever happens the latter function must not be slighted. Small museums lean less to scholarship, but in general with us, you see, the use of material is stressed. However we realise that symmetry is just as important in museum work as in other activities of life.

963. Education with you and exhibition with us?—Yes.

964. How do you rate the relative urgency of further acquisition compared with better presenta-

tion of existing possessions for scientific study and artistic effect? In the United States is greater attention devoted to presentation than is apparent in this country and in continental Europe?—I believe (and I think I would be supported generally in the belief) that further acquisition, which is one of the life streams of scholarship on the one hand, and better presentation, which is the foundation of influence on the other hand, should go together. Those two functions are so closely related that the full development of either and the full life of the museum depends upon the symmetrical development of both.

965. Now, turning to the question of the salaries of directors and curators, can you give us any indication of the salaries paid, or the scale of salaries?—There is considerable diffidence on the part of museums in the matter of making known their salary scales, but I can give you a general reply. The large museums pay their directors from £1,000 to £3,000. There are not many men who are getting as much as £3,000, but the director of a large museum getting less than £1,000 would be considered to be underpaid. Curators receive from £400 to £1,200. The assistants of museums are rather poorly paid. In the smaller museums the directors get from £500 up to something less than £1,000.

966. You say the lower posts are very poorly paid?—In most instances they are poorly paid, for the reason that we are only just arriving at the point where the specific character of museum work as a profession is being recognised. Naturally the first man to be appreciated is the administrator—the director. In the case of the curator, appreciation lags. Lower posts have as yet hardly been affected.

967. What is the usual method of recruitment for museums posts, and what standard of qualification or scholarship is usually expected for appointment to the higher posts?—There is no definite method of recruitment, except in the case of the very few Government-controlled museums which are under civil service and which offer examinations. Experience outweighs scholarship for administrative posts, and vice versa for curatorships. We are approaching the stage at which university standing will be required in most cases.

968. There is no definite system of recruitment or training?—No. The vital importance of training for museum work is only coming to be realised. I can submit to you with my memorandum a curriculum of training for museum work which has been drawn up by several museums in co-operation and also some notes on courses which have been given, but as yet there is no recognised training for museum work.

969. Then what about facilities afforded for directors and curators to travel abroad, or to travel about in the States?—The directors and to some extent the curators of art museums travel very much more than do those of the science museums, I think, but there is no mechanism of instrumenting the travel of museum people. I do know that museums are quite generous in meeting the expenses of staff-members who desire to travel for the purpose of acquiring objects whether by purchase or by field work. In the case of the American Museum there are 30 or 40 expeditions in the field each year. The travel of museum people to meetings, and on visits to other museums is realised to be of importance, and there is considerable generosity in that respect.

970. What about overlapping? Are there any methodical arrangements for preventing overlapping between neighbouring museums, or preventing competition between museums for the acquisition of objects?—Only by what I might term "gentlemen's agreements." With the National museums there is no difficulty in that matter, because the administration by the Smithsonian Institution precludes the possibility of any undesirable overlapping. In the case of the other museums, the only possible

18 November, 1927.]

Mr. LAURENCE VAIL COLEMAN.

[Continued.]

means of preventing overlapping is by agreement between directors in the matter of bidding at auction or of exploring and division of finds. It is not a serious problem with us. Rarely does one hear of unfriendliness between institutions and frequently one learns of co-operative action. Co-operation can extend the usefulness of our museums greatly.

971. With so many museums, don't you find cases of competition between museums at auction?—No. However, this may be partly the outcome of the circumstances that our emphasis is upon educational performance rather than acquisition solely. We are not primarily seeking to set up huge collections and the other emphasis makes for competition in gloriousness of performance but not unduly in acquisitiveness.

972. Quite. That is very well put. What about interchange in the way of loans between the various museums, whether Federal, State or municipal?—In the field of art, there is a very systematic lending of material through the agency of travelling exhibits. The art museum directors of America have a club—the Art Museum Directors' Association. It is a round-table organisation, and through it, once a year, in the Spring, the Directors come together and plan their circulating exhibits for the year. This activity gives system to a large part of our lending of art objects among museums. Among the science museums there is nothing of the sort as yet, but there is a general feeling that there should be, and I think that some day there will be. As to lending of material for study, I should say that there is free but not formal give and take. Many museums give material to other museums nominally in exchange. The National Museum has given away 50,000 objects—largely of science material—to other museums, in the name of exchange but essentially as gifts, in the course of the last year.

973. Now, with regard to the question of congestion which figures very largely in this country, are you troubled by that?—Yes, we are very greatly.

974. How are you dealing with it? Is there any systematic dispersal of objects considered unworthy?—The problem of congestion is one which necessarily is troublesome to every museum. It is partly solved in several different ways: in the first place, by organisation of material into two series: (1) exhibition material and (2) study material. It has come to be a principle with us that a museum should devote at least one half of its floor area to housing of study collections. Of course, these are disposed very compactly. Space is saved in this way and selection of material for exhibition is induced. Museums among us discard material quite freely. There is a feeling that every museum of size owes an obligation of leadership to smaller museums. There is also a conviction that the National Museum owes a duty of leadership, perhaps through the larger museums, to all the museums of the country, and that it will ultimately rise to that position which at the present time, owing to financial stringency, it is unable to occupy. The idea of leadership of the small by the large is gaining ground, and is responsible for much giving and lending of material. That aids the solution of building problems, although, of course, the natural check upon the extension of buildings is the financial one which is always exerted, and without which might result huge museums beyond human comprehension and, some of us think, beyond any possible requirement.

975. You think there is a definite limit?—Very decidedly. I think that, in a large city, there are more than ample opportunities for the development of branches which will reach all the ramifications of the community's life. That is surely coming, but I cannot say that it exists at present. When it does come it will give outlet for material and will tend to make huge museums things of the past.

976. That would be one central museum?—With many branches. There are people in New York

City who are urging that the Metropolitan Museum have as many as 40 or 50 branches.

977. You think that would be a desirable development?—I think it is extremely desirable.

978. As giving opportunities to the public to study?—Yes. May I compare the situation with a commercial one? A great museum without branches is somewhat comparable to a great warehouse without retail distribution facilities. We conceive museum work to involve distribution of ideas and influences.

979. On the question of museum publications, are the selling prices so arranged as to cover the cost of production, or is this found to be impossible because the character of the publications is too technical and too little popular?—In the case of technical publications, the possibility of recovering the cost is generally conceded to be quite impossible. That is true, I think, in every field of technical effort. Scientific journals and other technical journals are never run at anything but a loss, as far as I know. In the case of popular publications, by which I mean guide leaflets, brochures and the like, there is an effort usually so to plan the size of editions, and so to fix the cost of copies, that by the time an edition is exhausted the cost of replacement may be met. But if that ideal does not quite work out in practice, the loss is charged to profit and loss.

980. (*Sir Lionel Earle*): I think you said that the Smithsonian had a sort of supervising control over all the Federal Museums?—Yes, that is so.

981. How many Federal Museums are there? They are all in Washington?—Yes.

982. How many are there there?—The National Museum with its departments of science, industry and history, and also the National Gallery of Art with its partner institution, the Freer Gallery of Art.

983. It has a controlling influence over the whole?—The Smithsonian is a private institution operated under an endowment, which administers these institutions. Except for the Freer Gallery, the Federal museums are financed by funds appropriated by the Federal Government.

984. (*Sir Henry Miers*): Could you make it clear how far this unity of aim and purpose of the States taken as a whole is of recent growth, and whether it is due to the activities of your Association?—I should not for a moment want to claim that it is due to the activities of the Association, it is the resultant of many years of gradual growth—accelerated, no doubt, by the meeting of museum people annually at our conventions, and by the interchange of ideas through publications of the Association, and somewhat at the present time by the researches of the Association which are put before the museums. I feel that the Association has been the body which, observing museum progress, has endeavoured to give it direction. I think the consensus of opinion among American museums as to method is due to the sheer logic of circumstances. All museums face the same problems and of necessity they have solved them in somewhat similar ways. The Association has endeavoured to take cognisance of progress and to set up channels of communication which will make further progress possible.

985. It is equally true of the large museums as of the smaller ones that their zeal is rather to render service, and to build up large connections, because the large museums here have a reputation for being extremely anxious to build up huge connections?—I should say it is even more true of the large than of the small museums; and even more true of the science than the art museums, perhaps; but it is essentially true of every one of what I have termed the 150 active museums.

986. National and State museums?—Yes. And local museums.

987. On the subject of research, does advanced higher research form a vital part of the activities

18 November, 1927.]

MR. LAURENCE VAIL COLEMAN.

[Continued.]

of many museums, in addition to the National and State and University museums?—That is principally determined by resources. In the larger museums—by which I mean museums having incomes of, say, £5,000 or more a year—research forms as a rule a very considerable element of work. But in some of the smaller institutions you would be surprised, I think, at the amount of research which goes forward. Much of the work has been entirely voluntary. The investigator goes to the museum, works on the museum collections and develops them; the museum publishes the results, and thus with almost no outlay even the small museum may be responsible for real additions to learning.

988. The small ones as well as the large?—Yes. The larger ones organise research; the smaller ones induce it when they can.

989. The small ones do attract a body of workers?—Yes, but only one or two at a time, usually.

990. I take it that official support comes mainly either from the State, the City or the County? In all cases is that given without demands for representation on the governing body?—The State museums are State-owned and State-operated, like your own. The City museums usually have on the Board two or three *ex-officio* trustees (perhaps the Mayor and the Superintendent of Schools, the Controller or some other public official). The function of *ex-officio* trustees, who are usually appointed by the Mayor or the Board of Aldermen, is to have a hand in the expenditure of city funds which are given either as a reward for service or in anticipation of service.

991. In the case of the smaller museums, it is equally true that if they obtain official support they must also include official representation?—Yes—of all.

992. Is it frequent in the States to find the museum associated with a library, as it is here, not only in the largest museums but in many of our smaller museums?—It is relatively unusual. The library is the cradle of many an American museum, but like the human cradle it should be outgrown as soon as possible. We recommend that a museum which cannot establish itself independently, by all means establish itself in a library, either under a separate Board or under a Committee of the Library Board—which committee may be conceived to be a Museum Board in embryo—and then that it get away from the association as soon as possible.

993. That happens to a large extent?—Yes. There are scarcely any that have long continued the relationship.

994. As regards the relation between the smaller museums and the National and State museums, do they claim, or have they recently claimed, assistance in various ways from the National and State museums?—The number of State museums sufficiently strong to render assistance is small, as I have indicated. The National museum receives not *claims* for assistance, but pleas for assistance, and it gives help as fully as it can. It conceives its duty to be the giving of as much assistance as it can possibly afford.

995. Is the membership system, which plays such an important part in certainly the smaller museums, equally the main support of the National museums and the larger museums?—The National museums have no members. They are supported primarily by Federal funds, and are administered by the Smithsonian Institution. The large City museums depend upon memberships not for their principal support, but for a large element of private support. The Art Institute of Chicago has, if I am not mistaken, some 13,000 members.

996. (Sir Robert Witt): It is more than 13,000.

997. (Sir George Macdonald): You mentioned, I think, £1,000 as the salary of a certain number of the Directors of Museums. How many are there

would you say roughly, on that footing?—I should estimate at least 30 and perhaps 40 or 50.

998. Do you arrive at the figure by converting dollars into pounds?—Yes.

999. You make no allowance for the difference in the cost of living?—No. But such an allowance should be made.

1000. Would it be fair to say that it corresponded to a salary of £500 in this country?—The cost of living in our larger cities where the larger salaries are paid is, I think, not quite double what it is here.

1001. It would be fair to say that there are at least 30 Directors in America who are getting an equivalent, say, of £500 to £600 a year here?—Yes, I think so.

1002. (Chairman): He said rather less than half?—Yes.

1003. (Sir George Macdonald): From where are those directors recruited? Are they drawn, when the appointments are made, from the lower-paid class of Curators, or are they brought in from outside?—Most of those men have come to their present positions through long experience in museum work. They have come up through the mill. Probably for some years to come appointments will be made from among those who have had only practical training in museum work. There is a feeling, however, that new material should be brought into the museum profession as near the top as possible, and specific training, when it becomes a reality, will facilitate this.

1004. You rather puzzled me by drawing a distinction between the financial and the moral support of museums. You do not think that finance and morality are mutually exclusive?—No. But I think museums feel that if they go after moral support the financial support will come on.

1005. Really the moral support is only a sort of indirect means for securing financial support—I mean by creating a public opinion?—By creating a public opinion.

1006. To take an interest in museums?—Exactly. And yet all financial support is conceived to be a means to an end, which is service.

1007. Not advertisement?—No, I should hardly say advertisement, I should say service unless the administrator has unusually selfish motives.

1008. You have been in this country for some little time now?—I have been in England less than two weeks, but in that time I have been about quite a bit.

1009. You have been to our museums?—I have visited a dozen or more of your provincial museums as well as the National museums.

1010. Have you any suggestions that you can offer the Commission for improvement?—I feel that, with my slender background of experience here, it would be unwise for me to offer suggestions for the development of your museums. I think that I might help more effectively by preparing a memorandum presenting to you those elements of our own experience which seem to me to be suggestive for the solution of your problems.

1011. Apart from making recommendations, did anything strike you—you are an observant person, of course—when you were going round, that seemed defective compared with your own museums?—(The Witness then mentioned three points of criticism which had occurred to him, and after having explained the third in more detail, continued): I have again and again asked myself how it can be possible, and whether it can be possible, that within one country there is other than the greatest solidarity between museums of all types. I am afraid I have not as yet focussed upon the nature of the difference of interest, if any, but I have

18 November, 1927.]

MR. LAURENCE VAIL COLEMAN.

[Continued.]

sensed a feeling that such disparity of interest does exist.

1012. You mean you had a feeling that the National Museums did not take sufficient interest in the provincial museums?—Yes, and also that some of the provincial museums on their part were taking an unfortunate attitude in regard to such help as they might receive.

1013. (*Sir George Macdonald*): You have the distinct impression that there was lack of co-operation between the two?—Yes.

1014. (*Sir Thomas Heath*): As regards the administration of museums, I understand that except for the national museums and the State museums, they are run by corporations. Are they quite independent, or are they subject to general legislation?—No. Those museums which are privately incorporated are organized under laws for educational corporations. They are therefore subject to general legislation, and ordinarily their public support is received under the provisions of State laws authorizing the use of city or county funds, or both, for museum purposes.

1015. (*Sir Robert Witt*): May I ask you, quite shortly, so as to get them on the notes, one or two points about your Museums Association? I think you have 924 members?—I think somewhat fewer than that, but the enrolment may have grown to that point since I have been away.

1016. Approximately 900 members as against 300 members of the English Museums Association?—Yes. However, four years ago we had few more than 300 members.

1017. I think your Association has received support from the Laura Spelman Rockefeller Memorial?—Yes.

1018. Which gave I think \$10,000 to your Association provided you raised \$20,000 elsewhere—and you found no difficulty in doing so?—That support has been given for nearly five years so far, and we are assured of somewhat modified support for another year.

1019. I think your museums support your Association generously by a sliding scale based on their income?—Yes. The scale is \$1 for each \$1,000 of museum operating income. About 80 per cent. of our Institution members have accepted that scale.

1020. I think also the Carnegie Corporation has subsidised a very interesting experiment in the form of an exploratory study of methods of display in Art Museums which was initiated by a Professor of Psychology at the Chicago University, assisted by an undergraduate of Harvard and Yale?—Yes; and also, if I am not anticipating other questions, the Carnegie Corporation and the General Education Board have financed many other special projects.

1021. So you find no difficulty in getting extensive public support from institutions of that kind for the work of your Association?—No. The endowments feel that an organization in good standing which has established administrative machinery is likely to be an effective channel of administration for studies and demonstrations, and therefore grants for special projects are not rare.

1022. I think you publish, among your publications, the "Museum News" and also a series of Publications of the American Association of Museums?—Yes.

1023. You publish both those, and I think your Association was responsible for what I may call an excellent book, the Manual for Small Museums, written by yourself, and that was published by your Association and deals with the particular problems of small museums?—The Association, as one of its special projects, financed the study on which the book is based, and assisted in publication.

1024. I think last year you held three very important regional meetings for those interested in museums, one in New England, one in the Middle West, and one in Southern States?—Yes. There is now a fourth group.

1025. You also have international relations with the English Museums Association, whose journal I have here, and with the International Office of Museums in Paris?—Yes. Those relations have been very close and pleasant.

1026. I think we may assume that you are very familiar with American museums. Have you also considerable experience of European museums?—I have a very small experience with the work of European museums; I am trying to overcome that limitation a little at the present time.

1027. A question which arises out of some other of your answers is this. Do you consider that the American public is naturally more interested in museums than the public, say, in this country, or have you made them more interested by your publicity, and by your propaganda? Have you any means of forming an opinion on that rather important question?—I should say that there is a trait in the make-up of the average person in America which induces him to grasp a little more eagerly at something for self-improvement—especially if it be new—than there is in the constitution of the average person in Europe. The growth of museums among us has been due, I think, to two things: on the one hand, aggressiveness of professional individuality, and on the other, eagerness of the man on the street.

1028. What methods have you used mainly in connection with this publicity and propaganda? Would it be fair to say that one of them, an important one, is your treatment of the other arts in connection with museums, as for instance, the prevalence in American museums of music and performances of music, organs, orchestras, and such like, in the museum itself or connected with it, and in the case of a thing like the Chicago Goodman Memorial Theatre the actual presence of a theatre and a school of drama in connection with the museum?—And in the fact that some museums—the Metropolitan Museum most notably—cater to makers and distributors of objects of industrial art, and feel that their duty is to educate public taste in other than the fine arts. That attitude, so far as art is concerned is crystallised in the expression, "Not art for art's sake, but art for the people's sake."

1029. In regard to your membership do you attribute a considerable part of its success and its numbers, its very large numbers—those of the Metropolitan are even larger than the Chicago figures you mentioned I think—to the privileges which are accorded to members?—I am disinclined to think so. I think there is a large willingness on the part of the American people to support institutions which they feel to be worthy. The fact that children are able to bring home to parents messages about what museums are doing in their lives is largely instrumental in interesting parents in museums. Large memberships are partly due to initiative in the use of the telephone. The most active museums are now recruiting almost entirely over the telephone.

1030. I believe I am right in saying that at Chicago they have eight full time individuals employed in doing nothing else but secure new members?—I believe so.

1031. And in one year at least one third of the total subscriptions, or as you call them, dues, from the public was expended on the salaries of those who secured them?—That I do not know exactly, but I should not be inclined to doubt the cost you indicate.

1032. That is to say in America it is considered good business to spend freely on increasing the interest and publicity even at some considerable cost to the institution which may be involved?—Yes.

1033. Just another point on the question on which you touched of the schools. I believe it is the case that in one important American city, the education authorities have, I do not know whether this is within your knowledge, I think it is very likely it may be, have decided in future no school, what you

18 November, 1927.]

Mr. LAURENCE VAIL COLEMAN.

[Continued.]

call a public school, shall be constructed without having on the top floor a well lighted gallery for the exhibition of works of art?—I have heard so, but I do not recall the city.

1034. It happens to be Chicago. Turning to another point, how far is your Association active, does it function as a clearing house between different museums either as regards sales or loans? Am I right in thinking it is only to the extent of publishing what is available in the "Museum News," or do you go further than that?—We have never gone further than that. We have had in mind that it might be desirable to assist with our own hands the redistribution of material, but we have not had the facilities and we have rather hoped that in time the National Museums would deal with the problem. At present we have had to content ourselves with publishing lists of needs and of things offered and we are informed that a great deal of material has changed hands. In that connection it is a matter of great interest to me as I go about within our own borders to notice the rapidity with which the Museum people all over the country keep abreast of museum progress, apparently through the agency of the "Museum News."

1035. As far as your Association is going on you would be glad to do more in that direction by acting as a clearing house for the museums?—We should be glad to do more, but in the hope that ultimately the National Museums might take over the handling of materials. Our Association deals in ideas, so to speak; not in materials.

1036. Subject to their taking it over from you?—Yes.

1037. Are you asked by museums all over the country for information, and do you supply it?—Yes, Sir. We have an information service. We draw upon our own accumulated experience and upon the data contained in our special library of publications and notes on museum work. The first class mail of our Association in one recent year totalled 10,000 letters, and the total output of mail was 100,000 items, including publications. Each day the correspondence includes a good number of letters answering requests for information of one kind or another.

1038. Turning to the question of overlapping, you indicated that you did not think there was a great deal of that; is it not the case that in a recent important purchase of a very valuable collection of glass from a German collection that the Metropolitan Museum and the Chicago Museum joined hands to acquire it and shared the collection between them?—I believe so, and I have heard of many instances of similar co-operation.

1039. In regard to the system of purchasing, is it not the case that in practically every instance the ultimate purchasing power lies with the Board of Trustees?—Yes.

1040. And that the Director, as a rule, cannot purchase anything without their consent?—Yes, but the purchases are usually made on the Director's recommendation and the procedure is essentially a safeguard.

1041. Do you not think, considering the distance of the American Museums from what is ultimately the ordinary source of supply, namely, Europe, these American Museums can do better by entrusting some of their purchasing power either to a Director travelling with full powers in Europe or to a trusted agent in Europe?—I do very decidedly.

1042. You have answered the Chairman, I think, when you dealt with the question of loan. Is there any museum in the United States which on principle is not ready and willing to lend away?—I have never heard of objection to the principle except in the case of some of the smaller historical societies which are totally unwilling to lend anything. That qualification of my statement does not seriously affect the principle, since such institutions are quite unimportant.

1043. You refer to the question of the importance of training a class of men able and willing to undertake the duties of museum directors?—Yes.

1044. That is being carried on at the Fogg Museum, in particular, I think?—Yes, and there are several other courses, as, for example, at the Newark Museum and Columbia University; there was one at the Los Angeles Museum some years ago. The Philadelphia Museum some years ago made efforts to train museum people. There has long been appreciation of the need reflected in these efforts. At present there is in contemplation a course under the auspices of the Association to be given at each of some ten museums which have promised to entertain a class for a period of from one to two months. The Fogg Museum, with its course of a very special nature is interested in this general scheme.

1045. A word on the hours of opening. I think in the case of every American museum the provision of artificial lighting goes without saying?—The provision of artificial light goes without saying. The question has not been whether or not there should be artificial light, but one of the exact method by which the light should be produced and distributed.

1046. In connection with that, the hours of opening are in many cases longer than in this country?—The hours of opening tend to be 9 a.m. to 5 p.m., which are the business hours, and Sunday afternoon.

1047. And also in many cases one or more evenings in the week?—In a limited number of cases.

1048. Would you say that was exceptional, or would you say it was quite common?—Openings in the evening are usually in connection with lectures—a portion of the museum, but not the whole, being opened. It is exceptional for a museum to be open in the evening, but I think it would be desirable.

1049. A reference was made to the connection with libraries. May I take it, it is considered common practice in America and the ordinary thing that every museum should be supplied with a library; an art library if it is an art museum, or a scientific library if a science museum, as part of the regular machinery of the museum?—A part of the equipment of every museum is a reference library.

1050. In regard to publications; that question has already been referred to. Do not photographs form an important and essential part of the machinery?—Yes, Sir.

1051. And are they supplied at a price which is not necessarily connected with the cost, that is, in the interests of the museum from an educational point of view?—Many times photographic prints are supplied gratis. In every instance they are provided at cost, the idea being to put resources into use rather than to make money.

1052. Does not every museum make a point of photographing every object that enters it, so that the photograph is available for everyone wishing it?—It desires to do so. There are practical difficulties, and all museums cannot be said to have lived up to their ideals, but the desire is to photograph all—at least all important—objects.

1053. I think many museums have a restaurant or a cafeteria in connection with them; that is almost usual?—Yes, with large museums.

1054. Do not many of them show an actual loss in working which is regarded as part of the ordinary museum expenses?—In some instances I believe so. In other instances the restaurant is a concession. I believe that there are cases of the loss being taken up by the museum.

1055. Reference was made yesterday to the provision of a lecture room for the British Museum. You are no doubt familiar with the Minneapolis Museum which was built only the other day, and I think I am right in saying when they built a museum, though it may not be for a very large city, they considered three lecture rooms were essential and built them accordingly for that one museum, one to hold the public, another to hold schools, and

18 November, 1927.]

MR. LAURENCE VAIL COLEMAN.

[Continued.]

another to hold small classes of special students?—Yes, and there are museums which have eight or nine classrooms, several of them being in use simultaneously.

1056. May I just conclude by asking you whether there are any other features that you can suggest in which the American museums—may I put it in this way, are there any other features which you think might be usefully adopted by European Museums from the experience of American and also the converse, whether there are any interesting features which our museums possess which are not in use in your country?—I think first of an administrative method which I can recommend very highly. It is coming to be standard practice among us that the instructors who are occupied in meeting school classes at the museum, be not under museum pay, but under the pay of the school department and that they be assigned to the museum to work under the direction of the museum director or the curator of education. They are specialised school teachers who conduct a specialised portion of school work. That arrangement is helpful to museums in meeting the exigencies of educational work. I feel there are features of museum work on either side of the ocean that might profitably be adopted on both sides. Some of these I have touched upon; others I shall want to elaborate in my memorandum. There is need of more intimate contact between museum people internationally, I feel, to bring about more general knowledge of localized methods.

1057. One other question. The Chairman asked you, I think, whether you thought more attention should be attached to the better presentation of the museum contents or to further acquisition. You took the words "better presentation," I think, in the educational sense. I do not know whether that was in the Chairman's mind, but I should like to ask it you from the point of view of better arrangement and display?—My answer contemplated the fact that with us installation is an integral part of education. Educational work, with adequate attention to the element of installation should expand as acquisition goes on. Increase of activity is stimulated by, and leans upon increase of equipment. An accession is educational equipment.

1058. (Dr. Cowley): I think most of the possible questions have already been asked, but one or two small points I should like to ask about. The appointment of directors and curators does not seem very clear to me. You said that in most cases directors were appointed after long years of service, I suppose, from curators?—In some instances from among curators; in other instances from the directors of smaller institutions.

1059. Then it becomes a very important question of how curators are appointed? Are they selected for special qualifications in connection with museum work?—They should be, but in practice they are very likely to be chosen for standing in some specialty of art, science or history.

1060. Or are they graduates of recognised universities necessarily?—Not necessarily; it depends upon the ability of the man rather than his academic training, but, in fact, most of the curators in our larger museums are university men, and we do lay stress upon the desirability of recruiting from university graduates.

1061. Are they appointed by examination or on recommendation?—By recommendation except in the case of the few museums which are under civil service.

1062. Then you spoke of libraries attached to museums for working purposes. Those would be practical libraries naturally. You were, however, very strong on the dissociation of museums from libraries. You are not perhaps interested in libraries yourself?—Somewhat.

1063. I would have liked to have asked about the copyright question, but I think it would carry us too far. You also mentioned the system of branch

museums was very much encouraged; that is to say, museums for special subjects or general museums on a smaller scale?—General museums on smaller scale, with very large emphasis upon the educational function and much use of temporary exhibits drawn from the headquarters museum. Such branch museums could be instruments for utilising the extensive resources of a large museum. They would reach the people where the people are.

1064. Bringing the material to the people instead of making them come to the material. Then you would exchange objects from the small museum to the central museum and vice versa, I suppose, as required?—If I were in charge of a museum capable of carrying out such a plan I should work out a definite program so that a sort of curriculum would co-ordinate the work of all branches. Branch museums, as I conceive them, would not be conventional museum buildings. Some might be mere holes in the wall, wherever the museum could get a footing near to the people; old dwellings, rooms in schools, stores and the like might serve.

1065. One other small question, you spoke of travelling for purposes of self-education of the staff and exploration as being functions of the museums. The funds for those are supplied, I suppose, in all cases except in the case of National Museums from the funds of the museum itself?—From private funds of the museum ordinarily. The idea is that money received from a public Treasury is to be expended for educational work—interpreted broadly—whereas money received from private sources is to be expended for the acquisition of materials and research. Travel falls near to the latter purpose in its intent.

1066. (Chairman): You talked about the very large membership of the different museums. In the memorandum you are going to be good enough to send us can you give the membership of some of the larger museums?—I shall be glad to.

1067. And can you give a classification of the different classes of membership with the pecuniary liability attached. You say the telephone is very largely used for publicity; can you give the Commission a kind of idea of the modus operandi of the publicity and telephone staff?—I have never heard one of these conversations, and I have never attempted one, but I can imagine. I suppose the telephone rings, and a young woman says, "Good morning, Mr. Smith. I am speaking from the Museum." (Having ascertained that Mr. Smith has a boy, she is safe in continuing:) "You know we have talks for children every Saturday morning, and we should be very glad to see your boy to-morrow. By the way let me send you a leaflet which gives a list of these talks. They are perfectly delightful. You know the work is supported largely by the dues of members. Perhaps I can interest you in membership." One thing leads to another, and soon Mr. Smith has acquiesced.

1068. You have told us about the school staff and you say the school staff works under the direction of the museum director. They are paid by whom?—Instructors, in museums where this plan is in force, are paid by the School Board like other teachers.

1069. These officials spend all their time at the museum?—They spend all their time at the museum. The administration is financed by the museum, but the instructors are paid by the School Board. (With us, most school teachers are women, and so it is with museum instructors.

1070. Do I gather that practically all your museums have one or more lecture halls attached?—Yes, even the smallest.

1071. And some of the largest have up to seven or eight?—If you include as lecture halls the small classrooms the size of this room in which we sit, or a little larger.

1072. A room suitable for oral instruction?—Yes, for groups of twenty or more.

18 November, 1927.]

MR. LAURENCE VAIL COLEMAN.

[Continued.]

1073. (*Sir Lionel Earle*): Can you tell me whether the Federal or National Museums are, according to the ideas of your Association, better or worse run than the great private museums?—The National Museums are more economically run I feel than any other museums in the country. They are not well supported, however, and their work is seriously limited.

1074. I was thinking more from the point of view of education?—The National Museums have been unable to develop extensive education work because of financial difficulties.

1075. Apart from that you think the administration, if they had the funds, would be as good as the City museums?—I assume so.

1076. (*Sir George Macdonald*): There is one other point that no one has touched on which you might give us information about. What is the practice in America in regard to insurance against fire risks in the case of museums?—The theory—if I may deal first with theory and then with practice—is that only replaceable equipment should be insured, the principle of insurance being one of replacement. It follows that while buildings and structural equipment should be fully insured, the bulk of collections should not be covered. In practice there is some protection of collections—especially objects which are borrowed and travelling exhibits which are under great risk and which could be replaced, in a sense, by proper compensation of the artist. There are being developed certain blanket policies to insure against all the various museum risks, and if the effort is well received we shall witness a considerable increase in coverage of permanent museum collections.

1077. That is what happens?—That is what happens.

1078. Do I understand that the buildings are insured?—The buildings should be and in most cases are.

1079. (*Sir Lionel Earle*): Is there insurance against theft as well as fire, all risks?—Yes, and breakage. However, as I say, policies are not yet satisfactory.

1080. (*Sir Robert Witt*): I think hoses are being given up as a protection against fire; that their place is being taken in the workshops below by sprinklers?—Precisely.

1081. And in the exhibition rooms above by extinguishers?—Yes. As a matter of fact, fires in museums do not start in exhibition halls. A fire starting in an exhibition hall would, doubtless, be extinguished promptly. Serious fires start in the storage and workshops.

1082. Should I be right in saying that in the case of the larger museums, at all events, the Directors of those museums are in many cases men selected for their administrative capacity, with a cultural background, and are not in any sense, and they would not claim to be in any sense, either art or scientific experts?—Yes, in some cases.

1083. That is to say, in some cases they have been business men before they had anything to do with the museum, and yet they occupy a place right at the head of an important institution?—There are

such cases. As a rule, however, it is felt that a man who has a background of educational endeavour rather than of business, and who has shown marked administrative ability, is of the best type.

1084. (*Sir Richard Glazebrook*): I am not quite clear about the branch museum to which you referred. Are the specimens that are sent to that duplicate specimens?—Branch museums, I tried to explain, scarcely exist at the present time except in the minds of people who advocate them.

1085. In your scheme would they be duplicate specimens?—In the field of art, which I believe you are thinking of—

1086. I am thinking of science.—In the case of science I should say they would be objects primarily of educational usefulness which could be replaced if damaged. A Science Museum with long series of objects could easily select very respectable series for outside use. Material necessary for scientific research would be kept at headquarters.

1087. That is the point I wanted to clear up. So that the fact that there were these branch museums would not interfere with the work of the students?—Not in the slightest degree.

1088. One other question. A good many years ago I was in America in a more or less official capacity at one of your big Exhibitions and I had to travel for a fortnight or three weeks pretty regularly between the city and the exhibition, which was outside. I was very much struck all the time by the fact that talk that went on in the tram in which I travelled was all about the novelties of the scientific work that were shown in the exhibition and practically nothing at all about the side shows and things of that sort. Was that due to the novelty of the things shown there, or may we take it that that is the usual kind of experience you meet with in the people visiting your large museums?—There was a word that I missed. You said the emphasis was upon the novelties of scientific work rather than upon—?

1089. The side shows. When we have exhibitions here there are a lot of side shows as well, and if you travelled much in trams you would hear a great deal of talk about them?—It seems to me that that is fairly typical. In America, science is regarded as a great witch-doctor and it stands high in the public interest. That varies, of course, from city to city. Boston, for example, quite lives up to its reputation, and there one hears discussions of philosophy and all sorts of abstrusities in trams. One hears such things in New York less frequently. On the whole, however, I think we get more blame for being bores than we deserve.

1090. That was my own impression. We may take it you might expect that kind of thing now-a-days and that it was not merely an outcome of the fact that the exhibition was a novelty?—I look upon it as fairly usual.

(*Chairman*): We are greatly indebted to you for your most interesting and valuable testimony. We count upon you for a memorandum. We will send you a proof of the evidence so that you can correct it in any way you think desirable.

(*The Witness withdrew.*)

SEVENTH DAY.

Friday, 2nd December, 1927.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.

Sir MARTIN CONWAY, M.P., Litt.D.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).Mr. J. R. CHAMBERS (*Assistant Secretary*).

Mr. A. O. CURLE, W.S., F.S.A. (Scot.), Director of the Royal Scottish Museum, called and examined.

The following Memorandum by Mr. A. O. Curle was submitted by the Scottish Education Department in reply to the Commission's Questionnaire (*see Appendix I*):—

1. The Museum was established in 1852 under the name of "The Industrial Museum of Scotland," Parliament having voted money for the acquisition of a site adjacent to the University, and the Town Council, then the governing body of the University, having passed a resolution to transfer the Natural History Museum of Edinburgh, which had been established in 1812, to the Department of Science and Art. The Natural History Museum thus formed the nucleus of the new Industrial Museum. It consisted of Zoological, Geological, and Mineralogical collections brought together chiefly by the exertions of Professor Jameson, who had been Regius Professor of Natural History and Keeper of the Museum for 50 years. Although originally connected with the University, it had received a Government grant of £100 a year, increased to £200 in 1831.

In 1857, the Industrial Museum was transferred, along with the Department of Science and Art, to the Committee of Council on Education, and in 1901 it was transferred to the Scottish Education Department, under whose control it still remains. The conditions of the original transfer of the Natural History Museum from the University are contained in letters addressed on 1st May, 1854, by Dr., afterwards Lord Playfair, to the Lord Provost of Edinburgh and to the Secretary of the Treasury, in the Resolution of the Senate on 4th April, 1854, and in a Deed of Transfer. They provide, *inter alia*, for Government control, and for free admission to members of the Senate and students in the Natural History Professor's classes at all times and to the public on certain days.

The buildings on the site intended for the Museum were transferred to the Board of Trade in 1855. The foundation stone of the new building was laid by the Prince Consort on 23rd October, 1861, and on 19th May, 1866, the first portion was opened by the Duke of Edinburgh. The second portion was completed in 1874, and thrown open to the public on the 14th January, 1875. The remainder, which formed the west wing of the building, was ready in 1888, and the several collections allotted to it were made accessible to the public, one after another as the necessary fittings were provided, the last section, that, namely, of Scottish Geology and Mineralogy, on

the 14th October, 1890. The title of the Museum was changed in 1864 from "The Industrial Museum" to "The Museum of Science and Art," and, in 1904, to "The Royal Scottish Museum."

The ideal of the first Director, over and above the teaching of Natural History, was the formation of an Industrial Museum designed to illustrate the whole of the various steps in manufacture from the raw material to the finished article. Owing to the vast number of specimens for which it would have been necessary to find accommodation this ideal soon proved impossible of fulfilment, and from 1860 onwards, the tendency was to concentrate upon objects illustrative of Science and Art. The Museum was, however, already encumbered with an immense amount of purely industrial material which hampered its development for many years.

It now consists of three departments, Art, Natural History, and Technology, presided over by keepers, with a section devoted to Geology and Mineralogy, which is under the care of an assistant-keeper. There is also a Library in charge of a librarian.

2. The experience of the present Director and, so far as he is aware, of his predecessors also, is entirely favourable to the system under which Government control is at present exercised. The affairs of the Museum have invariably been handled by the Scottish Education Department in a sympathetic manner, and negotiations with the Treasury and other Government offices have always been conducted with complete satisfaction to the Museum. Nor have any difficulties arisen out of the historical association of the Museum with the University. The relations between the two are most cordial, and the requirements of the Natural History department for loans of redundant specimens for class-purposes have always been readily met. Much use is made of the Museum by University students.

The administration is conducted under regulations, some of which are Treasury instructions, either specially directed to the Museum or applicable to the Civil Service as a whole, while others have been either framed or approved by the Scottish Education Department. The present code is contained in a volume of general instructions, which was printed in 1912. Time has shown that certain modifications are desirable with regard to exchanges, which are restricted to the Natural History department. Again,

2 December, 1927.]

Mr. A. O. CURLE, W.S., F.S.A. (Scot.).

[Continued.]

the regulation, sanctioned by the Treasury in 1912, which provides that "the objects lent must be taken solely from the stock of surplus and discarded specimens that are unneeded for exhibition or are unfit for museum use" prevents the loan by the Museum of specimens of value to any similar institution. Such defects can be remedied by administrative action, and do not require legislation.

3. The question of loans to municipal, provincial and colonial galleries has seldom, if ever, arisen, but in one or two cases, specimens of models of machinery, which are replaceable, have been lent to an exhibition in the Colonies. On the whole, it is considered that the existing power of making loans to temporary exhibitions is sufficient for the needs of the Museum.

Freer intercourse with colonial and foreign galleries is highly desirable for the staff, the members of which have not the many advantages of intercourse with foreign students and collectors that are enjoyed at the National Museums in London. The difficulty with regard to such intercourse is mainly one of finance. As far as the travelling grant allows, the officers are encouraged to make themselves acquainted with the contents of the principal museums in England. In particular, there has for some years been an arrangement under which the two junior officers in the Art department go, almost annually, for a period of two or three weeks to study some particular section of one or other of the Government Museums in London, or of the University Museums of Oxford or Cambridge, they being temporarily attached to the staff of the particular museum selected for instruction. This has been found highly beneficial in improving the outlook of the staff, and in promoting friendly relations with the sister institutions. The establishment of a similar system in connection with certain of the foreign galleries would be most useful.

4. The relations between the staffs of the Royal Scottish Museum and of the other National Museums in the country are excellent. Great care is taken that in the matter of purchases there should be no competition in the acquisition of specimens. This is particularly true of the Victoria and Albert Museum, where the danger of counter-bidding is most obvious. The province of the Scottish National Museum of Antiquities is the illustration of Scottish history and archæology and its function is so clearly defined that there is little risk of overlapping there except, possibly, in the field of Comparative Archæology. Only, perhaps, in the case of furniture and textiles, has the Royal Scottish Museum encroached on what might be considered the field of the Museum of Antiquities. In the latter, however, there is no space for exhibits of this class, and it is a question for consideration whether Scottish furniture and textiles would not be of more value if shown with contemporaneous examples in a general collection than if kept by themselves in a purely Scottish one.

Occasions for overlapping with the National Gallery of Scotland have seldom occurred hitherto, since the National Gallery has confined itself almost entirely to the collecting of pictures. Within recent years, however, there has been a movement to add sculpture to the collections in the National Gallery.

5. No fees are charged at any time for entrance to the Museum. The visitors mainly belong to the artisan and labouring classes and include a large proportion of children. This is due in no small measure to the fact that the Museum is situated in the old town on the very edge of the populous slum area. The number of local visitors of the wealthier classes is relatively small. The following figures will furnish an idea of the daily attendance. The average week-day attendance during the month of January, 1927, was 713, while that for an average

Sunday in the same month was 4,794; in July, 1927, the average for a week-day numbered 1,640, and the average for a Sunday, 2,555.

While many of these are students, probably 10 per cent. are children under 10 years of age. Of the adults, it is believed that only a very small percentage would pay for admission on a day when a charge was made. Presuming that a charge of 6d. was made on one day a week, it would probably reduce the attendance on that day by 70 per cent. In 1899-1900, when a fee of 6d. was charged for entrance on three days a week the average drawings were only £250 a year, and there is no reason to suppose that there would be a larger attendance now when there are so many more counter-attractions in the city. Further, a restriction placed on entrance would interfere greatly with the attendance at the demonstrations, which are held every afternoon in the Museum and which are very largely attended.

6. Since 1922 the scientific staff has been recruited through a selection board, consisting of the Director, the Head of the Department for which the new officer is required, and a representative of the Civil Service Commission. The candidates are chosen from a short list drawn up by the Director and the Keeper of the Department. Notice of the vacancy is communicated to all the Scottish Universities and, if thought desirable, to individual professors specially interested; advertisements are also inserted in selected Scottish newspapers and in scientific journals. The technical staff is engaged by the Director, subject to his selection being approved by the Scottish Education Department.

The only higher administrative officer is the Director, who has no official deputy. In his absence, some of his functions, with the approval of the Department, are exercised by the senior Keeper. Each Keeper is responsible for the administration of his own department, and holds free and frequent consultations on matters of policy with the Director; the work of the department is allocated among the various officers, but in regard to general re-arrangements and developments, the Keepers take their staffs into consultation so that the members are familiar with what is in the minds of their superiors. In the absence of a Keeper, a department is under the charge of the senior officer.

7. By 1911-12 the congestion throughout the Museum had become considerable, and an extension was proposed, which should include additional accommodation for all departments. At that time the three departments of Art, Natural History, Technology, the section devoted to Geology and Mineralogy and the Library had each the following amount of floor space:—

	Sq. Feet.
Art and Ethnographical Department	49,202
Natural History Department	28,682
Technological Department	24,481
Geological Department	8,944
Library	3,875

The scheme contemplated the construction of various new halls and galleries, to be undertaken in three portions. A beginning was made in 1911-12, but owing to the War and the consequent financial restrictions, the first portion has only now been really completed, and even now the permanent casing has not been all erected. This first portion was mainly intended for the relief of the Natural History department, but a small part of it was for the use of the Art and Ethnographical department, 21,390 sq. feet of floor space being assigned to the Natural History department, and 7,440 sq. feet to the Art department. Of the Natural History section, it has been found necessary to allot temporarily one gallery each to the Technological department

2 December, 1927.]

Mr. A. O. CURLE, W.S., F.S.A. (Scot.).

[Continued.]

and to the Geological section, thus reducing the contemplated accommodation by 3,790 sq. feet.

Part of the Natural History extension was necessary in order to afford more room for the existing exhibited collections, and therefore, in that part, provides no space for displaying more. But there are in the new buildings several galleries for which a much needed development of the educational aspects of zoology has been planned. The present arrangement follows that familiar in every museum—collections of animals arranged systematically, from Protozoa to Mammalia. It is proposed to devote the additional galleries to the illustration of the general principles of biology, such as evolution, heredity, variation, migration, and the like; and to the illustration of man's relations with the animal world, as shown by typical animals from which he derives benefits (furs, silk, leather, food, &c.) and by typical pests from which he and his goods and crops suffer. If the exhibits in the systematic and biological collections are rigidly selected and made to contain typical rather than detailed series, so that the public is not confused by multiplicity of material, the exhibition space of the Natural History department need not, in future, be extended beyond the limits allocated to it in the original plan of the finished Museum.

The simplification of the exhibited collections, however, goes hand in hand with the increase of the cabinet collections to which the staff and outside specialists must go for the comparison and identification of specimens. Greatly as the provision for the cabinet collections—an essential part of the department's equipment—has been improved in recent years, space and cabinet accommodation are still inadequate. They will be still more inadequate if the system of loan collections to schools, and the distribution of specimens to school museums, inaugurated in recent years, are to be continued and extended in the endeavour to meet the demands made by teachers and Education Authorities for such specimens.

Though the Art department has benefited to a small extent, yet in some sections, particularly that of Textiles, it is considerably overcrowded and has no room for expansion.

The Technological department is suffering seriously from congestion. Although the site has been secured, no part of the extension intended for the use of the department, especially for the accommodation of machinery, has been erected. Owing to lack of space, a large series of full-sized machines, formerly exhibited to illustrate the different periods of engineering history, has had to be removed to the collars, practically *en bloc*, while many gifts of valuable material have had to be declined. Steam-boat models, both passenger and cargo, are totally wanting, and naval vessels are represented only by a few models of obsolete craft. In view of the importance to Scotland of shipbuilding, this state of affairs is very unsatisfactory. It is to be attributed entirely to lack of space, for models could easily be obtained from Scottish builders if only there was room to exhibit them. In this connection it may be mentioned that, whereas in the Science Museum, London, there are from twenty to thirty full-sized aeroplanes, in Edinburgh there are only a few separate parts and no single complete machine.

In the Geological section, extra accommodation for the housing of the purely Scottish collections of the Geological Survey is urgently required.

The Library also is very much in need of more space and has obtained none. Some of the congestion here is caused by the steady influx of patent specifications, which are deposited in the Library by Act of Parliament. Accommodation for these might perhaps be found in the building of the Scottish National Library when it is erected.

As indicating the growth of the Museum the following table has been compiled to show the accessions to the various departments by donation, purchase, and loan, from 1919 to the end of 1926:—

	Donation.	Purchase.	Loan.
Art and Ethnography	3,889	2,572	1,556*
Natural History ...	11,777	4,793	
Technology ...	1,251	167†	
Geology ...	1,092	748	
Library ...	4,212‡	1,983	

* Of the purchases, 522 are coins.

† In addition, in the Museum workshops, 18 working models were constructed.

‡ Including the donation of 1,742 volumes of Patent Specifications.

This represents a total increase of 32,502 specimens and books to the permanent collections in seven years.

8. The production of catalogues, postcards, &c. is the work of H.M. Stationery Office, by whom the sale price is fixed. Expenses are borne by the Stationery Office and the proceeds of sales are remitted to that Office. It is doubtful whether this is the most profitable system that could be devised. There is no special stall for the sale of museum publications, as it is not considered that the volume of sales would justify the cost; the sales of catalogues and postcards at the door are effected by the patrol staff on duty and an account is kept of their intromissions. In the case of anyone requiring photographs, if there is already a plate illustrating the object in the Museum store, a charge is made only for the actual cost of the print, but where there is no negative, the photograph is taken by an outside tradesman and the purchaser pays the account direct to him. The Museum has no official photographer.

9. Throughout the Museum, every facility is given to students for the purpose of research according to their requirements in the various departments. In the Art department, much use is made of the collections by students from the College of Art, who do their work in the galleries, studying objects in the cases. In the Natural History department, very large numbers of students from the University and the Dental College are constantly at work in the galleries, especially in the Type Gallery. The opportunities which the Museum affords are also taken much advantage of by others interested in ornithology and entomology. A Students' Room has been allowed for in the portion of the Extension, which has been erected, but owing to the congestion of stores of specimens, &c. it has not yet been found possible to make it available.

The staff of the Natural History department is frequently called upon to advise the Scottish Office, the Scottish Board of Health, the Board of Agriculture for Scotland, the Scottish Fishery Board, the University, the East of Scotland College of Agriculture, the Corporation of Edinburgh, the Leith Dock Commissioners, and other public bodies, on Zoological matters.

The amount of routine work does not leave the staff much time for research, nor has the staff of the Museum conducted any excavations, although on rare occasions, individual members have been granted leave to visit sites in course of exploration, where Museum interests were concerned. A number of years ago one of the officers of the Art department, in view of the extension of the Egyptological collection, was attached to the staff of Professor Flindor Petrie in Egypt for two winters.

2 December, 1927.]

Mr. A. O. CURLE, W.S., F.S.A. (Scot.).

[Continued.]

Other matters to which it is desired to draw attention.

Grant in Aid.

Notwithstanding the general increase of prices and, more particularly, the great rise in the value of works of art, the Purchase Grant of the Museum has remained stabilised at £2,600 since 1886. As this sum has to meet the needs of all the departments as well as of the library, it is not quite adequate. To buy works of art of the highest class, such as Italian marbles and bronzes, is altogether out of the question, with the result that Italian sculpture of the Renaissance is entirely unrepresented. Although a Museum of this size and importance should be in a position to acquire representative specimens of first class importance, it is becoming more and more difficult to purchase anything save objects of minor interest and secondary quality. Attention may be drawn to the fact that the financial position of the principal National Museums in London has, during the last forty years been much improved, although they also receive, by donation and bequest, valuable collections to an extent which is not to be expected outside of the capital.

Increase in Artisan Staff.

Owing to the large increase in exhibition space in the Museum, some increase in the artisan staff is desirable.

Increase of Staff in Natural History Department.

Although the extent of the space allotted to the Natural History department has been increased to the extent noted above, no addition has been made to the scientific staff in charge of it. It needs strengthening. Furthermore, besides the large collections of specimens given to, or purchased for, the Natural History department, there is a constant influx of birds and mammals in the flesh sent for identification or obtained for particular purposes. Many of these are of permanent value to the Museum, either because they are new records, or because they show stages of plumage or coloration imperfectly represented in the cases or cabinets. Such specimens, which have often spent much time in transit, must be dealt with at once, if they are not to be entirely lost. It is essential that there should be a taxidermist on the staff to deal with them on the spot.

Botanical Collections.

The position of the Royal Scottish Museum with regard to Botany requires to be somewhat fully explained.

There are within the Museum three collections of botanical material. The first and largest of these consists of a series of specimens illustrating economic botany. The second is a collection illustrating *Materia Medica*. This is a collection of choice specimens of pharmaceutical substances presented in 1875 by the Pharmaceutical Society. The third is a comparatively small scientific collection consisting of:—

- (1) Specimens illustrating the morphology and life history of plants.
- (2) Specimens illustrating every British natural order.
- (3) Specimens illustrating the common British forest trees.
- (4) A series of exhibits illustrating the natural enemies of plants.
- (5) A series of magazine microscopes with slides to show the morphology of plants, and
- (6) A British and general Herbarium.

The economic botany collection was largely brought together after the institution of the Museum in 1854 by the first Director, Dr. George Wilson, who was at the same time Professor of Technology in the

University, and who, as Director, devoted himself particularly to the formation of a collection of manufactured and commercial products. The basis of the economic botany collection consisted of raw and manufactured materials given by the Royal Commissioners of the 1851 Exhibition, while the Highland and Agricultural Society of Scotland contributed a collection of models of agricultural appliances. In 1913, on the ground that Botanical collections are the province of the Royal Botanic Garden and that the economic botany collection was occupying a space out of all proportion to the service it could possibly render to the very few persons who ever made use of it, the collection was practically withdrawn from exhibition. The bulk of the cases were masked with movable screens, which were utilised as a background for other exhibits, an arrangement being made whereby anyone who desired it could obtain access to the specimens by application to the attendant in charge. Since that date no fresh purchases of botanical material have been made for this collection. Moreover, the application for access proved to be so infrequent that its occupation of valuable casing, obviously, was not justified, and two years ago it was removed to the cellars, where it remains, with the exception of such specimens as were suitable for exhibition in the Technological department, chiefly models of agricultural implements. It should be added that many years ago, after the holding of a Forestry Exhibition in Edinburgh, a very considerable collection of valuable forestry specimens was deposited in the Museum, where the bulk of it lay in the stores. Most of it was recently lent to the University Forestry department with Departmental approval, assurances being given by the Principal of the University that students and visitors should have access to it at any time without payment.

The collection of scientific botany was brought together in 1900 as part of a series of skeleton scientific collections to be kept for the use of school teachers. Though this scheme never served the purpose for which it was intended, the scientific botany collection remained on exhibition in the school gallery, and along with other scientific collections is of interest to the general public. The scientific botany collection is made much use of by students of Botany from the University. It is understood that the Regius Professor of Botany would be quite willing to take this collection under his charge and to remove it to the Royal Botanic Garden if suitable accommodation were available. Previous to 1913, the whole of the botanical collections were under the charge of the Keeper of Technology.

It is no part of the qualifications of any officer in the Museum that he should have a knowledge of botany, and no funds have been expended on the botanical collection for many years except such as were necessary for the replenishing of the magazine microscopes and for keeping in order the small scientific collection.

Fire-proofing: Danger from Fire.

In 1924, a Report was made by H.M. Office of Works on the condition of the structure in the event of fire, and a copy was communicated to the Director. The Report, which will doubtless be available for the use of the Commission, indicated that the condition of the building was graver as to fire risk and danger to the occupants than that of any other building controlled by the Office of Works. A scheme of fire-proofing, including the provision of more satisfactory means of access and exit, was prepared and was given precedence, on account of extreme urgency, over the contemplated rebuilding of the Geological Museum in London. It was proposed that the work be taken in hand at once, and a substantial sum was placed upon the Vote for the purpose. Owing, however, to financial stringency, nothing whatever has yet been done.

2 December, 1927.]

Mr. A. O. CURLE, W.S., F.S.A. (Scot.).

[Continued.]

EXAMINATION OF WITNESS.

1091. (Chairman): Am I correct in understanding that the Royal Scottish Museum is unhampered by statutory restrictions of any kind?—It is unhampered by statutory restrictions of any kind.

1092. For purposes of administration you come under the Scottish Education Department?—We do.

1093. Do you prefer that method of departmental supervision to supervision by trustees?—Certainly, in regard to our Scottish museums.

1094. Is your preference for the retention of the present system of control based on any general theory of wider application that the one system is more effective than the other or do you prefer it as a matter of experience?—It is a matter of facts and circumstances. For the Royal Scottish Museum I have no doubt that discussion between two men, if you have a capable departmental secretary, as we always have, and a competent director, is the ideal arrangement. There is no delay in getting any matter settled. One of the difficulties arises from the Royal Scottish Museum being a complex museum consisting really of four museums in one.

1095. Namely?—An Art Museum, a Technological Museum, a Natural History Museum and a Geological Museum. It is rather difficult to imagine a board which would represent all these different departments, composed of men with competent knowledge.

1096. Is there any methodical co-ordination (a) between the Scottish Institutions, (b) between the Scottish Institutions and the English Institutions?—By methodical I suppose you mean regularised, not statutory, but instituted co-ordination. There is co-ordination between the Royal Scottish Museum and the National Museum of Antiquities. It is only in regard to the purchase of Scottish coins that it is officially laid down by the department that there must be no overlapping, but there is recognised co-ordination between the two Museums of long standing. The Royal Scottish Museum recognises that the function of the National Museum of Antiquities is the collection of material illustrative of Scottish history and archaeology and never wilfully intrudes upon its province. Between the Royal Scottish Museum and the British Museum at Bloomsbury and the Victoria and Albert Museum there are very pleasant relations, which lead to fairly close co-ordination. If in the Royal Scottish Museum we desire to purchase anything in London that is likely to be sought for by that section of the British Museum or by the Victoria and Albert Museum we always write to the particular keeper concerned and act together. With the Science Museum and the Natural History section of the British Museum I do not know that there is any co-ordination really.

1097. Is there an elaborate system of loans between the institutions or not?—There is no system of loans between the institutions. In Scotland, the National Museum of Antiquities has lent on permanent loan to the Royal Scottish Museum certain objects which were more suitably placed in the latter and we in return have lent certain things to them. There is no established system of loans between the English museums. When the Royal Scottish Museum was under the Science and Art Department a very large number of loans were sent down from the South Kensington Museum. They remained on loan for thirty or forty years, and in 1922 they were all called back and only very few of them were returned to us permanently. That, of course, was very prejudicial to the Royal Scottish Museum because during all the years in which those objects were there on exhibit similar objects were not being bought, so when they came to be taken away we had lost the opportunity of buying them and during a period when prices were much lower, in consequence, we suffered very prejudicially. We have now nothing on loan from the Victoria and Albert Museum. I have looked at their circulation collections. While they will lend

specimens arranged in cases they do not lend individual specimens except, perhaps, specimens of furniture, and it is no use our having cases full of objects of which only one or two pieces would be of any use to us.

1098. At present you do not make any use of the lending department of the Victoria and Albert Museum?—None whatever, after our experience when all these objects were called back we did not think it was very desirable.

1099. What do you say to some advisory co-ordinating body being established either for the Edinburgh Institutions or for the State Institutions in Great Britain?—Personally I would rather rely on established relations between the officers of the museums than rely on any co-ordinating advisory body. It would rather put us back into the condition we were in under the Science and Art Department when we became practically a subordinate museum to the South Kensington Museum. During the interval we have been under the Scottish Education Department—

1100. Which is since when?—Since 1900. During this period the special national character of the Royal Scottish Museum has been maintained and recognised, and I think we have developed much more than we did when we were under the Science and Art Department.

1101. Then, referring again to loans and intercourse, you are governed by regulations made by the Scottish Education Department, in some cases with the sanction of the Treasury. In the case of the 1912 regulation mentioned in reply (2) to the Commission's questionnaire, confining loans to surplus stock and discarded specimens, was this regulation framed by the Department and approved by the Treasury, or does it represent a restriction of Treasury origin?—It was framed by the Department and approved by the Treasury.

1102. You said in reply (3) to the Commission's questionnaire that the question of loans to Municipal, Provincial and Colonial Galleries has seldom, if ever, arisen. Do I understand from that that contact between you and other Scottish Museums is not very close?—I think I did not express myself very well when I wrote what I did on the question of loans. I was forgetting that between the Natural History Department and certain Scottish museums there has been a very great deal of intercourse, chiefly with those connected with the Universities, and we have lent a great deal of surplus material, often in the form of permanent loan, to the Universities of St. Andrew's, Aberdeen and Edinburgh. We have lent also a certain amount to Scottish schools in cases where we were sure the material would be properly looked after, also to Provincial museums. What I had in mind in framing my note was particularly the Art Department, where we have nothing we can lend.

1103. Nothing you can lend?—Nothing we can lend. The Art Department suffered a great deal from the museum having been instituted as a Museum of Science and Art, in which there were to be illustrated steps in manufacture from the raw material to the finished article and a great deal of material was brought in which had to be weeded out and from an artistic point of view I do not think that it consists of specimens suitable to be sent to local museums.

1104. The fact that loans are not largely made is due to the 1912 Regulations or due to policy?—It is more due to lack of opportunity, our staff is rather too small to undertake the work involved. We do a certain amount of lending, but it would take a man to look after this work alone, if undertaken to any large extent. We have established, for instance, lately a very successful method of loaning to schools. A number of cases are sent round a district illustrating certain groups in natural history. They are quite small cases, and are taken out by the school teachers. We can only

2 December, 1927.]

Mr. A. O. CURLE, W.S., F.S.A. (Scot.).

[Continued.]

extend that privilege to one county, Haddington, which is near home. No doubt these exhibits would be of use to other schools in Scotland, but we should have to have a man to look after the undertaking, if extended.

1105. It is a question of staff?—It is a question of staff largely.

1106. To what extent do you make these loans to temporary exhibitions?—Only to a small extent. We sent something to Wembley. We lent an engine to the Railway Exhibition. We have sent a model of an engine to New Zealand. We have lent things in Glasgow. There are not many temporary exhibitions in Scotland. We do not lend things in Edinburgh. There is no reason why people should see things at the foot of the "mound," where exhibitions are usually held, when they can see them at the other end of it.

1107. I gather you would desire a modification of the 1912 Regulation; what is the modification you desire?—I think it desirable that the privileges extended to the Natural History Department should also be extended to the Technological Department. We have, for instance, in that department many models of boats, some of which have become approximately duplicated, and we should like to have the power of exchanging these. I would be chary about extending it to the Art Department, though there might be specimens there which might be useful in another museum, and capable of being exchanged for others, which would fit better into our series. I think the power generally is too restricted.

1108. Would you extend your power of loan to foreign galleries, too?—I do not think it is desirable that we should lend to temporary exhibitions abroad. The risk of destruction of things going overseas I think is too great.

1109. In reply (3) to the Commission's questionnaire, you say that freer intercourse with foreign and colonial galleries is highly desirable for the staff. What facilities have your staff for visiting museums and galleries abroad?—It is entirely restricted by the amount of our grant.

1110. The travelling grant?—The travelling grant.

1111. What is your travelling grant?—Before the war it was £300 a year. It has been altered at various times since. Now it is only £200 a year. As our officers have to visit museums, attend sales, and make purchases in London it is not enough to permit them to go abroad, too.

1112. What figure would you suggest?—I think £300 a year would help. I would not send them for long, but I think it is an advantage for them to have the educational advantages of foreign museums. It has been a great advantage to send our younger officers to the Victoria and Albert Museum, both to get to know the officers better there and so improve our co-ordination, and also for widening their outlook.

1113. That practice prevails to a large extent?—Nearly every year I send one or more of the younger officers of the Art Department. Then there are other officers who come up more particularly with the object of naming specimens from the Natural History and Geological Departments.

1114. Turning to the question of overlapping, in reply (4) to the Commission's questionnaire you speak of possible overlapping with the Scottish Museum of Antiquities in the field of comparative archaeology and with the National Gallery, in the case of sculpture?—In regard to the Museum of Antiquities it is a trifling matter. We do overlap in regard to the exhibition of palæolithic objects. We use such objects to illustrate the stages of civilisation in our ethnographical collection, and they use them from an archaeological standpoint. In regard to the National Gallery I have in view future developments. That institution has always to a certain extent collected sculpture. When we

are in a better position to buy more freely we shall both be collecting sculpture. At present it is not a serious matter, but there seems a tendency on the part of the National Gallery to increase their sculpture collections.

1115. In regard to overlapping with English institutions you say that practice does not exist?—It must, in the nature of things. We wish to have as good a museum as we can possibly get, and so we must buy the same things.

1116. Therefore competition does exist?—I would not say competition exists unless you come to competition in Scotland. I would never buy anything in the London market without recognising the pre-eminent claims of the National, or I may call them, Imperial Institutions, so we never compete against them.

1117. Not even for objects affecting Scotland?—That question, of course, is one that relates more to the Museum of Antiquities than to us, and in that connection there is a Treasury Regulation that the British Museum is not to compete with the Scottish museum for a Scottish object.

1118. Outside the arrangements which exist now, do you see anything, any desirable modification which would diminish the danger or the chance of competition?—Yes, I think so. I think if the governing bodies of the Imperial Museums, i.e., the London Museums, were to lay it down as a fixed rule that things found in Scotland, or obtained in Scotland, should be recognised as being the province of the Scottish Museums there would be little trouble. There is very little friction between them. If these claims were recognised and an established ruling laid down I think it would be a good thing, because the Scottish Museums now are of sufficient importance to warrant such a course. Nobody can study Scottish fauna, Scottish Natural History, no serious student, I mean, without coming to the Royal Scottish Museum. As for the Museum of Antiquities, it would be impossible really to make a study of Scottish archaeology without going to that museum.

1119. Now, turning to the question of accommodation you say, in reply (7) to the Commission's questionnaire, that in 1911-12 the congestion throughout the Museum had become considerable and an extension was proposed, a part only of which has been carried out. Supposing the whole of the extensions then planned were now carried out, about what would the cost be?—That is a matter for the Office of Works. I understand it would be about £220,000 plus the expense of furnishing.

1120. That means a total of £260,000?—A quarter of a million I think, but I think a good deal of help might be given to the Museum in relieving congestion without completing the whole of that plan, if a little addition was made in the plan to the technological section, then that would give us a great deal of help. The Natural History Museum does not require any extension. The Art Department, I think, has enough really to keep it going for some years, but the technological department, especially where the machinery is housed, is very seriously in need of further room. We are losing a great many valuable things by not having accommodation. For instance, we have a very poor representation of steamships of any sort. We can get them for the asking in Scotland. They are sent to London, where they are shown. We cannot, we have no room whatever.

1121. What would be the total cost, instead of a quarter of a million, what would be the total cost of your reduced scheme?—I am afraid I cannot tell you.

1122. Can you form no estimate, what proportion of the £250,000?—Looking at the plan, in extent, I should say it would be about one-sixth, but that is very vague.

1123. Supposing the whole of the botanical collections to which you refer in your memorandum were transferred to the Royal Botanic Gardens, how much

2 December, 1927.]

Mr. A. O. CURLE, W.S., F.S.A. (Scot.).

[Continued.]

space would be set free and to what extent would such a transference modify the present need for extension?—We would practically gain very little. We should have 70 feet of shallow wall casing at the disposal of the technological department and a certain amount of accommodation in the cellars.

1124. Apart from this possibility, is there any methodical system of weeding out unnecessary or unfit objects, or do you hold the theory that present weeding out is dangerous from the standpoint of posterity?—No, I think it should go on regularly in the Art Department. Since I went there we have systematically weeded out anything that was thought of inferior quality. The higher the quality of the exhibits in the museum the more people will take an interest in it. We have removed a great deal of stuff to cellars which, I think, artistically was very bad. In the Natural History section there is constantly weeding out going on. Specimens deteriorate with age. You get better examples. Also specimens are removed to the cabinet collections, not necessarily thrown away, but specimens may be taken away from exhibition and the skin retained for purposes of study. Dr. Ritchie, the keeper of the Natural History Department, considers that there is no need for a further extension of his department, and by reducing the number of the specimens, by showing types rather than whole series, quite enough room is available at present to last for many years.

1125. For the—?—Natural History Museum, but we have now in fact powers to appoint a Board to consider the disposal of superfluous material which is in our cellars, from any one of our departments, either to sell it, to use it in the museum, or to destroy it.

1126. You have full powers to sell?—We have full powers to sell, yes.

1127. Have you exercised those powers to any extent up to now?—To a considerable extent. The cellars were crowded with material. We had a great deal of material from the technological department which had come in in the old days. There were all sorts of things, perfectly useless most of them. For example, one object illustrated one of the uses of cast iron, a stand for fern pots. There were all sorts of enamelled and tin plates with names on them.

1128. I understand you make a constant revision of your exhibits, endeavouring to raise the standard?—We are constantly going over the collection. We may take away cracked specimens and put in a whole one. We get some examples which illustrate the type better, and we take away the indifferent ones.

1129. That gives you much additional space in the Natural History Museum particularly?—There is no great space, but it can be got. The keeper of the Natural History Department considers that he has enough space available to last him for many years to come.

1130. I should like to turn to the question of fire proofing and fire risks, which are dealt with in the last paragraph of your memorandum. What is your own personal view? Do you yourself regard fire proofing as a question of immediate urgency or a counsel of perfection?—I am afraid I must admit I consider it a question of immediate urgency. It is a very serious matter to the Museum and possibly means closing all the Museum, or parts of it, for many years to come. You have an open timber roof over a great deal of it, which incidentally makes the Museum one of the best lighted Museums in the whole kingdom, and the timbers are very dry. The structure has been up there in some cases for 60 years. The danger I think, arises from a conflagration in the neighbourhood and from burning brands falling on the glass. If light were set to the wood work the thing would go like tinder.

1131. Are the buildings in the neighbourhood contiguous?—They are very near, and to a great extent are a sort of half slum property. We are

very near the Fire Station, which is one consideration, but in a high wind, which we get only too frequently in Edinburgh, we might have a serious fire at any time.

1132. What is the width of the street separating?—The distance is not 20 feet, I should think, from the nearest occupied house and there is an Office of Works store almost contiguous. In Glasgow, where there was a tremendous fire in the Kelvin Hall, a Church was set on fire which was I think half a mile away, although I would not be certain of the distance.

1133. (Sir Richard Glazebrook): A quarter of a mile certainly.—And it was burnt out.

1134. (Chairman): Are your fire precaution arrangements effective?—Yes. We have a fire brigade of our own consisting of the artisans and attendants, our hoses are inspected every month, and a report of their condition is made to me. There is fire practice periodically. I see that this is done. The Office of Works also, I think, examine the hydrants and see that everything is all right, and I believe, as far as is humanly possible, our system is sound, but of course a fire might break out at night time.

1135. The fire proofing, you envisage, is replacing the roof with fire proof materials, or a complete rebuilding?—I am afraid it is a larger question than merely fire proofing, but that is a question for the Office of Works. I understand the structure is not sufficiently strong. In that respect I would like to say that our galleries are in all probability carrying a weight much greater than was ever contemplated. When the Museum was built the casing would be much lighter, the glass would probably be ordinary sheet glass, and a definite number of cases would be considered appropriate to the galleries. As the Museum became more and more congested we crowded case on case to the greatest possible limit, the finest plate glass has taken the place of the sheet glass; heavier fittings are probably used inside the cases, so that now the galleries are carrying a weight very much larger than was originally contemplated.

1136. On the question of money, we have spoken of an estimate of a quarter of a million. Does that include the fire proofing?—That is only the building of the contemplated extension.

1137. The fire proofing costs would come in excess?—Yes.

1138. What would be the cost of that?—Another quarter of a million.

(Sir Richard Glazebrook): £190,000 is the figure of the Office of Works.

1139. (Chairman): So you get up to something under half a million?—Yes.

1140. Has any fire occurred in the building actually?—Two outbreaks of fire have occurred, both in the year 1908. One was due to a fire which originated in the cellar through the breaking of a glass jar which contained two sticks of phosphorus. I believe the chemical had been discarded by the responsible officer and been put in a heap of rubbish or something of that sort. Workmen were working in the cellar on the drains, and then a stone struck the bottom and broke the jar and a fire originated. The Fire Brigade were in the building within four minutes after notice had been given to them, but it took 40 minutes to locate the fire owing to the dense smoke in the building. Nothing serious happened. The other fire occurred in the Autumn of the same year and was due to the fusing of electric lighting wire. It occurred at the roof of the Geological Gallery but it was put out before the Fire Brigade came. There was one other instance of the fusing of electric wire in 1910. That was discovered by one of the police patrols before any serious damage had occurred.

1141. What are your electric wires generally cased in?—They are looked after by the Office of Works.

(Sir Lionel Earle): They were re-done about three or four years ago. They were in tubing, were not they?

2 December, 1927.]

Mr. A. O. CURLE, W.S., F.S.A. (Scot.).

[Continued.]

1142. (Mr. Paterson): They were re-tubed?—The danger spot is really in the basement.

1143. (Sir Lionel Earle): The Switch room?—That may be—in the basement.

1144. (Chairman): Why in the basement?—Because you have various heating arrangements there, domestic boilers, Bunsen burners where men work; you have a carpenters' shop. I understand that the basement can be fire proofed at a comparatively small cost.

1145. Can you give us a figure?—I have no figure.

(Sir Lionel Earle): There are so many other questions quite apart from fire. The structural one is a very serious one, there is no question of that.

1146. (Chairman): Suppose you had an unlimited sum available, to what would you apply it? This fire proofing first?—I think so.

1147. (Sir Richard Glazebrook): Fire proofing the whole?—That is complicated by this question of structure. I have only learnt within the last hour or two how dangerous the Office of Works consider the present condition of the structure.

1148. You would not fire proof parts of the building at present without the whole scheme?—No.

1149. (Chairman): In reply (2) to the Commission's questionnaire you say use is made of the Museum by University students. Would you say that your facilities for the research students are better than the facilities for the general public?—There is a great deal of material for the research students, but there is not much facility for studying it. I think the facilities for the public visiting the Museum are excellent.

1150. On the question of fees, you say that you object to fees as the latter would interfere with the attendance at the demonstrations which are held every afternoon in the Museum and which are very largely attended. By whom are these demonstrations conducted—by the staff?—No, they are conducted by two ladies. We had a grant of £300 a year which was used for giving demonstrations before I went there. One individual, who was a retired Museum officer of the Art Department, used to demonstrate on Art and Natural History, without, of course, naturally knowing very much about the latter. I obtained the services of two ladies—I think women are more sympathetic with children—and they demonstrate with marked success. Neither of them is on the staff and they are paid regularly for their demonstrations. One of them goes through a whole course of Natural History in six lectures, which occupies a fortnight. She was one of the two people who discovered the the Isle of Wight bee disease, and is really a very efficient zoologist. The lady that demonstrates in Art is very much appreciated and gets a very large number at her lectures, and she reads up the subject very intelligently.

1151. What pay do they get?—The £300 a year is divided between them. They get 10s. a demonstration, which covers, of course, all time occupied in preparation, &c.

1152. (Sir Martin Conway): What is the name of the lady?—The Art lady is Miss Chart. The Natural History demonstrator is Miss Harvey.

1153. (Chairman): Looking at your collection from the money standpoint, is it broadly true that you owe more to private benefactions than to State aid?—Certainly in the Art Department we owe more to State aid, also, I think, in the Natural History Department. In the Geological Section it is about 50 per cent. either way. Technology, certainly State aid.

1154. Do you consider that everything is now being done to enlist outside financial support, or have you any suggestions to make for improving the conditions?—The only thing is that we could do with a little more propaganda work, but the Staff have not the time. If more lectures were possible perhaps that might do good. I do not think there

is any system such as that adopted in America that we could follow, of getting a group of friends of the Museum. I do not think that is possible.

1155. Not possible?—I do not think so.

1156. You do not think that additional staff for propaganda purposes would be remunerative?—I think we are understaffed in the Natural History Department and if we had another officer I think we might be able to do more.

1157. You have no general recommendation to make with regard to increasing public interest in the Museum, or private financial support?—The public interest in the Museums is increasing very rapidly. Every year we go up many thousands.

1158. Can you give us the figures?—Yes, I can. Compared with the population of Edinburgh, we have now more than one person in the whole place visiting it in the course of the year. Our increase this year alone is nearly 14,000.

1159. Let us have the figures for the last four or five years.—I only have them for 1926. The visitors were 468,504; the population of Edinburgh is 420,264. That is 1.71 visitor to each unit of the population of Edinburgh. The Victoria and Albert Museum, compared with the population of London, do not make such a good show.

1160. I suppose if you take the visitors to the four Museums jointly—

(Sir Martin Conway): If you take all the museums in London, the total number of visitors is 7.8 million.

(Chairman): That again is about one visitor per inhabitant.

1161. (Sir Martin Conway): Yes.—There is a very gratifying increase in the number of our visitors.

1162. It would be useful if you would send us your figures.—Yes.* On Sundays it is especially noticeable. It is embarrassing now. We have sometimes over 5,000 in the Museum on Sunday afternoons between 2 and 5 o'clock.

1163. (Sir Lionel Earle): Referring to your reply (4) to the Commission's questionnaire, do you collect modern sculpture in your collection?—No.

1164. Not modern?—Only antique, we have a good many casts of antiques.

1165. Nothing above the last 100 years?—I think I can say no, except for a statue of Rob Roy.

1166. The Victoria and Albert are making over all their sculpture of the last 100 years to the Tate?—No, we have nothing like that.

1167. Have you any idea why the Victoria and Albert took back their loans? Was it on account of objection to dissemination in the country?—The original letter I have from the Director said it was

* NOTE.—The number of visitors during the period 1920-26 was as follows:—

ROYAL SCOTTISH MUSEUM.
Record of the Number of Visitors, 1920-26.

Year.	Total.	Sundays.	Evenings	Remarks.
1920	372,419	104,774	32,381	—
1921	408,235	129,587	39,839	—
1922	442,322	168,616	27,406	Closed during November and December in the evenings.
1923	440,714	175,703	8,823	Open in the evenings during summer-time only.
1924	454,269	185,660	10,212	do.
1925	459,182	184,667	16,015	Open in evenings from 1st April only.
1926	468,504	179,395	14,468	Closed three evenings on account of General Strike; closed one Sunday for same reason.

2 December, 1927.]

Mr. A. O. CURLE, W.S., F.S.A. (Scot.).

[Continued.]

solely a matter of audit and identification of the objects of the loan. I think they found out they required them.

1168. Probably for the Circulation Department?—It may be that, but I think a good many things went into collections. There was a large red lac case which we had on loan for many years. It was taken back because there was another, and they wanted to show the pair.

1169. Have you considered the policy which we have found begun to be adopted in certain of the London museums as regards eliminating a large number of things on exhibition to the public and placing them in a room where students can examine them, and so show the things to the public better?—We have large natural history collections, cabinet collections, which are not exhibited except to students.

1170. Any pottery and that kind of thing?—We have a certain amount of textiles. The deprivation when the Victoria and Albert called back all their stuff left us with serious gaps in exhibited collections.

1171. The building of your Museum would not lend itself so easily for making rooms where students could go and study if you eliminated some of the less important things?—We have a few things, but in the Art Department not very much that the students want to study except in textiles. There is not very much.

1172. Are you in favour generally of that policy of eliminating from the point of view of the public?—Certainly.

1173. Keeping more in reserve for the students there to study?—Certainly. It is a very good thing sometimes to remove some of your exhibits for a few years and then let them out afresh again, from the point of view of the general public.

1174. The only other question I have to ask is this. You told the Chairman you had £300 before the War for travelling abroad for your officers. You say you think £300 would be sufficient now, but £300 now is not the same as £300 before the War?—No, but I do not think it would be a good thing to send them all travelling abroad at once. I should reserve it to one or two a year. A visit of a fortnight, say, to the museums of Paris would do a great deal of good.

1175. The £300 was probably excessive?—That was before my time. I do not know how much they did.

1176. (Sir Henry Miers): Can you state why loaning is limited to the Natural History Department?—Because it is only in that department that (as the Regulation says) "Redundant and obsolete specimens" occur.

1177. You think it would be welcomed in other departments?—I think it would be welcomed in other departments.

1178. You mentioned the existence of the Geological Survey Collection in the Museum. Does that involve Geological Survey work being done on the premises?—The Geological Survey officers have access to the cases, and they examine the specimens as they require. They collate them and we print the labels.

1179. There is inconvenience in that from the Survey point of view?—I do not think so.

1180. They do not regard it as necessary to do their work in the place where the collections are held?—I do not think so, I have not heard of any friction at all.

1181. Do I understand from the plans of the museum that there is no public exit at all on the South Side of the building?—There is no public exit on the South Side of the building.

1182. In case of fire the whole of that side would be cut off?—In case of fire the whole of the South Side would be cut off. The Office of Works contemplated putting special fire exits on the South Side, but nothing has been done.

1183. That is a source of very great danger now?—Something might be done at either end. There are doors East and West which are always locked. I think some precaution might be taken to make these doors more readily opened, then people could get out that way, but there is no access to the South Side.

1184. Persons trapped on the first and second floors might be entirely imprisoned?—No, they could get round to either end, I think. You have two staircases at either end. It is really in the Administrative Block that the danger would be.

1185. In the case of fire in the Northern portion of the building the exit might be entirely cut off from persons in the South?—It might. Except on Sunday there are never very big crowds.

1186. With regard to congestion, in which department is congestion more severe?—I should think in the Technological Department. We suffer a good deal from not being able to expand there.

1187. Have you objects stored that ought to be in that Department?—Certain objects are stored. They had to be taken away to give more accommodation.

1188. Have you adequate storage accommodation?—In that Department, yes. There is not too much storage in the Natural History Section.

1189. In the Museum as a whole the storage accommodation is—?—Is fairly good.

1190. (Sir George Macdonald): With regard to propaganda at the Museum, I suppose you do a good deal of propaganda yourself?—As much as I can. We use the Press as much as we can.

1191. You have been rather successful in getting a good many objects into the Museum?—We have got a great many very important things. I think the Museum is thoroughly recognised as a national Scottish Institution, and the Scottish people are very willing to lend their things. We have some very valuable things on loan which I hope may remain for many years.

1192. You were speaking of the danger from fire. I gather you think the main danger is from the roof?—I consider the main danger to be from external causes through the roof.

1193. Would it be any protection if it were possible to cover it with wire netting?—I have thought of that. I should think that is possible. On the other hand there might be a danger of it interfering with the lighting. But the matter is much complicated by this later statement that has been presented to you, relating to the condition of the structure.

1194. In referring to catalogues and post cards and so on, you say it is doubtful whether this is the most profitable system that could be devised. Have you any alternative to suggest?—We have taken unofficial estimates from an Edinburgh firm of publishers, and it seemed that we might be able to get our printing done more cheaply and with better results than through the Stationery Office.

1195. You do your own printing?—We print our own labels. There, again, we could do with a little more help. There is a good demand for labels from local museums which we are unable to satisfy.

1196. Is your own museum now up to date in regard to labels?—I never see a specimen without a label, or if I do it is immediately rectified, though, owing to re-arrangement in the Natural History Department, the labelling at present is not complete.

1197. The labels are fairly full?—The labels are fairly full, and I think they are all easily read and accurate. It has been a tradition in the Museum to have everything thoroughly labelled.

1198. You say the amount of the routine work does not leave the staff much time for research. Are the staff otherwise competent to undertake research?

Certainly. The Natural History staff, I think, is thoroughly competent to undertake research. At the present so much of their time has to be spent in setting out the exhibitions in the new galleries that there is no time left for research. A great deal of research was done by the Museum staff in the past.

2 December, 1927.]

Mr. A. O. CURLE, W.S., F.S.A. (Scot.).

[Continued.]

Dr. Traquair had a European reputation. Dr. Eagle Clarke did a great deal of research work, and is one of the recognised authorities on bird migration, and I do not think the present staff is one whit less competent than those who have gone before to do research work.

1199. Am I right in thinking that your present Keeper, Dr. James Ritchie, was awarded a gold medal?—It was a silver medal, for his work in relation to the influence of man on animal life in Scotland.

1200. I gather you would welcome some more formal regulations which would possibly avoid competition in buying with other museums?—I think instead of having a board, the cultivation of friendly relationship with the officials of other museums, and some little direction from official sources, would put the matter on quite an easy footing.

1201. I suppose that in the case of the Natural History Museum and the Science Museum there is no competition, because it is Dives against Lazarus?—The Natural History Museum (the British Museum) is able to collect in Scotland, which seems rather hard on us because we have not the means to go to collect in our own country.

1202. When you come to the British Museum and the Museum of Antiquities—you were Director of the Museum of Antiquities, I think?—Yes.

1203. You say there is a regulation there?—I understand, from the Departmental Committee that sat in connection with the disposal of certain Irish Gold Ornament, after the purchase of the Glen Lyon brooch by the British Museum—

1204. What happened in connection with the Glen Lyon brooch?—That was a Scottish brooch of the 15th century which came up for sale in London, and the National Museums were very anxious to get it. The representatives of two museums bid against each other until at last the British Museum out-bid the other.

1205. I gather you got rid of the economic botany department altogether?—Most of that is in the cellar. There was a collection of wine which could perfectly well have been represented by a wine merchant's catalogue. I asked for permission to sell it, but it was eventually taken over by the Hospitality Branch of H.M. Office of Works. I was told the liqueurs were worth about £30.

(*Sir R. Glazebrook*): I have no question except with regard to the structure and fire prevention, but we shall hear more about that later perhaps.

1206. (*Sir Martin Conway*): You say there is no competition in regard to Scottish antiquities. How do you define "Scots"? Do you include Irish and Scotch?—No.

1207. A Celtic thing you do not take?—No, not if they are Irish.

1208. About the Traprain Law treasure, I have forgotten in which of those museums they are?—They were for a short time on view in the Royal Scottish Museum, because I got the loan of them while the other museum was still in the hands of the Office of Works, but they were returned to the Museum of Antiquities.

1209. Take that as an instance. Is there any students' room where a man can have them out of the case and study them?—In the National Museum of Antiquities?

1210. Yes.—They might have them in the Council Room.

1211. (*Mr. Charteris*): With reference to the sculptures, does your Museum buy sculpture?—We would do if we had the means.

1212. Do not you think it would be an advantage if there were some definite dividing line between you and the National Gallery?—Yes; of course, the National Gallery has always had certain pieces of sculpture, and it certainly adds to the pleasure of those going to the Gallery to have sculpture with the pictures, but if the thing is carried too far there may be competition.

1213. You do not think any rule would be an advantage as to epoch, or character or nationality?—I cannot quite see where it is to be applied. Renaissance works of Art are extremely valuable to us from the students' point of view, and we acquire classical works of art and plaster casts for use by the professors of the University.

1214. You have not any at present except the casts?—We have a certain amount of Renaissance sculpture in wood.

1215. You do not think it would be an advantage if your Museum were confined to casts, and the National Gallery?—The National Gallery have very little room compared to us. We have much.

1216. Apart from the room, apart from the accommodation, you do not think it would be desirable to keep to casts?—No, because you see an original is worth a great deal more than a cast. I should not like to have the National Museum of Scotland confined to a collection of plaster casts.

1217. Subject to means, the view you are advocating now really involves competition between two places, or may in the future?—It might in the future. I do not think it would be very serious, but still—

1218. If you both had an accession of means?—There again the matter might be settled by friendly intercourse between the directors of the two museums.

1219. But you would still be after the same objects?—I do not think they would bid against each other.

1220. Subject to arrangement?—Yes. As long as that intercourse is understood, it is the province of both, and you are not to overlap, because there are lots of examples of classical architecture and Renaissance work which would serve both.

1221. Do you collect furniture?—We collect furniture too.

1222. Is not there some overlapping in regard to that with some Museums in Edinburgh?—No, I do not think so. The National Museum of Antiquities may take occasionally pieces of furniture, but they have no room to develop it. My own view is that furniture ought to be, even though it is Scottish, the province of the Royal Scottish Museum. It serves a better purpose if it is a piece of Scottish furniture in a general collection of furniture of the period, rather than isolated.

1223. Therefore, in that case, do not you think it would be an advantage to have a definite rule laid down?—I think it might. As regards textiles also.

1224. As regards textiles and furniture, there should be a definite understanding, which might take the form of a rule, between yourself and the Museum of Antiquities.—Yes, that might be so. It might be advantageous.

1225. With regard to things found in Scotland, you were referring then only to Natural History objects, were you?—No. Of course, the objects found (not natural objects) do not affect us, because such objects found in Scotland will always go to the National Museum of Antiquities.

1226. What objects had you in mind when you said things found in Scotland?

1227. (*Sir Lionel Earle*): Whales?—Objects of antiquity. I was thinking for the moment of the National Museum of Antiquities with which I am very closely associated.

1228. (*Mr. Charteris*): You think, with regard to those, all antiquities?—All Scottish antiquities ought to be preserved in Scotland. Of course, there are cases where objects have wandered from Scotland and come into the market in England, and been there a long time. We desire to have them. But I think the possibility of a Scottish monument being removed to England for the purpose of being put into one of the London Museums is a thing that ought not to be allowed.

1229. In order to make the Museums in Edinburgh more complete you think they ought to be preserved

2 December, 1927.]

Mr. A. O. CURLE, W.S., F.S.A. (Scot.).

[Continued.]

for Museums there, the Museums of Scotland?—I think the Scottish Museums are of sufficient importance for that ruling to be made.

1230. Would you say things relating to the historical development of Scotland?—I should go further; I should say also all pre-historic objects.

1231. All pre-historic objects too?

(*Sir George Macdonald*): I think the Commission might be interested to know of one object found in Scotland some years ago, the largest meteorite which ever dropped in the British Isles?—It came down somewhere in Perthshire and it was claimed as Treasure Trove. It is now in the Royal Scottish Museum.

1232. Was the claim disputed by London?—No.

1233. The London people have a small piece of it?—Still more wonderful it was not disputed by the man on whose ground it fell.

1234. That is one of the difficulties, the line of demarcation. You can make an arrangement about purchase, but you cannot about gifts and bequests.

1235. (*Mr. Charteris*): Is some of the weeding out done by selling?—No. The things we sell are things that we have usually accumulated in the cellar for a long time.

1236. Is your power to sell derived from Statute or from Regulation?—Treasury Regulation.

1237. Do they limit it to redundant and obsolete objects?—No.

1238. They give you a free hand to sell?—A free hand to sell.

1239. Redundant and obsolete only applies to exchange?—The Regulation which permits us to sell is subsequent to the General Regulations of 1912.

1240. What does redundant and obsolete relate to?—To objects that are going to be exchanged, I think.

1241. Would it not be an advantage to have the words widened, because they are words of rather strict limitation?—I should think "redundant" covers almost everything.

1242. If you are satisfied I have nothing more to say.

1243. With regard to bequests and gifts, does your regulation enable you to deal in that way with bequests and gifts as well?—There is no restriction about the sale of anything.

1244. Have you ever found it necessary to do that?—Not that I can think of, except some of these things we get rid of, gifts and manufactures of 50 years ago—we have no scruples about that.

1245. What steps do you take to advertise names of donors and testators?—I have a notice board at the door on which there are lists for each department which we keep up to date, and which show all recent acquisitions and gifts. I have had a series of panels put up in the wall, but I have not had the bronze letters of the names of the most notable donors put up until we know how we stand with regard to this fire-proofing scheme.

1246. (*Sir Courtauld Thomson*): I suppose that in disposing of the industrial material that was given you by manufacturers you have regard to their application to art and to science and do not get rid of anything from that point of view?—Yes.

1247. In reply (5) to the Commission's questionnaire you say that visitors mainly belong to the artisan and labouring classes and include a large proportion of children. You go on to say that the number of local visitors of the wealthier classes is relatively small. When you told the Chairman that there is a satisfactory increase in the number of visitors, can you form any opinion whether the wealthier classes, and those people who might be benefactors to the Museum, are increasing in number?—Of course, proportionately to the other classes they are naturally small. They are obviously a small number. I think it is very much increasing. We have used the local press very freely for the purpose of propaganda, and I think every month probably there are one or two articles on things in the Royal Scottish Museum which appear in the "Scotsman," the "Glasgow Herald" and the evening papers, and from my own experience I think

there are far more people of all classes coming to the Museum and much more interested in the Museum.

1248. With regard to the increased number of people who are using the Museums on Sundays, can you form any opinion whether there is a more general interest in the Museums, or whether those people are using the Museums merely as a shelter and for conversational purposes?—I think I can pretty well tell by the meteorological conditions what number of people will be in the Museum on a Sunday afternoon, and you may take it as pretty well an established fact now that if it is a fine afternoon you get up to 3,000 people there, which means that that must be about the number of people who will come seeking knowledge and information. Usually 5,000 come on a wet, showery day. A great many of them are young people who are really rather a nuisance, a lot of them, but I go up periodically myself and see, and I am surprised to see the number of people who are really looking at the things in the cases.

1249. (*Sir Robert Witt*): I think you deal with the question of foreign loans, and are not entirely in favour of it. Do you really think that considering the very small rates that are quoted for insurance the risk of sending objects abroad is a substantial one?—It depends on what sort of objects you have to send abroad. We have very little that we can send abroad. I do not think you could send Natural History specimens, nor in the Art Department have we new pictures or anything of that sort. I do not think there is very much that they would want, really.

1250. Your objection is really not so much in principle against loan abroad as that you might not have very much yourself?—I cannot think that there is anything very much that they would be likely to want.

1251. You also referred to the unfortunate results of a loan that had been made for a very long time from the Victoria and Albert Museum. That is not, as I gather, an objection to loans in principle; is not the unfortunate result rather due to the fact that it was outstanding, I think you said, for 42 years, and that if loans were made for short times and went backwards and forwards, that particular danger would have been avoided?—I think that is so, but there were many things among those that were taken away that we would be very glad to get back even for a short period. There was a particular case of a Staffordshire figure of a man with bagpipes which was peculiarly interesting to us. We would like him back very much if only we got him for a year or two.

1252. *Mr. Charteris* referred to the question of sculpture. Do you think it is essential in the interests of the Scottish Museum that your Museum and the National Gallery of Edinburgh should both collect sculpture?—Essential?

1253. In the general interest?—As long as there is no overlapping. The available space in the National Gallery will never really permit of collecting very much.

1254. Would not that be a reason for transferring it all to you?—It might, yes.

1255. But not necessarily for continuing the present system. I am not speaking of competition now, but really of whether it is desirable that one City should have two collections of one particular object?—I think it is desirable that it should be in the one place. In the general interests of the students it is, I think.

1256. (*Sir Lionel Earle*): Is not the National Gallery purely modern sculpture?—No, not at all.

1257. (*Sir Robert Witt*): In reply (7) to the Commission's questionnaire you refer to objects which are removed to the cellars. I take it that by cellars you mean cellars in the sense that they are mostly for storage and that there is no possible opportunity of using that place for students to work in?—No.

2 December, 1927.]

Mr. A. O. CURLE, W.S., F.S.A. (Scot.).

[Continued.]

1258. There are not in any sense of the word storage rooms for students?—No. What I meant by cellars is the storage accommodation in the basement which is quite unsuited for students. We have a room built intended for the use of students, but so far we have not been able to put it to that use. All round it there are cases of natural history cabinet collections, which would be accessible to the students working on natural history there.

1259. But with the exception of the possible use of the Board room, which I think was referred to, there is at the present time no special accommodation for students, who have to do the best they can in the galleries?—The Board room is in the National Museum of Antiquities, not in my Museum. We do accommodate students occasionally in some of the new galleries which are not yet open to the public, but there is a lack of something of that sort at the present time.

1260. With regard to photographing, you tell us in your memorandum what the system is. Do not you think it is the duty of every museum, as far as possible, to have a photograph of every object?—To have a photograph of every object?

1261. To have a photograph available for the students of any object?—If they want them. I tried a system, but it has not had any result, of when a man wanted a photograph of any important thing letting him get it at half price and our keeping the negative and putting on the label of the object "Photograph obtainable," but I have not found that any visitor has applied for anything. There is very little asked for in the way of photographs.

1262. Is that perhaps because it is rather hopeless to do so?—No, I do not think so. They do not ask very much.

1263. It is expensive?—It is expensive; but it has not worked.

1264. If you had an official photographer, as so many museums have done, do you think that would encourage the use of them?—I do not think it necessary at all. At one time there was in the museum an official photographer, but I do not think it is necessary. There is not very much demand for photographs, and there is very little demand for postcards. Since the rate of postage was altered it killed the habit of sending postcards, I think, and the demand never recovered.

1265. On the question of fire, I think you said that in addition to danger from the roof there was, you thought, a substantial danger from fire in the basement where the heating apparatus was?—I would not say a substantial danger, I think it is the most dangerous spot, and that if there was an outbreak of fire it would in all probability arise there, but I do not think the danger is great.

1266. Have you ever thought of dealing with that by the use of sprinklers?—We have sprinklers and buckets of sand all over the place.

1267. A regular system of sprinklers?—Fire extinguishers are supplied by the Office of Works.

1268. I meant sprinklers in the sense of the ceiling being covered with a network?—No, we have nothing of that sort at all.

1269. Have you thought at all of the system of exhibiting your new acquisitions in a room by themselves before they go into their proper places?—We have two cases in the front hall just as you come in, with all our recent Art acquisitions in them. At the entrance to the Natural History Department there is the same arrangement, likewise, as far as possible, in the other sections.

1270. I think when Mr. Regan gave evidence before us he seemed to contemplate that the additions to the zoological collection would be very comprehensive. On the other hand, I rather gather you think Dr. Ritchie, your zoologist, takes a different view, and he did not anticipate a very large extension of the exhibits in future?—No.

1271. Can you reconcile those two points of view?—Well, Dr. Ritchie thinks it is not necessary to exhibit great series of examples of one particular animal or creature in its different stages of development, but that you may remove a great many specimens to the cabinet collections used by the students, whereas the public does not want to see all those, and only one representative specimen will do.

1272. The difference is not of acquisition, but of exhibition?—Of exhibition I think.

1273. (Dr. Cowley): You speak, in reply (7) of your memorandum, of congestion, and I was under the impression that there was congestion in all departments, but I gather from you that it is chiefly in the Department of Technology that your space is so limited?—There was a very large addition built to the museum during the War, and we are only getting into it now. It really was intended for the Natural History Department, so that they have ample accommodation there. I think the Art Department are fairly well off for some time to come, but the Technological and Geological Departments which are in the west wing are sadly in need of additional accommodation.

1274. You say also in reference to the Natural History Department that the accommodation for cabinets will be more inadequate if the system of loan collections to schools, and so on, is adopted. What does that really mean? Does the system of loan collections to schools and the distribution of specimens involve a good deal of space for manipulating them?—Yes, it means that, and gathering together more specimens in order that you may have them ready for distribution.

1275. Keeping a larger stock?—Yes, and then we should like to be able to show the school teachers when they come what we have got. We want a little more room.

1276. It is a matter of making the collections more useful on the spot?—Yes.

1277. Then I see there are lists given of the number of acquisitions, and donations are very much the larger section of your acquisitions. You say elsewhere too that the lack of space in the Technological Department at any rate has been the cause of declining gifts sometimes. Has that happened often?—Yes. In the Technological Department.

1278. Have you declined many?—Many. We have no models of merchant steam ships, of battleships one, one obsolete specimen. We cannot take them in. All the ship builders are extremely friendly to us, and I do not think there would be any difficulty in obtaining models if we had the accommodation.

1279. It is chiefly in the Technological Department?—I think at the present time it is chiefly there.

1280. In your memorandum you speak of the staff in the Natural History Department as being so insufficient. That you have explained to us. Is it the same in other departments?—I think it is there more particularly. It has grown very much and is a large department, and having all these additional halls into which they are going there is much more work to be done.

1281. So that they are very much more occupied than the other departments?—Yes.

1282. (Sir Henry Miers): You say something about the possibility of extending the Technological Department at any rate, if nothing else was done?—Yes.

1283. Would that involve moving the Technological Department from its present quarters?—No, it would be an extension to the south.

1284. The southern corner, and that would diminish the fire risk?—I think it would facilitate the handling of the specimens in the event of the reconstruction of the present hall.

1285. (Chairman): We are greatly indebted to you. —May I add one further point. I would like to say that our relations with all the museums in Scotland, municipal and otherwise, are as friendly

2 December, 1927.]

Mr. A. O. CURLE, W.S., F.S.A. (Scot.).

[Continued.]

as possible, and whenever they apply for help we render them all the help we possibly can, and I think they would welcome any further assistance we can give them.

1286. (Sir George Macdonald): You mentioned that you had a small scientific botany collection?—Yes.

1287. Would you welcome the removal of that to the Botanic Gardens?—I think it would be of great help to the Botanic Gardens. I think it would be of great help to them if they had a proper place to put it into. On the other hand, its proximity to the University makes it of great use to the students.

(The Witness withdrew.)

Mr. J. WILSON PATERSON, M.V.O., M.B.E., A.R.I.B.A., of H.M. Office of Works; called and examined.

1291. (Chairman): Can you give us very briefly any observations you have to make after hearing the evidence of Mr. Curle?—On the fire risks?

1292. On fire risks and construction?—In connection with the fire risks, I must say that they are such that the local authorities would not pass. In Scotland and elsewhere the local authorities set a definite standard with regard to fireproof construction and means of exit from public buildings, and my remarks naturally must be confined to comparing them with the standard both of the local authority and of our own Government department, and on such standard the building is far from being satisfactory, both as regards the means of exit and the construction from the fireproof point of view. Not only is the building unsatisfactory from a fireproof point of view, but its construction of cast iron columns is unsatisfactory. We have had a few calculations made out during the past week, and the columns are essentially weak.

1293. (Chairman): I think we need not have the whole of the details now: perhaps you will let us

(The Witness withdrew.)

Mr. CAMPBELL DODGSON, C.B.E., Keeper, Department of Prints and Drawings, British Museum; called and examined.

1298. (Chairman): Mr. Campbell Dodgson, I understand that water colours and drawings are now collected and exhibited by three different museums in London: the British Museum, the Victoria and Albert Museum, and the Tate Gallery?—That is so. There is a very large collection at the British Museum, a very large collection at the Victoria and Albert Museum, and only a small one at the Tate Gallery which is eked out by temporary loans.

1299. Loans from the other two collections?—No, not from the other two collections, but from private owners.

1300. Are there also three print room systems?—Only two: the British Museum students' room at the department of prints and drawings, the students' room at the department of engraving, illustration and design, which also contains water colours not exhibited, at the Victoria and Albert Museum. There is nothing of the kind at the Tate Gallery.

1301. Now, I understand the print room system is very expensive. Can you tell us why it is expensive, and what the inevitable expense is?—The expense, I suppose, would be chiefly occasioned by the large and skilled staff which it is necessary to have for the custody of the collections and particularly in making them accessible to students. Illustrating that by the print room I know best, we have in our print room 6 officials, 9 clerks and attendants of various grades in attendance whose duty it is to attend on the visitors, and 4 mounters and restorers of prints and drawings, who become a very essential element in the staff when that system is adopted. The drawings and prints require a great deal of preparation and mounting before they can

1288. As a practical matter you would find no difficulty in sending it to the Botanic Gardens?—I should like to see it there.

1289. You have spoken of a number of these collections obtained by purchase, and also you make a certain number of your own exhibits.—We make a number of exhibits in our workshop of working machines in the Technological Department.

1290. It is one of the most attractive parts of the exhibition, is it?—Very attractive, and a year or two ago the Science Museum sent one of their officers up to find out how we finished our models.

(Chairman): We are greatly indebted to you.

have a report. Your general view is that the condition of the structure is extremely dangerous?—Yes.

1294. (Sir Lionel Earle): You consider that one of the great dangers is the switch room?—Yes, the condition of the switch room at the main entrance is highly dangerous. The switches are enclosed by a light timbered frame partition, the passage way leading to the switch room is only two or three feet wide and is used as a store.

1295. (Chairman): Short of a general reconstruction, do you see any measures that would add to the safety without excessive expenditure?—No, not without excessive expenditure.

1296. (Sir Lionel Earle): The galleries are carrying a greater number of people than they were really constructed for.

1297. (Chairman): I think that is really important. Perhaps you will give us a copy of your report?—Yes.

(Chairman): Thank you, Mr. Paterson.

be safely made accessible to students. That further entails the next large item in the expense, the provision of mounts and of the necessary portfolios and boxes of various kinds in which the collection has to be stored. We spend at the present time about £700 a year on the provision of new mounts, new portfolios, and new solander cases, in which the drawings and the more valuable parts of the prints are stored. This is the annual addition which is constantly required to a very large stock of those materials and cases for storage which we have accumulated during many years. The stock of mounts, of course, is constantly being depleted by the acquisition of new specimens which have to be put on them; the increase of the collection naturally involves an extension of the number of portfolios and solander cases, &c., in which it is kept. The provision of furniture to contain portfolios and boxes is another large item. Those, I think, are the headings under which the expense of having a print room system can be divided.

1302. Is it desirable that there should be three separate authorities purchasing water colours and drawings in competition one with the other?—Certainly not in competition one with the other. I am not at all sure that it is undesirable that there should be two or even three authorities collecting water colours. Purchasing perhaps is a thing which requires careful consideration, but I do not think myself, as some people do, that it is undesirable in such an enormous city as London that there should be two or even three collections in which objects of this kind are accessible to the public. People get into the habit of going to one part of London

2 December, 1927.]

Mr. CAMPBELL DODGSON, C.B.E.

[Continued.]

rather than to another, the distances between the three galleries are very considerable, and I think there is a great deal to be said for the dispersion of objects of this kind in various places rather than an absolutely consistent centralisation of them in one place, partly for the reason that seeing an enormous quantity of similar objects in one place is exceedingly fatiguing, and I think that people profit more by seeing, or even being able to see only a moderate number in a single gallery.

1303. You would make a distinction between purchases and bequests?—Yes. The spending of public money, of course, throws a considerable responsibility upon the director or responsible authorities of various kinds of the different collections, and, of course, one perfectly understands that there are objections to their competing with one another in spending it. I do not think it happens that there is direct competition between the board of one museum and another in the sense that they do, or even could, compete against one another in the sale rooms. I have never known it occur in my experience.

1304. Then I understand you would leave the three different museums to receive, but you would allow only one of them to buy?—No, I do not mean that. I think it might be desirable to fix some sort of limits as to the class of things that they respectively should buy, but I think to prohibit any one of them from buying would be a very serious mistake.

1305. You suggest some kind of frontier or limitation between them as to either period or subject?—I think so.

1306. Can you suggest what kind of frontier or what kind of limit should be established?—I think it is very difficult to do at the present stage without more conference than has hitherto taken place between the authorities of the respective museums.

1307. You would advocate consultation and discussion on that point?—Yes.

1308. Between the directors?—Yes.

1309. And you anticipate that some measure of agreement might be reached?—Yes.

1310. How far is the system of loans put in practice between the three galleries in respect of water colours and drawings? Is any development of this possible or desirable?—So far as I am aware the system has at present not been introduced at all. The only case of it with which I am acquainted is that in the quite recently issued catalogue of water colour paintings in the Victoria and Albert Museum I find a certain number of Turners on loan from the National Gallery. The British Museum has never lent to the Tate Gallery or to the Victoria and Albert Museum. Its powers of lending at present are exceedingly restricted.

1311. By statute?—Yes.

1312. We will deal with that later on. Now, if it was considered desirable to concentrate buying in one hand, how would you propose to carry this out?—I do not see how concentration of buying in one hand could ever take place unless a previous exceedingly drastic rearrangement of the collections had already taken place. In that case, assuming it to have taken place, there would, of course, be one responsible director, or a director acting under one responsible body of trustees, to whom the buying would be entrusted, but I do not see how it would be possible for any single person to buy for more than one collection, because I do not think it is humanly possible for the director of any one of these collections to have sufficiently intimate knowledge of the contents of any other collection to buy wisely for it. He understands presumably his own, and I do not think he can be expected to have that intimate knowledge of any other collection to know what it lacks and what it is most desirable to have.

1313. A joint buying board would not be a feasible solution?—I have not very much faith in joint boards for buying. I think an individual under a central control is far more valuable.

1314. You have already said that some conference and consultation between directors might possibly lead to a plan to facilitate intercourse and future administration?—I think it ought to be possible for something of that kind to be done without any great difficulty.

1315. Now, I understand the Tate Gallery is ready to resign any claim to a grant of public money for the purchase of water colours and drawings in favour of the museums, provided that the British Museum and the Victoria and Albert Museum engage to lend them from time to time such water colours and drawings of first-rate quality as would secure the representations shown at Millbank being of equal quality to those shown at the British Museum and the Victoria and Albert? Is such an arrangement possible and desirable?—I think that such an arrangement is eminently desirable. It is not at present possible until the regulations controlling our systems of loans are very extensively revised. May I mention a particular instance? In the year 1915 we received a large legacy of water colours from the Rev. C. J. Sale. He had died as long ago as 1896, and his wife survived until 1915. There was a large number of finished water colours by Cox. We had already a large number of water colours by Cox. I have some figures here. We had 39 water colours by Cox from the Henderson bequest, eight from the Vaughan bequest, and three from the Salting bequest. Twenty-two additional water colours came in that year, in 1915, and among them was one which I take to be the masterpiece of Cox, certainly it must be one of his masterpieces, the "Vale of Clwyd," which Mr. Sale himself had bought for £2,415 at the Quilter sale in 1889. It was in a large gilt frame and was much more in the nature of a picture than a drawing suitable for our collection. In my report urging the acceptance of this collection only part of which was taken, while a considerable mass of drawings was left to the Worcester Museum (Victoria Art Gallery), those which we did not take, I strongly urged that this particular drawing at least should be ceded to the Tate Gallery. My suggestion was not accepted. I do not think it was even allowed to go before the Trustees, on the ground that this bequest was made to the British Museum and that the British Museum must either take it or leave it. If they had not taken it it would have gone to the Worcester Museum. I was in favour of it going to the Tate Gallery.

1316. Your proposal was vetoed on the ground of illegality, or on the ground of inexpediency?—Illegality, the bequest being made to the British Museum or failing that to the Worcester Museum. You can conceive from that that I should be myself in favour of lending drawings of that character at least, temporarily and not irrevocably, lending them so that the loan could be revoked, to the Tate Gallery, of course, under the condition that they should be guarded in such a way, as they would be in such a gallery, from undue exposure to light.

1317. You rather surprised me by saying it was illegal. I thought the 1924 Act gave you power to lend any object?—I have before me a copy of the terms of that Act which will enable me to answer that question exactly. The first section of the Act provides:—

"The Trustees of the British Museum shall have power at their discretion, and under such regulations as they may think fit from time to time to prescribe, to lend, for public exhibition in any gallery or museum under the control of a public authority or university in Great Britain, any duplicates of printed books, prints, medals, coins or of other objects comprised in the collections of the Museum, or any object, not being a duplicate, which in their opinion can be temporarily removed from the Museum without injury to the interests of students or of the public visiting the exhibition galleries of the Museum."

2 December, 1927.]

Mr. CAMPBELL DODGSON, C.B.E.

[Continued.]

That has been interpreted by the trustees in the sense that no object of first-class importance can ever be lent. The rules framed by the trustees in consequence of that Act are as follows:

"Under the powers conferred on them by the British Museum Act, 1924, the Trustees make the following regulations for the loan of objects forming part of the collections of the Museum:—

"1. Loans can only be made for the purpose of public exhibition in a gallery or museum under the control of a public authority or university in Great Britain.

"2. Loans will in general be confined to (a) duplicates, (b) objects not required for public exhibition, (c) objects for which there is little demand on the part of students, (d) objects the loss or damage of which would not seriously affect the completeness of the collections.

"3. No object that has been acquired by gift or bequest shall be lent, unless the donor has expressly signified his wish that it should be available for loan."

These regulations, as framed by the Trustees, as you see, preclude the loan of anything of first-class importance or anything the removal of which can be interpreted as impairing the completeness of the collections. Speaking of my own department, at any rate, the first case of objects being loaned under these new powers of lending things other than duplicates occurred in this last autumn, when I was asked, and obtained the sanction of the trustees to allow me to do so, to lend a certain number of drawings by the minor artists of the Norwich school for an exhibition in Norwich Castle Museum. We lent about 20 drawings for that purpose, the first drawings that had ever been lent outside the museum at all. I was obliged to request the curator of the museum to apply only for minor objects and not ask us to lend first-rate examples of any of these artists.

1318. I understand that you favour a modification of the interpretation applied under the 1924 Act?—Yes.

1319. To what extent would you favour modification?—I think I should limit it to London Museums. I should not wish any really important drawing to go outside London, as I think a foreign student who wished to see a particular drawing known to be in the museum would have a legitimate cause for complaint if he were told to go to Cambridge, Bristol or Liverpool, but if it went to the Tate Gallery or the Victoria and Albert I think he would have no cause for complaint.

1320. That would apply only to first-class examples, to be retained in London?—Yes, objects forming really an essential part of the collection.

1321. You propose to allow a wider latitude for objects of secondary importance to be lent to the provinces?—Yes.

1322. Would you lend them abroad?—That is absolutely precluded, and I think rightly. It is expressly prohibited by the Act of 1924.

1323. (Sir Robert Witt): You have just said that you would not be in favour of lending abroad, on the ground I suppose that the risk is too great. You are aware that nearly all foreign museums do lend abroad as far as they are concerned?—Yes.

1324. And they do not think the risk is too great, but you still do think so?—I do myself. At any rate, for a lengthy loan, such as presumably would be contemplated—I think for any loan—the risk is too great.

1325. You have had a good deal of experience in connection with recent exhibitions and loans of drawings. Have you ever known any case in which the drawing has been injured, and if so how many?—No, I have not known a case of their being injured. It might happen that war would break out.

1326. You are aware that at the time war did break out there were certain possessions of the Victoria and Albert Museum which were abroad at the time?—I did not know.

1327. I think so. At all events, if not, there were a great many things in a certain city which belonged to individuals in this country, and they have all returned safely in due course?—Yes.

(Sir Martin Conway): Not Holbein's portrait.

1328. Sir Robert Witt: You said you would be in favour of loans in London. On the question of overlapping, in 1915 the Committee of the National Gallery suggested that perhaps the best method of dealing with the water colours as between the different museums, the Tate Gallery, the Victoria and Albert, and the British Museum, would be to establish a gallery of water colours on the vacant ground in the neighbourhood of and belonging to the Tate Gallery?—Yes.

1329. Would you see any objection to that, provided of course proper precautions were taken as regards exposure to light?—No, I think not.

1330. You would be in favour in that case of lending freely from the British Museum water colours?—I should be unwilling to lend to any permanent collection. I think there should be definite restrictions as to period and that drawings should be lent for the purpose of temporary exhibitions arranged on some definite plan with a definite object for a definite period.

1331. Then if an independent gallery was built, if some public-spirited individual came forward and said, "You have abundant ground at the Tate Gallery site, I would like to present to the British nation a gallery in which to exhibit its chief characteristic in painting, namely, British water colours," would you be in favour or against lending some of the best things in the British Museum to such a gallery?—I think I should be in favour of lending some of the most highly finished things, such as the Cox which I mentioned just now, but in regard to lending things which I would call more definitely drawings rather than paintings, I should not be much in favour of lending to a special water colour gallery sketches, the slighter and more fugitive water colour sketches of the English masters which most of the things in our collection are, I regard them as drawings.

1332. You referred to the fact that the Tate Gallery collection of water colours was a comparatively small one. It does, however, probably contain the largest collection in the world of any one man's drawings, the Turners?—Yes.

1333. So in that way it is the largest collection probably that we have, I think eighteen thousand of them or something of that kind?—Twenty thousand.

1334. Could the point you made just now in regard to sketches and so on be met by the Tate Gallery, on the other hand, lending to the British Museum as many of the rough sketches and unfinished sketches of Turner that you might require?—I think we should have no objection to receiving them if we were given full powers to mount them in what we called a suitable way, the way in which our drawings in our own collection are mounted. I have not first-hand knowledge of the way in which the Turner drawings are stored in the Tate Gallery, but I understand from the description in the report of 1915 that a large number of them are kept loose in boxes and drawers. In that condition I think they are quite unfit to be shown to the public in any collection. I should certainly not be in favour of exhibiting them and making them accessible to the public except with proper provision for properly mounting them.

1335. I think that would obviously have to be. They have only not been mounted because of their number and the expense, that is the only reason?—Yes.

2 December, 1927.]

Mr. CAMPBELL DODGSON, C.B.E.

[Continued.]

1336. Just on that question of mounting, the practice of the British Museum has been, I think, to lay down every drawing?—Yes.

1337. Do you think it essential in the interests of the safety of the drawings from the point of view of theft, or being spoiled, that every drawing must be subject to that great disadvantage?—Yes.

1338. You admit it is a disadvantage?—It is a disadvantage, but I think it is essential.

1339. In regard to photographing, if I may pass to that question, you have recently promulgated or issued some modern regulations in regard to photographing. I have them here. Am I right in thinking, up to the time of these regulations, no record was kept in the British Museum of what drawings had been photographed?—No, that is not at all correct. Every object photographed is entered in a book and those books kept, therefore, the record is kept.

1340. You have no official photographer?—The photographs and negatives were not kept by the Museum.

1341. (*Chairman*): Were they kept by the photographer?—He kept them himself unofficially unless his client who ordered the photograph required the negative to be sent away. The photographers generally employed by the Museum in consequence have a very large store of negatives which really belong to the persons who ordered them and paid for them but which they did not take away.

1342. (*Sir Robert Witt*): Would you be in favour of following the practice of some other museums and having an official photographer for the print room?—There has been recently appointed an official photographer, not for the print room specially, but for the whole of the museum.

1342A. Does he photograph any of the drawings? If I order a photograph of a drawing in the British Museum would that order be handed to the official photographer or should I be told I must employ my own?—There is freedom given to choose between the two. I understand preference is, as a rule, given to the official photographer unless anybody expresses a preference for another, but it is not insisted on that the official photographer should be employed. He makes the same charges except for strictly official purposes that any ordinary photographer does. The Keeper of a department is now authorised to requisition, say, for the benefit of another museum, or a serious student abroad, who cannot afford to pay for it, a photograph at the charge of the British Museum. That has not until quite recently been done before.

1343. You are generally in favour then of the official photographer providing photographs as reasonably as possible and as freely as possible for the members of the public who wish to have anything photographed?—Yes.

1344. And you think the new regulations go far to carry that out?—Yes.

1345. On the point of the cataloguing of the drawings. Is there any important quantity of drawings in the British Museum which are not yet catalogued?—Yes, certainly, very important parts of it. The Italian drawings and the German drawings have not been in any definite sense catalogued, nor have the French. The Dutch are in process of being catalogued, the early Flemish are in process of being catalogued at the present time. The English drawings were catalogued down to 1907 by Mr. Laurence Binyon, but this catalogue has not up to the present time been methodically continued. There is room for a very large supplement to the catalogue of English drawings to which very numerous additions are made. The drawing of minor schools, such as the Spanish, Scandinavian, and so on, are not very serious items in the collection. They have also not been catalogued.

1346. If you had additional staff would you consider that a very important work that should be undertaken?—Certainly.

1347. If there was the staff available?—Yes. Sufficiently trained staff.

1348. Have you considered at all the possibility of getting work of that kind done by unpaid voluntary staff of sufficient skill and experience, for you to entrust them with it?—No, I can hardly say that I have. I think it is almost too much to expect anybody to do that kind of work unpaid.

1349. I think you have had unpaid assistants in the print room?—At the present time we have one. I have had it in my mind, I confess, that he should at some future time be invited to undertake a catalogue of the German drawings, for instance, for which I think he is eminently qualified, but I have never thought of asking him to do it without remuneration.

1350. But however unlikely it is that you would get the necessary skilled work unpaid, you would welcome it if it were forthcoming?—Yes.

1351. Just one or two other little points. Would you be in favour of opening the print room in the evening apart from the question of expense and staff as in the case of the Victoria and Albert Museum or part of it?—Not very much. I think it is very unlikely it would be used at that time of day.

1352. You do not think there are many people who are at work the whole day long who would only be too glad to come and work in the print room of an evening?—I rather doubt it. It is just possible that the habit might be developed if opportunity were given, but I rather doubt it.

1353. There are a great many visitors to the Victoria and Albert Museum when it is open?—I suppose there are. I have not had much experience with that.

1354. The lift to the print room, that is not used at all I believe?—It is used chiefly by members of the museum staff. That is on account of the extreme difficulty in getting to the bottom of it, which is a very essential thing to do if you wish to get up. It will never really be used, I think, by the public until the doorway on the north side is open to the public, which I think a highly desirable reform to be introduced. The difficulties attaching to it I understand are simply those of the expense of providing additional staff for the supervision of this doorway.

1355. If it were at work you think it would encourage the people who visit the print room?—Yes. It would be much easier for the people coming from the north side of London, Bloomsbury; people coming from the Slade school, for instance, would have much easier access to the print room if they could walk in at the King Edward VII gallery, arrive at the foot of the lift and go up, without going through the whole of the British Museum before getting there, and then having to go up some stairs and go down some stairs before they arrive at the lift.

1356. I think the Oriental section of the print room is a very important one under Mr. Binyon. Is there anything you would like to say in regard to that, or shall we have the privilege of hearing and seeing Mr. Binyon when he returns?—I hope you will, when he returns. I am sure he would like to see you on the subject. I would like to say that his department is in most urgent need of extension. It is tucked away in a corner of mine, and it is acquiring such a great importance that it is entitled to much better quarters than it has at present, but that cannot happen until some extension of the galleries takes place.

1357. (*Sir Courtauld Thomson*): With a view to stimulating the public, encouraging visitors and discouraging fatigue, do you think the temperature and the ventilation of the museum are ideal?—No. I think ventilation is defective and the temperature too hot. In the winter I always suffer from heat myself, and I think many of the visitors who come complain, and many more I think if they were asked

2 December, 1927.]

Mr. CAMPBELL DODGSON, C.B.E.

[Continued.]

would confess it was too hot. I consider the persons responsible for the general heating of this museum, of whom I am not one, do keep the temperature too hot. I also think that the method of ventilation originally introduced by the architect in the new building is defective and would have been still more so if my predecessor, Sir Sidney Colvin, at great opposition had not insisted on a certain number of windows which could be opened. The original intention of the architect was that there should be no windows that could open because if there were it would upset the perfection of his ventilation. Perhaps he would say the effect of our windows has been to upset the perfection of his ventilation.

1358. What is the dividing line in regard to your books, illustrated books, between artistic representation and educational representation. For instance, Mrs. Delany's paper flowers. If they represent botanical specimens you would regard them as a work of art?—Yes, I do not think it is the kind of thing the museum would have bought as a work of art if it had not been presented as a bequest. It is not what I should have considered appropriate to our collection if I were asked whether I would buy them or no.

1359. Are there any illustrated books which would more appropriately be exhibited at the Natural History Museum, books which are hardly works of art?—I should say very few. There was a case not long ago where I discovered—I forget the artist's name—but it was a volume of drawings of birds in South America by a not very well-known artist of about 1830. It had escaped being included in Mr. Binyon's catalogue of British drawings. I thought it was not very suitable to our department, and I wrote a recommendation to the Trustees that it should be transferred to the Natural History Museum. This recommendation of mine was turned down on the ground that the Trustees had no power to transfer a volume of drawings from Bloomsbury to South Kensington. I imagine they obtained powers to do that sort of thing at the time when the Natural History collection was transferred from the British Museum in Bloomsbury to South Kensington, but I suppose those powers were *ad hoc* for that particular purpose only and now can no longer be exercised. It was an unimportant case, but it is a case illustrating the difficulties attaching to moving a collection from one museum to another.

1360. (M. Charteris): Is not the position in regard to lending this, that Parliament—in 1924, was it?—gave fairly wide powers for lending and that the Regulations of the Trustees have cut those powers down?—Perhaps you are entitled to say that, but I do not think powers given by that Act were very wide.

1361. They are considerably wider than the regulations?—The Trustees are permitted to lend any object not being a duplicate which, in their opinion, can be temporarily removed from the museum without injury to the students or to the public visiting the exhibition galleries of the museum.

1362. At any rate the Regulations are in the direction of limiting that?—They limit that rather strictly, I agree.

1363. Under that section they might have made their regulations more liberal than the section does?—I think they attach importance to the words, "without injury to the interests of students."

1364. They take the line that the student is the first consideration of the museum?—The student is entitled to find in the museum any object which is known to be part of the permanent collection.

1365. What proportion of the water colours is exhibited?—That varies very much. We sometimes have special exhibitions consisting almost entirely of water colours. We had a few years ago an exhibition of Cotman and other painters of the Norwich school.

1366. Of the total number of water colours which the British Museum possesses, how many are exhibited? What proportion are exhibited?—As a

rule a very small proportion unless we have, as we do from time to time, a special water colour exhibition.

1367. Apart from that they are available to students?—They are available to students.

1368. They are in portfolios?—Yes, they are in portfolios.

1369. And the person who wishes to see the water colour has to go to the print room and fill in a form?—Yes, but I think they gain very much by not being on permanent exhibition; it saves damage.

1370. (Sir George Macdonald): I gather that you feel it to be an advantage that there is more than one place in London with water colours?—Yes.

1371. At the same time you feel there is undoubtedly in that arrangement a certain risk of overlapping and duplication?—Yes.

1372. But that might be avoided if there were some sort of co-ordinating board?—Yes.

1373. Would the risk not be still further reduced if there were a single Director for the two institutions?—A single Director for the two institutions?

1374. Set aside questions of higher administration and that sort of thing and suppose for a moment, if there were a single Director for the two different institutions, would that meet you in the matter of co-ordination?—Did you say two or three?

1375. Limit it to two. The Victoria and Albert Museum and the British Museum.—I think it is far more than any individual could undertake.

1376. One does not know what some individuals are willing to tackle. You feel you would not like to undertake the control of them both?—No. The contents of both are so vast that no person could be sufficiently acquainted with them.

1377. Then when you spoke of readiness or anxiety to let the Tate Gallery have that Cox, was it your idea that it should go there for a short time?—At that time I wished that it should go to the Tate Gallery permanently. It was not a drawing; it was a picture.

1378. What struck me in listening to the regulations was this: they are framed not so much to cover a case of that kind as to cover the case of temporary loans. I think it states very distinctly things temporarily lent from the museum without injury. Assuming that the Cox had gone to the Tate Gallery on permanent loan, a student would have gone there to find it. If it had been permanently loaned as you suggested, there would be no real hardship to the student?—No, I think not.

1379. So it really seems as if there were two systems of loan—(i) temporary loan, which apparently has been in the minds of the Trustees in framing these regulations, and (ii) a system of permanent loan where an object belonging to the British Museum might be better permanently housed in some other national institution?—I think so, yes.

1380. It rather looks as though there were room for two sets of regulations?—Yes.

1381. At all events, as though it were a pity to interpret or to rule out a permanent loan by applying temporary loan regulations?—Yes.

1382. (Sir Henry Miers): Do you consider the existing accommodation of the print room sufficient for the demand made on it by students?—I think it is more than sufficient. To tell you the truth, I think the attendance of students since the new building was opened in very much larger quarters than it had been before is a little disappointing, and it is difficult to account for. I thought the Commission might be interested in this subject, and I therefore have some figures prepared dealing with it. The maximum attendance of students in any one year we have ever had was in 1912, before the migration to the new building, that is in the old students' room. It reached the figure of 9,833. In the year 1910 and the following years down to the period of the war, the figures are for 1910, 9,343; for 1911, 9,649; for 1912, 9,833, followed by a big drop for 1913, which is accounted for by the fact that for

2 December, 1927.]

Mr. CAMPBELL DODGSON, C.B.E.

[Continued.]

several months the room was closed owing to the removal of the collection to the new building. The figure for 1913 was 7,064. During the war the attendance was extremely poor, but since the war it has never risen beyond 9,459, which is some four hundred less than the biggest pre-war figure, that was in 1912. Since then it has slightly fallen. The figures are as follows:—For 1923 it was 9,409; for 1924, 8,944; for 1925, 9,404, the same within five as the figure for 1923. For 1926 it was 8,746, rather a big drop, nearly 700 less than the year before. It is difficult to account for that. I can account for it partly in certain ways; firstly, the great distance of the print room from the main entrance, and the impossibility of getting in by the north door, which is near it; secondly, the fact that since the war we have had far smaller numbers than previously of foreign visitors, otherwise I think it is a little bit difficult to account for, and I think the attendance of students is disappointing. I think that considerable numbers go in and out of the exhibition room and see the exhibition, which is very much larger than before, contains a greater variety of objects, and excites more interest, but the number of people who enter the students' room and take serious pains to ask for the things they wish to see is disappointing.

1383. Do you know whether there has been a corresponding lack of increase in the number of students who attend the Victoria and Albert Museum?—I do not know what their figures are at all.

1384. (*Sir Lionel Earle*): You said you were in agreement generally as regards the proposed three collections. I think you also said you did not think everything at the British Museum to be available for students would be upset thereby. Would you be prepared to extend that to further museums if possible in London?—Lending to further museums in London?

1385. Your collections are so vast, would you be prepared to disseminate more within the town if respectable institutions were prepared to have them?—I think it would be a pity to do so, and to break up too much the integrity of the Museum collection.

1386. I thought you said it would not affect the students. Supposing other museums of a perfectly respectable nature wished to have drawings from the British Museum, that would apply to them.

1387. (*Sir Robert Witt*): Suppose the London Museum were to have an exhibition of drawings of London.—Yes.

1388. (*Sir Lionel Earle*): I thought you took the attitude that the thing is so vast people get rather bewildered, and you welcomed the idea of temporary dissemination from headquarters.—When I say the thing is too vast, I am referring of course to exhibitions, to galleries, things exhibited in galleries rather than things in storage. There I think it is desirable to have as much as possible accessible to give anybody who would ask for any possible thing, things you would not think of, the chance of seeing it. I think the print room should ideally contain every possible print that exists; not every drawing, but I think every print should be there.

1389. The only other question I have is this, you said you had recommended the Trustees to lend certain drawings to exhibition galleries, but now you confine it to London alone. I do not reconcile your two opinions on this.—I do not mean if a London museum actually applied for a loan of a certain drawing for a certain period, I should be opposed to that.

1390. Would you be opposed to provincial museums having them? I think you said you objected to their going out of London. Important things going out of London. On the other hand, you did recommend, although overruled by the Trustees, sending some more important drawings of Cox to Norwich?—It was not a question of Cox, he was not a Norwich

artist. No, I did not recommend that the more important drawings should be sent. I said under these regulations we could not lend the more important drawings. The Curator of the Norwich Castle Museum put down on his list the two best drawings we possess by Henry Bright. I said, "You cannot have both of them, you can only have one." I thought it was taking a risk the Trustees did not mean to be taken, of seriously impairing the collection.

1391. (*Chairman*): You said consultation between the directors of the three departments might lead to some arrangement. How do you propose to bring that about?—I have not thought in detail of how it should be brought about, but I think a conference between Mr. Aitken and Mr. Martin Hardie and myself at a somewhat later stage, when they might have some information as to what the recommendations of this Commission are, might lead to some very fruitful results.

1392. (*Chairman*): Would it not be preferable for the consultation to take place at a very early stage?—I think I would rather recommend a middle stage for the conference, when some progress has been made. I do not know whether the Commission has at present received evidence from Mr. Aitken or Mr. Martin Hardie on this subject, but I would suggest that when it has heard evidence from all three of us and we have had more experience than we have at present of the lines on which these inquiries are going, we could more fruitfully make some suggestions and meet the Commission again. Perhaps I might make that suggestion?

1393. (*Sir Robert Witt*): You expressed regret that the numbers of those visiting the print room do not increase. In fact, the number has actually diminished. I think the notice at the entrance to the print room is "Students only," is it not?—Yes.

1394. Do you think, if you substituted for that notice a notice such as is put outside some other print rooms, "Visitors welcome," that would possibly make a difference?—Undoubtedly it would.

1395. (*Sir George Macdonald*): On what basis do you reckon the 9,000? Is it 9,000 individuals?—Not 9,000 different individuals, no.

1396. That is what I meant.—Many of them would be the same persons coming again and again. It is a summary of the attendances entered in the book each day.

1397. I want to be quite sure I am clear on one question. I asked you with regard to a joint Directorship of the Victoria and Albert drawings and prints and the British Museum drawings and prints. It was only the print room I was thinking of, not the whole. Do you think that would be too vast an undertaking, or could you conceive one Keeper of Prints looking after both?—No. I think that is quite unsuitable. That does not seem to me a practicable suggestion at all.

1398. On what grounds do you think it is impossible or impracticable?—Both collections are so very large that it takes years of living among the objects which they respectively contain to become sufficiently familiar with them to know what there is and what there is not and what there ought to be. I do not think any person could do it for two of them, and I think, in addition to that, there are great differences in the system of control of the two museums which make that quite impossible.

1399. I was asking you to leave that out of mind. I merely wanted to know your point of view with regard to it. Assuming it were possible, from the side of control you understand, you do not think to that extent co-ordination is possible?—No, I do not think so.

1400. (*Mr. Charteris*): What is the total number of water colours?—I could not say.

1401. Approximately?—It is very large. I put down a few figures here on which I thought I might

2 December, 1927.]

Mr. CAMPBELL DODGSON, C.B.E.

[Continued.]

be asked questions. These relate to the number of water colours by some of the principal artists, but that does not apply at all to the very large number we have by artists who are not so well known to the public. I will take these in alphabetical order. May I be permitted to say that almost without exception these water colours by important artists have been either given or bequeathed, they have hardly ever been bought. Constable, about 30 water colours; many other drawings in other mediums, but about 30 water colours presented by Miss Constable. Cox I have already mentioned, about 65 in all from various gifts or bequests—in fact all from bequests. The one great exception to what I said just now about purchases is our collection of the Norwich school, which comes chiefly from the very important purchase made in 1902 of a great portion of the collection of Mr. James Reeve, of Norwich. That included 27 water colours and a very large number of other drawings, in pencil chiefly, by Cotman. They were purchased on that occasion. We have a few others which came from other sources. Girtin: 46 water colours presented by Mr. Chambers Hall in 1855, three bequeathed by Mr. Henderson. That accounts for practically all of our Girtin water colours. W. J. Müller: 72 bequeathed by Mr. Henderson; altogether 77 by him, of which only one was purchased. Paul Sandby: about 150 drawings, of which 80 are in water colours, almost all bequeathed by Mr. William Sandby in 1904. Of Turner, we have 18 water colours bequeathed by Mr. Salting, three bequeathed by Mr. Sale.

1402. (*Mr. Charteris*): You have foreign water colours also?—We have foreign water colours, of course. I have not been saying anything about them at present.

1403. They would run into hundreds?—Yes, but not many hundreds, because water colour has not been nearly so much employed at any period on the Continent as in England.

1404. Both foreign and English?—Many hundreds certainly.

1405. (*Sir Robert Witt*): Are not there some thousands?—I think it would probably not be an exaggeration to say thousands. If it is relevant I was wondering whether you would like to hear a few statements about our loans of prints. You have not asked anything about prints to-day. Does that interest you?

1406. (*Chairman*): Would you put a statement in?—Very briefly, as to the extent to which we have been lending prints, we have a collection of 284 prints arranged for loan, a very fine collection, illustrating all the different processes of engraving. This collection was overhauled and a printed catalogue was issued and circulated among the Curators of the principal provincial museums in the year 1922 when the Trustees had not yet discovered that they had really no power to lend. This collection has been in very active circulation ever since. I have a list, which I need hardly take up your time by reading, of all the museums which have had it from 1922 to the present time. It has been very largely circulated. In the last case, when the collection was loaned last summer to the Towner Gallery at Eastbourne, I was informed that 21,000 people had seen it, and it had given very great satisfaction.

1407. Perhaps you will put that in?—Yes.

(*Chairman*): We are greatly indebted to you for your evidence.

* NOTE.—List of Places to which Loan Exhibition of Collection of Prints have been Loaned.

1922.	Leicester ...	Museum and Art Gallery.
	York ...	Art Gallery and Museum.
	Sunderland ...	Museum and Art Gallery.
	Bootle ...	Central Public Library and Museum.
	Manchester ...	Whitworth Institute.
	Wolverhampton ...	Municipal Art Gallery and Museum.
1923.	Birkenhead ...	Museum and Art Gallery.
	Sunderland ...	Museum and Art Gallery.
	Newcastle ...	Laing Art Gallery.
	Bolton ...	Corporation Art Gallery.
	Swansea ...	Corporation Art Gallery.
1924.	Huddersfield ...	Public Art Gallery.
	Sheffield ...	Mappin Art Gallery.
	Halifax ...	Bankfield Art Gallery.
	Newcastle-on-Tyne ...	Laing Art Gallery.
	Swansea ...	Corporation Art Gallery.
1925.	Birmingham ...	Central School of Arts and Crafts. (April.)
	Bootle ...	Central Public Library and Museum.
	Birmingham ...	Central School of Arts and Crafts. (September.)
1926.	Northampton ...	Central Museum.
	Bootle ...	Central Public Library and Museum.
1927.	Eastbourne ...	Towner Gallery.

284 prints in the Collection.

(*The Witness withdrew.*)

EIGHTH DAY.

Wednesday, 14th December, 1927.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B. G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.

Sir MARTIN CONWAY, M.P., Litt.D.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).

Mr. J. R. CHAMBERS (*Assistant Secretary*).

Mr. MARTIN HARDIE, R.I., R.E., Keeper of the Department of Engraving, Illustration and Design, and of Paintings, Victoria and Albert Museum, called and examined.

1408. (*Chairman*): Do you think it desirable that water colours and drawings should be collected and exhibited by three different Museums in London, the British Museum, the Victoria and Albert and

the Tate Gallery?—(*Mr. Martin Hardie*): May I begin by saying that anything I say should be taken to a large extent as a personal opinion owing to the absence of my Director, and not as committing the

14th December, 1927.]

Mr. MARTIN HARDIE, R.I., R.E.

[Continued.]

Museum to any definite policy? [*The Chairman assented.*] I take it I have to answer fairly fully and not merely by "Yes" or "No"?

1409. Please say anything you wish to say.—I should say there were three main arguments for having Museums in different places—first, that the population of London is so vast and the geographical extent so enormous that a division of interest may be not only justifiable but advisable. I should say that it is as reasonable that we should have collections of Prints and Drawings in these three different places in London as that, for instance, Glasgow and Edinburgh, or Liverpool, Manchester and Birmingham should all have collections of drawings. The student, say, of Pre-Raphaelite drawings has, in any case, to go to Birmingham, to Manchester, to Cambridge, and therefore I do not think it is a hardship for him to have to go to one or two places in London. That is one argument. As the second argument, I should say that, largely owing to the vastness of London, each Museum has distinctly its own public and its own clientèle. I think there are, for instance, hundreds of people who come and give very careful study to all the paintings in the Victoria and Albert Museum who probably do not know that water-colours exist at the British Museum. We do cater for an entirely different public, and I think that will come perhaps partly under the next question which I understand you intend to ask. The third argument, which I think of importance, is that it is of great value, in the interest of the Nation, that two or more Museums in different places should each be attracting its own circle of friends. A Museum seems to me to have a very distinct personality. Some people like one Museum, and they distinctly dislike another. I think every Museum can give instances of that, of people who have come because they dislike the way they were treated somewhere else. That is not confined to us; a great many people may say they do not like the way they were treated at the Victoria and Albert, I know. I think you have this circle of friends, and I think that in every department of every Museum or Gallery the people on the higher staff are making far more than their salary each year by securing gifts to the nation by their personal advice and help and friendship and so on, and the greater extent to which that is spread I feel the better. Would you like me to give an example of the sort of thing that happens?

1410. Please.—For some years we have had a Mr. Stephenson, of Leicester, about whom we knew nothing, who, when he came to London, used to come to my department, and he brought drawings and so on. We were as helpful as we could be. Recently we heard he had died, and I was asked to go to Leicester. I found there a great many drawings, with notes, that I had completely forgotten about, which I had made years ago. I found also that he had left written instructions to his sister that we were to have anything we wanted of his collection of miniatures, plumbago drawings, prints, water colours, anything we liked for the Museum. That meant a gift of at least £2,000. I also found that he had left instructions that everything we did not want was to be sold, including the whole of his library, and that the whole proceeds were also to come to my Department, the income to be used in buying miniatures and particular plumbago drawings he was interested in. That, I think, is going on in every department of every Museum, and if you centralised you would lose the advantage of varying interests and a very wide contact with all sorts of members of the public from whom you have no reason to expect anything,

1411. As regards the purchase of water-colours and drawings, is any broad distinction drawn between your acquisitions and those of the British Museum and the Tate Gallery?—I should say, speaking broadly and subject of course to correction by Mr. Campbell Dodgson, that the British Museum buys

drawings, water-colours and black-and-white drawings, mainly for their fine draughtsmanship and in their relation to the whole history of drawing. I may say that the British Museum would give the same attention to a drawing by an Old Master, say, by Tintoretto, as they would to, say, a fairly modern drawing by Burne Jones, and we distinctly leave to the British Museum all the question of Old Master drawings. I mentioned Burne Jones: we should only think of buying a Burne Jones drawing if it were a definite study for a picture possibly in our collection or for some piece of decorative design. The British Museum buys very much for the student and the connoisseur, and I think my Museum buys water-colours and drawings far more for the art student and the practising artist, and particularly to illustrate the development of the British Water Colour School, which we have always considered our province. I think we aim, as the British Museum perhaps does not, at interesting and educating the very wide public who do not know how to penetrate the Students' Room. We buy water-colours to fill gaps in the history of British Water Colours, and I do not think the British Museum does that. I have been looking at our recent purchases. We bought, for instance, a Donnybrook Fair by Francis Wheatley, we bought a landscape by A. W. Hunt, we bought a landscape by Sir Ernest Waterlow, we bought a water-colour portrait by McEvoy, a landscape by W. MacTaggart, and I am quite certain that not one of those would have been bought by the British Museum.

1412. Or by the Tate?—The Tate, certainly, yes. I will come to the Tate later, if I may. The British Museum might buy a pencil drawing by Rossetti, but I do not think they would ever buy a finished water-colour drawing by Rossetti, and I do not think they would buy a Cox, what one might describe as a finished Cox, a finished Collier or De Wint—in fact, anything that demands a frame and exhibition. They draw a very definite line, I think, there.

1413. Regarding the distinction between your purchases and those of the Tate?—As far as the Tate Gallery is concerned, I cannot find a broad distinction as there is in the case of the British Museum. We have been buying since 1857, and we have spent £21,000 on water-colours. The Tate Gallery made no purchases at all up to 1911, they made a very few up to 1918, but since they appointed their new Board of Trustees in 1917 they have acquired water-colours fairly extensively. As far as I can see they are buying on very much the same lines as we are, and we do feel that the Tate Gallery has definitely begun to overlap.

1414. As far as gifts and bequests are concerned, is there no distinction between the British Museum and the Victoria and Albert?—I think I am right in saying that with regard to gifts and bequests as well as purchases, the distinction already indicated holds good to some extent. I think the British Museum would be much more selective on the lines I have indicated. I do not think the British Museum would accept a large water-colour that really required exhibition. For instance, within the last year or two we had a friend of the Victoria and Albert Museum who bought a very large Collier water-colour at Christie's for about £400 and sent it straight to us. I think if he had sent that to the British Museum they would have said they could not accept it.

1415. Does it occur that they accept bequests or gifts which they transfer to you as more appropriate, or that you do the same?—There is a good deal of give and take. We do pass on—I do not know so much in the case of gifts. In the possible purchases, we try and help each other far more.

1416. In the case of bequests, the case has not arisen?—It has not arisen in the case of bequests. I should rather doubt whether the British Museum does receive finished pictures in considerable numbers.

14th December, 1927.]

Mr. MARTIN HARDIE, R.I., R.E.

[Continued.]

1417. Can you give us any idea of the value and the number of the gifts and bequests you have received during the past few years?—Taking the last five years, and speaking now of water-colours, we have had 47 donors who have given 72 items, and we have had seven bequests consisting of 19 items. The total value is round about £3,000 for the last five years. That is apart from miniatures and drawings and designs. I refer merely to water-colours.

1418. What would be the value if you added the others you mention?—It would probably more than double the amount if we added other gifts and bequests.

1419. I understand you have ceased to purchase oil paintings?—We ceased to purchase oil paintings in 1887. I think it might be of interest to this Royal Commission if I said that before purchasing ceased we bought Crome's "Skirts of the Forest" for £280, Gainsborough's "Queen Charlotte" for £525, and a very fine Reynolds portrait for £175. Those three things alone are now worth about £30,000. I am putting that forward as an argument for purchasing in more than one place. May I say once more, as an argument for acceptance in more than one place, that two of the very finest De Wint landscapes, probably the two finest oil landscapes he painted, were refused by the National Gallery and were then accepted by us. That sort of thing may go on, and is a possible justification.

1420. If oil paintings are given or bequeathed to you now, what do you do?—We refuse the gifts and bequests unless in exceptional circumstances. If there is some special reason—for instance, we accepted a portrait of Headlam to hang in Bethnal Green in view of his association there—but we have refused practically all gifts of oil paintings and practically all bequests. We did, in 1921, accept two Raeburns—two very fine portraits of Mr. and Mrs. Hobson, bequeathed by a descendant—and also three oil landscapes by De Wint, which we accepted as a bequest from Miss Tatlock, the original donor of our collection of De Wint. We felt that those Raeburns would be lost to the nation, and so would the De Wints have been, and the De Wints supplemented the very fine collection which we had already. As an ordinary rule, we do not accept either gifts or bequests of oil paintings.

1421. In this case, do you ever accept and pass on to the National Gallery or the Tate Gallery?—I do not think we should feel that we had power in the case of a gift or bequest to pass it on.

1422. Even after the lapse of the period specified in the act of donation?—I do not know that that possibility has arisen.

1423. Supposing you started with a clean slate, would you be in favour of one central Museum or Gallery in London for water-colours and drawings? You have answered that already, I think.—I have answered a good deal of that. Even if legislation could give wide power, and if we could start with an enormous Gallery and enormous endowments and a fully equipped Students' Room, I think, for the reasons I have given, that any central Gallery would still have to lend pretty freely to, say, two other Galleries. You would lose all the difference of outlook and the widespread interest among patrons, and I think that water-colours, if they were simply accumulated, would make rather a heavy sort of surfeit. I think they ought to be seen in relation to oil paintings or some other form of art. On that point may I ask whether attention could possibly be given to an idea that was brought up by the National Gallery Committee, in their Report of 1915, for a sort of central inventory? I think a good deal of the apparent lack of centralisation could be cancelled by having a central inventory, which might be in quite brief form, of all the paintings and water-colours in public collections in the country. An official of any Museum would see at once where any Gallery would be very strong, and it would be very helpful to him and to all students also. If I may put this in (document

handed in), this is a rough idea of how that would work. I think, further on that point, as one very small argument, that if you centralise everything in the event of fire—this is unimportant possibly—or of air raids or earthquake or revolution, you do have all your eggs in one basket.

1424. Supposing it were proposed to centralise, would legislation be required to override the conditions attaching to a number of your gifts and bequests?—We have 29 gifts and bequests of paintings and drawings covering 10,600 paintings, water-colours and drawings subject to very definite restrictions, and those gifts and bequests include most of our outstanding pictures and drawings in the Museum, for instance the whole of the Sheepshanks, the Dyce, the Foster, the Ionides, and the Jones collections. A very rough valuation of those bequests, for the pictures only—I am not speaking of the prints and so on—would be at least £350,000, and for gifts £75,000. In many of those cases provision is made for interference by the Legislature. I suppose I need not quote that.

1425. Quite.—But besides that we have, for instance, one bequest with the condition that we have to hang all the pictures on the line: we have another bequest in the case of which we have to hang a curtain over all the pictures every Sunday, and so on. They are very tiresome.

1426. Supposing alternatively it were found impracticable or undesirable to centralise, would you be in favour of the introduction of a liberal system of loans between the London Museums? Could you give an outline of your scheme?—I think we might very well follow up the idea that arose in a letter from Mr. Aitken to myself and about which we have had a good deal of correspondence. His proposal, I think, was a thoroughly sound one, that the Tate Gallery should avoid the present appearance of overlapping by giving up purchases and the collection of water-colours, and that on the other hand the British Museum and the Victoria and Albert Museum should each contribute 50 picked water-colours, definitely half of the cream of our collection, so that the Tate Gallery would always have a room representing thoroughly chosen water-colours of the British School. My Director has given general approval of that as a basis for discussion, and if Mr. Campbell Dodgson, Mr. Aitken and myself, could meet and work that out, I feel sure we might arrive at a scheme which would be a solution of a good many of the present difficulties. The Tate Gallery would then have a very representative selection, but I do think that there ought to be a large mixed collection of water-colours at the Victoria and Albert Museum. I do not think that the Museum expert ought to say to the public, "I feel this is what you ought to look at, and you are to look at this and nothing else," I think the public ought to have a chance of seeing a very wide collection so that they can educate themselves, not merely in what we agree are brilliant and imaginative water-colours, but also in things that illustrate carefulness in accomplishment, of technique, and that the public ought to educate itself so that it would be in the position of the expert who can go round a Gallery and practically eliminate two-thirds of the pictures and say the remaining one-third are fine things.

1427. Do you think there would be advantage in regular methodical co-ordination such as, for instance, quarterly or monthly meetings between the Directors of the Tate Gallery, the Department of Prints and Drawings of the British Museum, and yourself, to discuss matters of general interest?—I think there would be advantages; I am not sure of the value of absolute regular meetings, because we do constantly correspond and discuss things. If there is any possibility of overlapping, I know that Mr. Campbell Dodgson and myself are always in communication, particularly in regard to the sale room; for many years there has been quite a good liaison between us, and we do avoid overlapping in the sale room in purchases.

14th December, 1927.]

Mr. MARTIN HARDIE, R.I., R.E.

[Continued.]

1428. Turning now to prints, what distinction is there between your collection and that of the British Museum?—I should say that again there was a broad distinction, as there is with drawings; that the British Museum is collecting masterpieces of engraving, etching and so on, in relation to the whole history of the graphic arts, and I think that the Victoria and Albert Museum is aiming at the special requirements of the Museum in relation to design for industrial art and the illustration of advances in technical progress. I mean that we, for instance, should never buy a valuable Dürer engraving, or a Rembrandt, or a fine Eighteenth Century mezzotint; we leave all that kind of thing entirely to the British Museum. We concentrate very largely on Engraved Ornament, and our collection of Engraved Ornament ranks among the four finest in the world, certainly with Paris and Berlin and Vienna; we do concentrate on that, and there is a certain danger of overlap, because the British Museum, for instance, may say that a print or Engraved Ornament by Schongauer or Aldegrever is a masterpiece of engraving, and we say it is an important example of Engraved Ornament. So there is a danger of overlapping, but I do not know, unless large sums are spent, that that matters more than having a very important book in the British Museum Library and in our Library.

1429. What proportion of your staff are allocated to the Print Department?—I have two assistants, one divided between the two departments—so that I have half of myself, one and a half assistants, a clerical officer, seven attendants, and, shared between the two departments, one shorthand-typist and one temporary woman clerk.

1430. As regards the relations between your department and the students of the Royal College of Art, is the department utilised to a large extent? Can you give figures as to the students?—It is very widely used by students of the Royal College of Art. Every day we have students from the Royal College of Art in our Galleries, and in our Students' Room, and we have a great many students from all sorts of other London Schools as well. We lend to the College constantly for the purpose of lectures; we lend, for instance, sets of prints to Professor Osborne who is the Head of the School of Engraving; we lend architectural drawings, drawings of wall paintings, and so on, for the purpose of lectures. We are in very close touch in that sort of way. It is difficult for me to separate figures of Royal College of Art students from other visitors, because every visitor, whether a student from the College or outside, merely signs his name in the book. The total figures show that 7,089 people came to the Students' Room last year, and that shows a steady increase, with the exception of the war, since 1910. The figures have gone steadily up. (*Statement handed in.*)

1431. What notice do you put up at the entrance to your Print Room?—There is a large notice as to the "Students' Room."

1432. "Open to Students only"?—Although I have seen it so often, I cannot recall the exact wording at the moment. There is a large notice on the door.

1433. To what extent do you make loans from your collection through the Circulation Department to the Provinces?—We make no loans at all from our permanent collection in the Museum. Our Circulation Department is a definite separate department. We do transfer a very large number of water-colours and prints every year to this Circulation Department. Anything that is in the nature of a duplicate we hand to them. If we get a gift that strengthens us very much in the work of one painter or one engraver, we hand over a corresponding print to Circulation, so that the Circulation Department every year grows in strength in that way. They have four large travelling collections of water-colours with about 100 water-colours in each collection, and those have been constantly on loan for 50 years to Provincial Museums. Those collections are always

being improved, and the Circulation Department also lends water-colours, drawings and prints to 500 Art Schools and Secondary Schools. We help them, as I say, by handing over duplicates, and we also help them by guiding their purchases under the fund which they have for purchase.

1434. Do you lend to other London Museums, the Tate or anywhere else?—No. We lend nothing out of our permanent collection.

1435. There is no exchange with abroad?—We have no system of exchange with abroad.

1436. Do you advocate any change in your system of loan, any extension of it?—I feel that that is so very much a question for my Director that I personally feel I ought not perhaps to answer. I think the present system is an extremely good one. I rather feel, from the personal point of view, that there is always a danger in removing from a permanent collection a picture or drawing of any real importance, partly because for years it has been referred to in all the Dictionaries of Art and Books of Reference, and if a visitor comes, particularly a visitor from abroad, and asks for something important in our collection, he may find it has gone.

1437. Do you think that your contact with the public is sufficiently close, or can you suggest any steps to improve it?—That is rather a difficult question. I think every officer in the Museum is in close contact with the public, with people who are constantly coming for the purpose of acquiring information, and I should think that every officer is associated with various societies and circles that touch on the kind of work he is doing in the Museum. They all serve on Committees in connection with their special work, and through all that sort of thing they do come into touch with the public. I think that something more, as you suggest, might be done, but I also feel that our Museum is so distinctly understaffed that all the higher officers in every department are overworking and are working overtime for most of the year, and it is practically impossible for them to do more than they do. I do not think, for instance, that they have time for the "education of the rich," to which you, Sir, referred in a recent speech; they cannot go and do missionary work of that nature. If the rich come to them they will try and educate them. One small suggestion about contact with outside that I should like to make is that, again from the personal point of view, I feel very strongly, after 30 years' experience, that much greater opportunity ought to be given to assistants in Museums for foreign travel, for travelling to foreign collections and getting to know the collections, and particularly getting to know the officials of those collections. I have found enormous value in the visits I have made, often at my own expense, and in being in personal touch with officials of foreign Museums.

1438. At present, you and your staff have neither time nor the travelling expenses allowed for foreign travel?—We should be allowed no travelling expenses unless we were sent on a very definite object, say, to attend a sale or something. It would be impossible for me to ask for my assistants or myself to travel for a month to see the principal Museums in Germany for instance.

1439. Are lectures regularly given in your department?—The official guide lecturers of the Museums are constantly lecturing on paintings, on water-colours, Japanese prints and other subjects connected with the department. There is a course of museum lectures held every winter, and officers of the department all help so far as they can. It is, again, rather a tax to give lectures, which are given free to the public in the evening, but we do all help.

1440. Would you favour a wider system of lecturing by the staff as well as by the official guides?—It would be utterly impossible for our assistants, under present conditions, to find time to prepare lectures and to give lectures, I think.

1441. You would attach value to those lectures if there was sufficient staff?—Certainly.

14th December, 1927.]

Mr. MARTIN HARDIE, R.I., R.E.

[Continued.]

1442. With regard to the value of your collection, have you formed any estimate of it?—The valuation is not quite complete, but in the case of Paintings it will amount to over £400,000, and in the case of Engraving, Illustration and Design to over £300,000.

1443. (*Dr. Cowley*): I gather that the congestion in your department is very considerable, and that there is need for further accommodation.—We need further accommodation very badly indeed. We have not anything like the space that the British Museum has, and we have very important collections that simply cannot be shown.

1444. Would it not be a solution of that difficulty if there was some central collection such as has been suggested from which permanent or irrevocable loans should be made to other collections?—The congestion of which I am speaking is not nearly so much in the Department of Paintings as in the Department of Engraving and Design. For paintings we have got a very good series of galleries, and we have quite good storage room. I do not find difficulty there. It is with the very large collection in the print room.

1445. Is it chiefly for keeping the prints, or is it lack of space for exhibiting them?—Well, I foresee that in, say, 20 years from now, there will be great difficulty with actual storage. There also is a great shortage of space for exhibition.

1446. Does the British Museum collection of prints make loans to other institutions away from London?—I am afraid I do not know.

1447. I was wondering whether that was any reason against transferring your collection to the British Museum, for instance.—I think the main reason is that the whole of our collection of prints at any rate may be taken as what may be described as a working library for every department in the Museum. I do not know how they would do without them. An officer from the Department of Textiles working on costumes wants to consult over a thousand portraits, and so with regard to every department. The Department of Metal Work has to go through the whole of those collections of engraved ornament and goldsmiths' designs, so our prints are really as essential as a working library of books.

1448. Do you find that in the case of loans from your loan collections you suffer much damage?—It is not my department, but I believe every care is taken; nothing is sent out except in frames, the frames are packed by our own packers, and the galleries where they are going are always inspected. I do not think there is very much damage.

1449. Damage or loss?—I do not think there is much damage or loss.

1450. The other point I gathered from you is that additional staff is one of your great needs?—It is a very great need. In my two Departments we have practically the same staff that was there in 1910, and the size of the collections and the volume of work have increased enormously, as is shown by the figures merely of attendance of students.

1451. (*Sir Robert Witt*): You have tried to indicate to us the different kinds of drawings and water-colours which are purchased by the British Museum and the Victoria and Albert Museum. I think as regards the water-colours you find it difficult to arrive at any basis, although you indicated to us as well as you could what it was. May I remind you that in the Memorandum from your Museum you say: "It seems impossible in practice to draw a line of demarcation between a sketch and a finished water-colour"?—That remark was made because in the Evidence to the National Gallery Committee there was a distinction made between a sketch and a finished work.

1452. Not a very scientific one?—Not scientific at all. Sir Sidney Colvin tried to make some sort of division. It is an arbitrary division—the kind of division we have been trying to make. It cannot be done exactly.

1453. With the result that there is inevitably a good deal of overlapping in regard to what you both

buy, not in the case of any particular object, but in the case—?—Of water-colours?

1454. Yes, and drawings?—I do not think there is very much. I think with water-colours, as I have tried to suggest, that probably nine-tenths of what we purchase every year would not be bought by the British Museum. For one thing we are trying to form and continue a historical collection of British water-colours, and we might buy a really good work by a somewhat good minor artist, if it illustrated some advance in technique, which would not be bought by the British Museum.

1455. With regard to Old Master drawings, there would be a definite competition?—Yes, but we would never buy an Old Master drawing unless it was a definite working design, as it were.

1456. May I quote to you the name of Jan de Bisschop, who is a well-known draughtsman of the 17th century, of whom you bought a very admirable specimen, I bought some others, and the British Museum have some others?—That is quite true. There are times when a drawing comes at a very small price and one is tempted to buy—and there you have me!

1457. How would this tentative scheme appeal to you? Dividing the problem of drawings and water-colours into three aspects, buying, accepting and exhibiting. Would you be in favour of the British Museum limiting their purchases to sketches—for rough purposes what I will call sketches; you limiting your purchase to decorative drawings and—again using this difficult word—finished water-colours; the Tate Gallery not buying anything except what they buy through the fund which has been given them by Sir Joseph Duveen of £200 a year which, therefore, does not come out of public money at all. That on the buying side. Then on the accepting side, you and the British Museum and the Tate Gallery continuing to accept what was given or bequeathed; and finally on the exhibiting side, you and the Tate Gallery and the British Museum continuing to exhibit as before, but lending freely to one another, so that for special exhibitions each could amplify and help the others. How would it appeal as a rough scheme?—I think the buying difference that you make, Sir Robert Witt, is very much what it is now. I think that the British Museum buys what may broadly be described as sketches, and we buy the decorative drawings and finished water-colours. The general difficulty I see is the trouble that apparently exists now. So long as the Tate Gallery continues to spend even £200 a year on water-colours and to accept water-colours as gifts and bequests, it means there will be in 20, 30 or 40 years another very large collection of water-colours there with I think an unnecessary rivalry, and although it is not public money it is duplication of expenditure. It would mean in the case of the Tate Gallery in the course of 20 or 30 years, especially if they go on collecting prints and drawings as well—black-and-white drawings—it would mean in a very short period they would have a separate, a third, Print Room at a very large expense.

1458. Would you be in favour, supposing a public benefactor came along and offered to have built on the site of the Tate Gallery a building specially for this very characteristic and important phase of English art, viz., water-colour painting, which I think you will agree is unique in the history of the world, a special gallery for that, would you be in favour of such a gallery with the idea that all collections should lend to that from time to time for special exhibition purposes?—I think there is a great attraction in the idea.

1459. I think I am right in saying that part of your water-colours are at Bethnal Green?—That is so.

1460. And would you be in favour of keeping in the East End a small collection of exhibited water-colour drawings for the benefit of the people who cannot come down as far as Kensington?—We always do that, and as a matter of fact the greater part of

14th December, 1927.]

Mr. MARTIN HARDIE, R.I., R.E.

[Continued.]

the Bethnal Green collection is a bequest, the Dixon Bequest, which was definitely made to Bethnal Green, and which contains very many very fine water-colours.

1461. Would you be in favour of a system by which, in view of the difficulties as between you and the British Museum, the difficulty of differentiating what belongs to each, that before purchasing there should be a consultation between the two directors in order to avoid that very difficulty, which is obviously a very real one, of saying what is or what is not the province of each?—If there is the least doubt I do consult Campbell Dodgson. I do not think there are many water-colours which come within their scope.

1462. Drawings and prints?—On the question of decorative design, we had a case recently where there was a large sale at Leipzig in which there were very many Schongauer prints. I knew the British Museum would be buying, and I consulted Campbell Dodgson as to the ornament designs in Schongauer's work. It is carried to that extent. We are very careful now.

1463. You referred to the idea of a central inventory of the water-colours and drawings belonging to the gallery, so that a student could find out whether he should go to you or the British Museum or the Tate. Have you yourself any catalogue of your material which is already available for that purpose, or are you in the same position as the British Museum in that you have not yet catalogued your material?—We could print it to-morrow if we had the money. We have a complete inventory of every drawing we have got. It would be very large and very expensive because our drawings, in the wide sense of drawings, are many times as large in number as our Water-Colour Catalogue, which you have in your hand.

1464. So you are more advanced than the British Museum?—The British Museum have published a very complete catalogue of their drawings in several volumes.

1465. Only some of them?—Only some.

1466. I am talking of a complete inventory.—For working use in the Students' Room we have a complete inventory, not in such detail as the Water-Colour Catalogue, but an inventory all the same.

1467. Would you be in favour of having photographs of all your drawings available for the use of the public in so far as it is possible to do so?—As far as it is possible. Our photographer is always months behind now.

1468. (Mr. Charteris): Could you give us any idea of the total number of water-colours there are at South Kensington?—Several thousands, but I am afraid I could not give you the figure straight away.

1469. At the present time only 400 are available for loan?—No. The Loan collection, the Circulation collection, is entirely a separate collection. It contains four travelling collections of about 400 in all, and also several hundred other water-colours. There are about 1,000 water-colours entirely free for loan apart from the main collection.

1470. They are taken out of the main collection?—They do not belong to the main collection.

1471. They are not altered?—They are permanently handed over to the Circulation Department.

1472. On what principle were they selected?—Some of them were bought years ago, as far back as 1874, for the purpose of sending out to the country. Others are things which we handed over. If we have a large number of one man's work, e.g., ten drawings by Cox, we would hand two or three to this department.

1473. Then with the exception of this 400 no loans are allowed?—No loans are made out of our permanent collection.

1474. Would legislation be required?—In many cases; not entirely.

1475. I suppose you could not give us an idea of how many out of the total number of water-colours are subject to particular conditions on bequest. If

you have not got the figure I will not trouble you for it.

1476. (Chairman): Perhaps you can give us the figure?—The figures are: 1,134 water-colour paintings, 8,641 other drawings.

1477. (Mr. Charteris): Of course, legislation would be required if that is to be got over?—Yes.

1478. What number of water-colours are on permanent exhibition in the galleries?—I cannot give you the exact figure.

1479. What sort of number would it be?—Round about 1,000. They constantly change.

1480. How long does a water-colour remain exposed?—I should think every water-colour is, or most of them are, changed every six months. We do that partly to give a chance of seeing everything that we have in our collection, and partly because we think it advisable that water-colours should not be continually exposed to the light.

1481. What is the length of time considered desirable to expose a water-colour?—If a water-colour is exposed permanently in a strong light, one may say its life is possibly 200 years; but if exposed only three months its life becomes 800 years.

1482. Then you spoke of some arrangement with the different galleries with regard to loans. How is the selection of the water-colours to be transferred periodically to the different galleries to be arrived at?—What I suggested in correspondence with Mr. Aitken was that in the case of every artist we should consider how many we have that are of supreme importance, and I took the case of Cotman, where we may say we have six very fine Cotmans and we should perhaps let them have three of those.

1483. To be selected by you?—Not necessarily; selected by agreement. Two would be landscape and two of a different character or period.

1484. Then with regard to another question altogether, viz., contact with the public, do you think it would be an advantage that communications should be made to the Press whenever you have a bequest or a gift or a new acquisition?—We do that, I think, in almost every case now.

1485. Do you think it could be done with more publicity?—We do all we can.

1486. You send a notice to the Press?—To the Press.

1487. Do you invite Pressmen to come and see the thing?—Yes. We have tried every method, and we are constantly having meetings to discuss the possibility of getting better publicity. That is one of the things we are always looking at.

1488. Of course, at the same time you give publicity to the donor or testator?—Always.

1489. That having once been done are any further steps taken to make the publicity more permanent in the gallery?—On every print or drawing given or bequeathed we have a printed statement, "Given or bequeathed by So-and-so."

1490. That, of course, is only visible to the student who goes to the students' room?—Yes, and on every exhibited water-colour.

1491. You do not have a list in the gallery of donors or testators?—No. It would be very large. We have the testator's or donor's name on every picture, and we also publish an annual volume—a "Review of Acquisitions"—in which every donor's and testator's name is given, sometimes with a full account of the gift or bequest.

1492. (Sir Martin Conway): Have you got a group of precious water-colours that under no circumstances are ever to be exhibited?—Your idea is, they are so fine that they ought never to be shown?—No.

1493. You do not set aside any water-colour for indefinite preservation in the dark?—No.

1494. Do you think you ought to?—Well, there is a great deal to be said for it and against it. I think if you put away your two finest Cotmans they probably would only be seen by a few very serious students who wanted to see them, and the public would never know they existed.

14 December, 1927.]

Mr. MARTIN HARDIE, R.I., R.E.

[Continued.]

1495. That is true, no doubt, but is not it one of the things you want to do, to cultivate a knowledge in the public that they can go to you and ask for a portfolio of drawings and can have the pleasure of sitting and looking at them with far greater enjoyment than they get standing in a gallery and walking about? If you made propaganda in that sense, would not it be possible for you to preserve them for ever or a long period of time? There are possibilities, but one has to remember that a precious drawing requires constant supervision. I never contemplate that a valuable print or drawing merely in a box or portfolio is perfectly safe. I always consider a precious drawing is more safe in its frame.

1496. Are you familiar with the Fitzwilliam Museum at Cambridge? There they are all framed and yet put away, so that they draw like books out of a shelf, and are permanently protected yet equally accessible to anyone that wants to see them. Do you contemplate students or intelligent persons as the people for whom you cater?—Well, we cater for students and for intelligent persons, and unintelligent persons.

1497. The people who go to the British Museum or the National Gallery, as I used to do as a young man, definitely as a student to read notes and rub the thing up, are one class of people, but as I go now I go as an intelligent person to enjoy. You would go to work differently with those two classes.—We try to do both. The gallery is open. I believe in a large exhibition gallery with lots of pictures for the intelligent person to look at. We also believe in the Students' Room, where we help the student.

1498. I want you to attract the intelligent person into the Students' Room.—We do a great deal. If an intelligent person becomes interested and asks whether we have more work, he is taken to the Students' Room. If you go to the galleries you will find we are starting a new system of exhibition with folding cases, where you get a considerable exhibition space, and where you can protect the valuable drawings from light inside the flaps.

1499. Whoever consults them has to be standing, whereas the pleasure of these things is to sit down?—Yes.

1500. Would you be in favour of an absolutely compulsory mutual exchange of information between different departments or museums as to contemplated purchases, so that there was no risk at all, and indeed that some impartial third person should be appointed by both to go and buy at an auction?—I think it would be impossible as a working scheme, because many things which are bought in an auction room have to be bought in a great hurry. Very often it is difficult enough for me to get hold of my Director to arrange to purchase a thing the next day.

1501. Failing that, in an auction that is advertised perhaps a month beforehand, would not you consider that you ought to have been consulted before buying?—We do. May I give a case which I think will illustrate what you mean? This year there were two volumes containing portraits, many of them by Cotman, including a portrait of Cotman. Those two volumes were of great importance in the history of British water-colour art. I felt they ought to come to us, and I felt the National Portrait Gallery might have some claim, and I thought the British Museum might have some claim. I rang up the National Portrait Gallery, and they said they had no money but implored us to buy them. The British Museum said they were of tremendous importance to the nation, and could we possibly buy them; and we bought those drawings. That is only one instance from among very many every year in the case of purchases.

1502. Assuming that there is general knowledge of a thing being for sale, and that one particular museum with the knowledge of the others determines to buy it and they stand aside, assuming

that, and assuming that method goes on for years, is there any objection to having three totally different collections of water-colours in different places? What objection is there to it?—The objection is merely of money. If money is no object, I would have six.

1503. There is no economy about it. It does not matter who buys it. It is the same if you are not competing against one another?—We are all buying water-colours.

1504. If they are not competing against one another, it does not matter who buys it. What objection is there to having three in different places?—None at all, if it is not a question of overlapping in the expenditure of funds. I would like to see more.

1505. That being easily effected, what objection is there to three collections. In case London was bombed, perhaps one would survive.

(Chairman): Mr. Hardie gave his evidence in favour of that, Sir Martin, before you came in.

1506. (Sir George Macdonald): I gather, Mr. Hardie, that you feel there is a certain amount of what one might call unavoidable and desirable overlapping between yourselves and the British Museum?—I think at the present moment any overlapping there may be is overlapping that costs very little, but I want to say we should never buy anything that would cost even £10 that was a definite overlap with the British Museum.

1507. Those two Museums have different ideals? Yes, I think we are working on different lines.

1508. The suggestion has been made to us, a rather bold suggestion at present, but it has been made to us in one of the documents I was reading this morning, that the British Museum might be put under the Board of Education. If that were done, do you think it would be conceivable that one Director should be appointed for both departments, both Bloomsbury and the Victoria and Albert, and administer both? Would that be a possible thing?—I think it would be quite impossible, for the reasons I have suggested already. Any keeper of a department now is completely overworked; it is difficult enough for him to know what the contents and traditions and needs of his own department are.

1509. I do not suggest that you should take over the British Museum in addition to your present work, but assuming that the staff were adequate for the purpose, is it conceivable that the existence of a single Director might be useful?—I think it would be too big a job for one man. I am sure it would be too big a job for any one man.

1510. I gather that with the Tate Gallery there is a certain amount of overlapping which you consider less necessary, less desirable, shall I say?—It is overlapping that has begun in the last 10 years. It did not exist before that, because the Tate Gallery had, I think, no water-colours, or perhaps two.

1511. You think that overlapping might be put an end to if the British Museum and the Victoria and Albert Museum were to combine to loan a certain number of water-colours to the Tate for exhibition?—That is the idea, yes.

1512. Could that loan be made without any change in the law?—Certain things could not be loaned by us to the Tate Gallery, and certain things probably could not be loaned by the Tate Gallery to us in return, owing to bequests.

1513. Restrictions on bequests?—Restrictions on bequests.

1514. Taking it quite generally, is there any positive restriction of your power of loan now?—I think that, with the consent of the President of the Board of Education, we could alter our present system and lend to the Tate Gallery.

1515. Now on the question of policy as regards loans, what is your view as to giving loans outside of London? I am not talking of the Circulation Department just now, but of more important objects?—I always feel, and I think I am speaking

14 December, 1927.]

Mr. MARTIN HARDIE, R.I., R.E.

[Continued.]

for my Director when I say this, that we should regret very much if important objects were removed from the Museum.

1516. Even more or less temporarily?—Even temporarily, yes, because people come from all over the world to see important things.

1517. Yes. Of course, there is another point of view; you recognise that Liverpool and Birmingham and Glasgow—you mentioned all those—have the right to have exhibitions of water-colours and drawings and paintings of their own, isn't that so? It is to the public advantage that they should be there?—Yes.

1518. Of course, the people in Birmingham and Liverpool and Glasgow have to maintain their own Collections at their own cost, and they have also to contribute to the upkeep of the London Collections. Is there not something to be said, from that point of view, in favour of loans to the provinces?—We in our Circulation Department—

1519. I am talking of something more than that. I am coming to the Circulation Department by and by. Do you think the provinces get an adequate return for their contribution to the National Institution through the Circulation Department?—I think possibly in comparison with the size of London they do. I think the provinces are doing extremely well on their own. The Whitworth Institute at Manchester is really forming a remarkable collection of water-colours for itself, which we shall want to borrow for London.

1520. And no doubt the Manchester people would say London was doing very well on its own, but they have to help to pay for the British Museum and the Victoria and Albert Museum?—I think we should be prepared to exchange a few water-colours with Manchester's water-colours now.

1521. Something of that kind would be extremely desirable; I think a less provincial policy on the part of the London people might not be a bad thing. About the Circulation Department, at present I am afraid the provinces have to depend largely upon your Circulation Department?—To supplement what they have themselves.

1522. I mean, so far as they get any share locally of the money they contribute towards the central institutions, it is the Circulation Department they depend upon?—Yes.

1523. Do you think you do all you can for them, or that might be done for them, through the Circulation Department?—In view of the funds at our disposal, I think we are doing extremely well as regards water-colours and drawings and prints.

1524. Has there been any reduction in the funds at your disposal recently in the Circulation Department?—Not to my knowledge. As I said before, I am speaking a little beyond what is my own department, but I think, on the whole, there has been more money spent within the last few years.

1525. Has there been any change of policy recently with regard to your Circulation Department, so far as you are aware?—I should say not an actual change of policy, but I should say it is very much more active and progressive than it was years ago.

1526. Then you would not agree with this statement which we have had made to us by a competent authority: "Loans of any works but those of very secondary importance in the Circulation Department have been discontinued by the Victoria and Albert Museum of recent years"?—No, I do not think that is a fair statement at all.

1527. It rather accords with my own experience, not in connection with water-colours and prints, but in connection with some other departments, but here it is made specifically with reference to water-colours and prints?—I do not think the circulation collection of water-colours and prints is as fine as that in our Museum, but they have plenty of very fine drawings.

1528. You see here there is a very distinct suggestion that the fine examples have been withdrawn.

"Loans of any works but those of very secondary importance in the Circulation Department have been discontinued by the Victoria and Albert Museum of recent years." Do you think there is any foundation for that?—I do not understand that. As I say, it is not my department, but from my knowledge I do not think it is a fair statement.

1529. We can only leave it at that. There is one matter you mentioned which interested me, that was what you said with regard to the great advantage it would be if your staff travelled abroad and were able to visit foreign galleries. I think you said it was quite impossible they should do so. Where is the barrier? Is it a financial barrier?—It is a financial barrier at present. I have known in the last few years one or two occasions when junior members of the staff have been sent abroad, but it always has been for some definite purpose. The Treasury would not allow—I think I am correct in saying this—the Treasury would not allow a recommendation of my Director that an assistant should go abroad for a month to visit Museums. That I think is absolutely barred now. If there was a definite piece of work to do, if there was a sale, for instance, he would be allowed to go. This year I have travelled abroad on two occasions in connection with big exhibitions of etchings and engravings, exhibitions which Mr. Campbell Dodgson and myself have organised, one at Stockholm and one in Paris, very important exhibitions. In both cases Mr. Campbell Dodgson and myself have got so many days' leave, but we have not got one penny; we have had to pay all our travelling expenses and so on out of our own pockets.

1530. So it is not really a question of the adequacy or inadequacy of the Government grant?—No; at the present moment I think it is a Treasury ruling.

1531. Only last week the Director of the Royal Scottish Museum was allowed to go abroad in order to visit a Museum?—I think if you said it was necessary for the Director of the Museum to visit a special temporary Exhibition and make a report about it, I think that might go through.

1532. Well, perhaps we had better not say too much about it. But at all events he was allowed.

1533. (Sir Lionel Earle): Have you ever found it the case, in purchasing drawings or prints, that the British Museum were after the same group as yourself?—I cannot say that. I should think it is practically certain that one or other has withdrawn. We have never competed, to my knowledge.

1534. In spite of the wide divergence of the objects of those two Museums which you have told us about, it is possible that you might both be after the same object?—It is quite possible in the case, we will say, of an ornament engraved by Aldegrevier which the British Museum wants to fill up their collection of Aldegrevier's work. It is possible we should also want it as having a place in our Engraved Ornaments section.

1535. But you have never got into 'competition'?—We have never, in my knowledge, actually competed.

1536. If the scheme which you put forward as regards the Tate fructified, would you suggest that the Tate should hand over their present water-colour collections to the Victoria and Albert, or to the Victoria and Albert and British Museums, where they are not restricted by bequests?—As I said in my correspondence, I should suggest that they should be pooled, that we should have the option at any rate of showing some of them for exhibition. I very much doubt whether the British Museum would want to take any. That is one of the things that might be discussed by the three of us. I do not think the British Museum would want any for exhibition purposes.

1537. Your suggestion is that what could be removed should be removed from the Tate, and then

14 December, 1927.]

Mr. MARTIN HARDIE, R.I., R.E.

[Continued.]

you in return should loan fine things, you and the British Museum should loan fine things to make that exhibition complete?—The Tate should exhibit fine things from both Museums and such things as were definitely tied down to the Tate Gallery.

1538. You referred to congestion in the Print Rooms at the Victoria and Albert Museum: how can that be met for the future? Does it mean building?—It must mean building. There was a very definite scheme in hand before the war. The Government bought that island site opposite the Museum, which was to be the new quarters of the Royal College of Art. If the war had not come that would have been done, and the Museum would have extended into the present College of Art.

1539. And that would have given you relief?—It was part of that idea that our Print Room then should have much more space; that our Print Room and our Library together should move into what is the present College of Art, but there is no present prospect of that.

1540. I would not quite go so far as to say that. It is a question partly of finance and partly of the two or three years more that the Institut Français have got, but we are able, I think, in 1928 to give them notice. It is a question of money really, but the plans more or less have been prepared.—It would be an enormous help to the Museum if that took place, not only to my department but to all the other departments.

1541. As regards the loan collections of the Victoria and Albert Museum—I am not only talking of the drawings, but generally—I suppose really, to be quite honest, they are of rather a second-class nature?—I am afraid, quite honestly, that is entirely outside my knowledge because I have never had to do with the Circulation Department except in regard to drawings and prints.

1542. I suppose even as regards those, except where you have got duplicates, you would distinctly put them into the second class?—No, I would not go so far as to say that, that they were all second-class. I think their first two travelling collections of water-colours are really fine collections of water-colours.

1543. As regards better publicity which was spoken about just now, do not you believe it would pay the Museum, as they do I know in some rather modern Museums, to have a room in which every gift and acquisition for the last six months of the year should be shown to the public by itself? Would not that help enormously?—For the last year or more, two years, I think, that has been done. All our important recent purchases and gifts and bequests are exhibited in the Central Court of the Museum.

1544. Even your drawings?—Important drawings.

1545. And that is notified in the Press, that recent bequests and gifts and purchases are now on exhibition?—We could not notify that in the Press

without payment I am afraid, but there is a large notice outside stating that. It has become, I think, generally known.

1546. (Chairman): In the Curzon Report it recommended that the oil paintings at the Victoria and Albert Museum should be transferred to the National Gallery or the Tate; what is your view about that?—I think that again depends very much on the restrictions on the gifts and bequests. Practically all our oil paintings and so on of any value are under very close restriction.

1547. They might be handed to the National Gallery at Millbank or might be on long loan?—They are tied down by restrictions to the Victoria and Albert; by statements in wills that in the case of interference by the Legislature they should go to the Fitzwilliam Museum and so on; they are very tied down.

1548. But in those cases where those restrictions do not apply, or do not apply permanently?—As far as oil paintings go, restrictions cover a good deal of our best oil paintings. I may say again about the Sheepshanks Collection, Lord Curzon, in the National Gallery Committee's Report, said:—

"It may indeed safely be said that except for the stipulations against management by a body of trustees, and against sale and exchange, the Tate Gallery is the place that exactly corresponds, while the Victoria and Albert Museum emphatically does not, to Mr. Sheepshanks' original intention, and, that if he were making the bequest now it would be to Millbank that the pictures would almost certainly go."

I submit that is not only an unsafe but an unfair statement, because Mr. Sheepshanks who made the gift said that "the primary object" of his gift was that his pictures and drawings should be used "for reference and instruction in Schools of Art now or hereafter placed under the superintendence of the said Department." He wished for the strengthening of the chief Schools of Art and he wished the gallery always to be attached to the Schools of Art. We are in a great deal of our work tied up with the Royal College of Art: its new building will be just over the road, but we shall still be in very close touch with them.

1549. You attach great importance to donations and bequests. I should like to know what measures you take to stimulate those?—Only by friendly encouragement; by giving all the help we can to visitors. The man who has a collection nearly always drifts into one or other of the Museums or Galleries to get some sort of help or information; we do all we can to make friends with such people, often with very profitable results.

1550. Do you have any list of possessors, or buyers or collectors?—No, I know of no written list.

(Chairman): We are greatly indebted to you for giving us your time.

(The witness withdrew.)

Mr. CHARLES AITKEN, Director and Keeper of the National Gallery of British Art, called and examined.

The following Memorandum was submitted by Mr. C. Aitken on behalf of the Trustees in reply to the Commission's Questionnaire (see Appendix I):—

1. The National Gallery, Millbank, otherwise known from the name of its founder as the Tate Gallery, is a section of the National Gallery, Trafalgar Square, and was controlled by the Board of the National Gallery with a separate Keeper until 1917, when a separate Board was constituted for the administration of its affairs and the acquisition of works of British Art of the last hundred years, and the Keeper became Director.

The statutes, charters and constitution governing the National Gallery, Trafalgar Square, apply also, generally speaking, to the National Gallery, Millbank.

A Treasury Minute of March 24, 1917, constituted a separate Board for the Gallery at Millbank with authority to acquire British paintings produced within a limit of 100 years before the date of acquisition, as well as British drawings and sculpture of any period, and to control the management, administration and discipline of the Gallery at Millbank, subject in financial matters to the control of the Accounting Officer for the National Gallery Vote.

The tenure of office of the Trustees at Millbank is the same as that laid down in the Treasury Minute of August, 1916, for the National Gallery Board at Trafalgar Square, namely, seven years, and a Trustee on retiring not to be eligible for re-appointment until one vacancy has occurred.

14 December, 1927.]

MR. CHARLES AITKEN.

[Continued.]

By Treasury Minute of July 6th, 1920, four Artist Trustees were added to the Board; the appointments being in a personal and not an official or representative capacity.

The Board of the National Gallery, Millbank, has so far administered the Modern Foreign Gallery, opened in 1926, which was erected as a gift from Sir Joseph Duveen, Bart., on the vacant site at Millbank behind the galleries given by Sir Henry Tate, Bart., in 1897 for British Art, and the Turner galleries given by Sir Joseph Duveen (sen.) in 1910.

2. The restrictions in regard to sale or exchange of works in regard to lending at Millbank are the same as those at Trafalgar Square.

The most pressing need for reform is that the National Gallery Loan Act does not permit loans overseas, and this should be amended, as many works could be usefully sent to the Dominions and interchanges by means of loan with the continental galleries, and, possibly, with America, could be arranged with advantage to the collections at Millbank.

The powers in regard to the exchange and sale of works not required for exhibition might well be extended, as far as the past is concerned, to examples of an artist which are too numerous for exhibition or loan, and as regards the future, on the lines of the Courtauld Fund Trust under which the Trustees of the Trust have power to dispose of works, if better or too numerous examples of the same artist's work are acquired.

The chief difficulty in regard to organisation at Millbank in the past has been that the only endowment for purchases has been the Chantrey Fund—about £2,000 a year—which has been administered by an outside body, the Council of the Royal Academy, and the Board, which was responsible for the exhibition of the Chantrey purchases, had no vote in their selection.

Since 1922, when four artist Trustees were added to the Board, an experimental plan of co-operation with the Board has been sanctioned by the Council of the Royal Academy, by which purchases under the terms of the Chantrey Fund are made through recommendation to the Council by a Committee consisting of three members of the Council and two members of the Board.

This experiment worked satisfactorily for some years, while the Council gave effect to the recommendation made, but recently, owing to the Council rejecting the recommendations "en bloc" on two occasions and declining, before final rejection in cases where it disapproved of the works recommended, to refer the matter back for joint discussion between the two "high contracting" parties, i.e., the Council itself and the Board at Millbank, there has been friction which tend to result in an "impasse."

In any case, and particularly in view of the terms of the Chantrey Bequest, an independent grant from the Government of £2,000 a year for the Board at Millbank is highly desirable, as it should not have to depend entirely upon begging, as in most cases this takes time, and very desirable acquisitions are apt to be lost.

Restrictions as to collections given or bequeathed being exhibited together as a whole (such as the Jones, Tonides and Mond Gifts), or as to exhibition on Sundays (such as Sheepshanks Collection) have fortunately scarcely affected Millbank, as Sir Henry and Lady Tate did not insist on this point, and the Chantrey Trustees have been satisfied with such of their acquisitions as are exhibited being hung in one building, the fact that their acquisitions are available for loan after 15 years making it clearly impossible that they should always be exhibited together.

3. Within Great Britain the Trustees have extensive powers of loan to public galleries provided that any profits are devoted to the promotion of science

and art. The chief restrictions are that gifts and bequests must not be lent until the expiration of 15 years from the date of acquisition, or 25 years in certain cases, where conditions as to works being kept together were made.

Statistics as to loans actually made from Millbank during the last five years show that loans are much in demand and are freely made and greatly appreciated, especially by provincial galleries.

Several municipal galleries have lent pictures for special loan exhibitions at Millbank, but an extension of the system of loans and exchanges between the British and Foreign and Colonial Galleries is much to be desired with a view to filling gaps in the collections at Millbank and also with a view to making fuller use of portions of the collections which are not always required for exhibition there.

Greater freedom of lending powers would also help to make British Art better known and appreciated outside England. At present British painters are far too little known and appreciated abroad, chiefly because they are so little seen.

4. The National Gallery, Millbank, is, of course, in close relation with Trafalgar Square, but the Dulwich Gallery, the Diploma Gallery and the Wallace Collection do not lend at all, and loans of any works but those of very secondary importance in the Circulation Department have been discontinued by the Victoria and Albert Museum of recent years and the British Museum has only had power to lend since 1924.

It is desirable that very occasionally, for special exhibitions such as those of the complete work of Cotman and of Wilson held at Millbank in 1922 and 1923 loans between the Galleries should be possible.

The sphere of the Millbank Gallery is chiefly that of oil paintings and sculpture, both British and Foreign of the last hundred years, though earlier British paintings and sculpture are not excluded, and within that field it would seem to be desirable that it should have a free field in order to arouse interest and make further acquisitions ultimately for the National collection both at Trafalgar Square and at Millbank.

At present a large number of British and some Foreign paintings are exhibited at the Victoria and Albert Museum, and Sir Cecil Harcourt Smith, the late Director in the Report of the Victoria and Albert Museum, 1908, expressed the opinion that these might suitably be transferred to Millbank. (*Vide* Report of Lord Curzon's Committee, Recommendation XV, p. 39.)

The Modern Foreign Gallery at Millbank cannot exclude Modern Foreign Sculpture and, to avoid overlapping in this case, Mr. Eric Maclagan, the present Director at South Kensington, with the approval of the Board of Education, has agreed to a proposal to transfer such works of Modern Foreign Sculpture, particularly those by Rodin and Mestrovic, at present exhibited at the Victoria and Albert Museum under not entirely suitable conditions, to Millbank.

The question as to the most satisfactory dividing line between the Modern paintings, British and Foreign, to be exhibited at Trafalgar Square and at Millbank is a matter that is at present under discussion between the Boards of the two galleries.

In regard to water-colours and drawings there is at present a tendency to overlap.

Both the Victoria and Albert Museum and the British Museum, which have print rooms, collect, and the Victoria and Albert Museum purchases Modern drawings and not merely of the nature of applied art. (*Vide* Report of Lord Curzon's Committee, Recommendation XVI, p. 39.)

The Gallery at Millbank has no print room, and so far has not aimed at forming a large collection, but it does require a limited collection of representative drawings by the best artists for exhibition purposes, so as to give variety and change from the oil paintings and also to do justice to some of the chief

14 December, 1927.]

MR. CHARLES AITKEN.

[Continued.]

glories of the British School, such as, for instance, the early water-colour school of painters, Cozens, Girtin and Cotman.

The limited requirements of Millbank could be met in the future by changing temporary loans from the Print Room Collections at the British Museum and South Kensington and further overlapping avoided, but as long as such loans are impossible, it seems necessary to try to meet the requirements of the Gallery in regard to water-colours and drawings by acquiring them by purchase as well as gift or bequest, at any rate up to the limit of a minimum representation of the most important draughtsmen.

It may, however, reasonably be contended that Modern Water-colours and Drawings of primarily æsthetic qualities, as opposed those for craft purposes, justify a separate Print Room system and in that case Millbank would seem to be indicated as the most suitable locality, if it is considered desirable to create a third Print Room system in addition to that existing at the British Museum, which is primarily for Old Masters, and to that at Kensington, which is primarily for drawings connected with applied art.

As a result of a joint conference between the Boards of the National Gallery, Trafalgar Square and the National Gallery, Millbank, on October 26th, 1927, the following resolution was agreed to in regard to the dividing line between modern paintings, British and foreign, to be exhibited at Trafalgar Square and at Millbank.

"In considering the location and distribution of pictures between the galleries, the normal rule should be that British pictures painted after 1850 and foreign pictures painted after 1870 should, *prima facie*, be exhibited at the National Gallery, Millbank. This decision to be subject to the right of the Trustees of the National Gallery to exhibit at Trafalgar Square such picked examples as they consider desirable.

5. An admission fee of sixpence is charged at Millbank on the two Students' Days—Tuesdays and Wednesdays—and for three years, 1921-1924, the fee was raised to one shilling.

The reason for charging a fee, originally, was probably due to the wish to secure quiet for the copyists of Old Masters, who were more numerous at Trafalgar Square, but this scarcely applies at Millbank, where the copyists are fewer and have less claim to consideration as students, copies of modern works being made chiefly for commercial purposes.

The effect of an entrance fee upon the attendance is disastrous, as not only does it lower the attendance on Students' Days, but, as few can remember which are free days, many people are discouraged on other days from coming to an already somewhat remote Gallery.

The average daily attendance on Free Days at Millbank was 800 in 1911. It had risen by one-half to 1,200 in 1926. The attendance on Paying Days was 393 in 1926 or only one-third of the attendance on Free Days.

The British Museum and Victoria and Albert Museum are open free every day, and as the admission fees at Millbank only produce £1,000 a year and as at least £10,000 is being spent on the annual maintenance of the Gallery, it would seem to be bad economy to sacrifice an attendance of 80,000 annually, when the total attendance is 384,560, for so comparatively small a sum.

6. The regulations in regard to the appointment of junior assistants at Millbank are the same as at Trafalgar Square.

Applicants for such posts are made to the Keeper of the National Gallery, and the authorities recommend suitable candidates to the Civil Service Commissioners for examination as to their qualifications, after which they go before a selection Board for final selection.

It would seem to be very desirable that a small number, say 10 or 12 temporary posts with a living wage—say £300 per annum—should be created to form a small art branch of the Civil Service, by means of which specially suitable applicants from the Universities or Art Schools could be retained and trained at the various galleries and museums with a view to providing a better class of candidate for the higher permanent posts, particularly outside London.

At present young men from the Universities or Art Schools who appear to be very suitable candidates, cannot be retained and often they have not the means to work without some modest remuneration and drift away into other callings, so that when a vacancy does occur, there are scarcely any suitable candidates.

7. There are in all 36 galleries at Millbank:

British School:

- 11 for Oil Paintings.
- 2 for Sculpture.
- 4 for Water-colours and Drawings.
- 1 Balcony for Black and White.

Turner Wing:

- 2 for Oil Paintings.
- 3 for Water-colours.
- 1 for Liber Studiorum.

Sargent Gallery:

- 1 for Oil Paintings.

Modern Foreign Gallery:

- 3 for Oil Paintings.

In addition there are eight basement galleries for Modern Foreign Painting, Loan Exhibitions and varying purposes, but chiefly for water-colours and drawings.

The present system of arrangement is fully described in the "Ten Years Record" 1927.

Sir Joseph Duveen has now agreed to provide a large gallery with balconies for Modern Foreign Sculpture. This will connect the various portions of the existing buildings more closely and also the Main Floor and Ground Floor Galleries.

One quarter of the site at Millbank reserved for extensions will still remain unbuilt upon, and in time this space will afford room (1) for additional galleries for contemporary paintings which are already beginning to be needed, and (2) for a gallery for loan exhibitions to obviate the unhangings of pictures which is necessary at present to provide space for loan exhibitions.

A Gallery where pictures, offered as gift or available for gift, might be hung, temporarily, with a view to testing their ultimate suitability for acceptance, would also be convenient, and a Lecture Theatre where the Guide Lecturers could lecture with lantern slides is also desirable.

8. The financial arrangements in connection with the sale of publications is for all practical purposes administered from the National Gallery at Trafalgar Square under a Trust Fund, and the profits are allocated to this Gallery for the purchase of pictures.

There are on sale a number of Official Catalogues—photographs and postcards of the pictures in the Gallery together with some coloured reproductions of the more popular pictures.

There is some demand for slides of the pictures from lecturers, and the formation of a stock of slides for sale is desirable.

A list of publications issued by the Gallery is given below.

Publications.

Catalogue of the British School (exclusive of the Turner Collection). Price 1s. 6d. net. Post free 2s.
Catalogue of the Turner Collection. Price 1s. 6d. Post free 1s. 9d.

14 December, 1927.]

MR. CHARLES AITKEN.

[Continued.]

National Gallery, Millbank, Illustrations (165 Reproductions in Photogravure). Price 2s. net Post free 2s. 3d.

Lecture Guide to the National Museums and Galleries of London. Published monthly. Price 4d.

An illustrated Guide. Price 1s. 6d. net. Post free 1s. 9d.

Catalogue of the Modern Foreign School. Price 1s. net.

The Record of Ten Years (1917-1927). Price 2s. 6d.

In addition to these, Catalogues of Temporary Loan Exhibitions are frequently published during such exhibitions.

9. In the case of a Modern Gallery, such as that at Millbank, there is less material for research than in the institutions concerned with the art of the past. Facilities for copying are provided for artists and students on Students' Days.

The general public has the benefit of the Official Guide's two daily lectures, and special lectures are arranged by request at other times.

Schools pay frequent visits, and can obtain the services of the Official Guide.

There is no Print Room at Millbank, and the creation of one, in view of those already existing at the British Museum and South Kensington, would be, perhaps, an unjustifiable expense; at the same time, the Turner Portfolios, containing nearly 20,000 sketches, mostly slight, are housed at Millbank, and the fairly frequent demand on the part of students to examine them presents some difficulties, in view of the fact that there is no provision for supervision as regards staff, and such supervision imposes an undue burden on the small staff provided for other purposes, and it is possible that the custody of the Turner Portfolios might more suitably be transferred to one of the existing Print Rooms.

The Library at Millbank is as yet inadequate, the annual grant of £20 not sufficient for the acquisition of all the works on Modern Foreign as well as British Art desirable.

EXAMINATION OF WITNESS.

1551. (*Chairman*): Assuming that the Tate Gallery resigned its claim to a grant of public money for the purchase of water colours, drawings and prints, would you outline your scheme for reciprocal loans of works of first-rate quality as between the three Institutions?—Of course, I think the ideal and logical plan would be for there to be three galleries for drawings and water-colours and three Print Rooms. That was rather envisaged in the recommendations of the Report of Lord Curzon's Commission in 1916 and 1917, but, in view of the circumstances that have grown up, that the South Kensington Museum has this very important Print Room, and, of course, the British Museum has one, I think perhaps it would be unnecessary duplication to start a Print Room at Millbank. It is an extremely expensive thing, with the fittings and so on. Our great requirement, of course, is a thoroughly representative collection for exhibition, and if that need can be met, personally I do not think there is any need to insist on the Print Room, or even on the grant for purchasing water-colours.

1552. That is to say, if you get adequate loans from the other two collections for exhibition you can forgo purchase?—I think so, yes. I should suggest that for that purpose the whole of the national collections, at any rate, in the British Museum, South Kensington and the Tate, should be treated as one unit, and it should be recognised that the Tate had a claim to one-third of the best work, up to its capacity to exhibit. We at present require about one thousand drawings and prints for exhibition purposes, apart from the Turner, Blake and Alfred Stevens collections, to which special Galleries are devoted. I think our own collection might be used to supply that requirement, as far as

it will, but, unfortunately, there never has been a grant and the collection is very inadequate; also there are a good many second or third-rate things in it. I do not think there would be very much point in transferring these. I think it would be better if the arrangement were prospective and not retrospective. The few good things we possess have mostly been given by living people, who wish to see the things exhibited, and if they felt they were straight away going to be transferred to other Museums or put away in portfolios, it might rather discourage them from making gifts.

1553. Do you think you could prepare a scheme jointly with the British Museum and the Victoria and Albert Museum which would meet the requirements of all three Institutions?—I think so, yes. From conversations I have had with Mr. Martin Hardie and Mr. Campbell Dodgson I think we should be able to arrange a scheme.

1554. Do you think there would be an advantage in regular methodical co-ordination between the Directors of the Departments of Prints and Drawings at the British Museum and at the Victoria and Albert Museum with you?—I think it would be very useful perhaps once a quarter to meet in an informal way and discuss our difficulties, especially in regard to the exchange of water-colours which are very subject to damage.

1555. So far as the Tate Gallery is concerned, are there any restrictions on lending any of the water-colours which have come to you by bequest?—I do not think there are any legal restrictions. It is simply a matter of personal feeling. Lady Weston probably would be unwilling that the Müller water-colours in the Sir Joseph Weston gift should be permanently transferred to another Museum, because they were given with a view to exhibition at Millbank.

1556. That would not apply to temporary loan?—No, I do not think it would apply to temporary loan. Of course, there is this point; we have a certain number of water-colours in the Chantrey collection; they are not of great importance, but I do not think they could be put away in another Museum.

1557. It has been suggested that, on account of the great extent and population of London, centralisation in one Museum is not desirable. Can you give your views on that question from the point of view of the student and from the standpoint of the public?—It seems to me from the point of view of the students centralisation is a great convenience. They know where to go and look for things without wasting time, but, of course, the object of works of art is mainly to be seen and, therefore, for exhibition purposes, from the point of view of the general public, the more widely distributed they can be the better. At the British Museum the amount of space for showing them is extremely limited, and I think the more they can be shown at the various public galleries the better.

1558. In your memorandum it appears that the Tate Gallery loans a good deal both to permanent provincial Galleries and to temporary exhibitions. Do you in return receive loans from the larger provincial Galleries?—Yes; they have been extremely good; for instance, Liverpool, Glasgow, Edinburgh, Nottingham, Norwich and Manchester; whenever we have made a definite petition for anything they have tried to meet our wishes.

1559. So that loaning between you and provincial Galleries is going on to a large extent and on satisfactory terms?—They are constantly coming to us. In the last four years about five hundred pictures have been loaned to provincial Galleries; some in groups of 10 or 20 and some separately. We have always met the wishes of special Exhibitions like the Crome Exhibition at Norwich and the Sargent Exhibition at Liverpool. There has been a slight falling off in the requests for loans on the part of the smaller Galleries owing to the restricted

14 December, 1927.]

MR. CHARLES AITKEN.

[Continued.]

funds for carriage and insurance since the war; otherwise, I think it is going as fully and satisfactorily as the collection allows. I think we could, especially if we extended loans to the Dominions and the Continent, accept many more pictures on a (B) footing, i.e., for occasional exhibition and for loan. That has happened in several cases. Mr. Wood offered us a number of Mark Fishers: we already had three very good ones and the Board felt it was scarcely worth while accepting more; if it was clearly established that those pictures could go outside of England, the Board would have been justified in accepting them.

1560. You would favour that as a definite extension of your present powers?—Very much.

1561. You would expect to receive loans in exchange?—Yes; in fact, I think a number of foreign Galleries have loaned to England already. The policy of lending overseas would make British artists much more widely known abroad; artists like John and Steer—I notice among the foreigners visiting the Gallery they are not really known. On the other hand, of course, there are the older artists; one or two really good Turners could be loaned to the Louvre. It would be extremely valuable, I think, for everybody.

1562. Have you legal powers to loan those Turners?—There is nothing which makes it impossible, apart from the National Gallery Loan Act.

1563. There is nothing in the Turner Bequest which prevents your doing it?—No, I do not think there is.

1564. It would merely be a matter of legislation?—Yes.

1565. As regards loaning between the provinces and the Tate, you are satisfied with the present conditions?—Yes, I think so.

1566. Now turning to this question of recent expenditure, what has been the amount of recent expenditure on building as compared with expenditure on acquisitions? Has this expenditure justified itself by an increased public interest?—I think certainly it has justified itself. The increase in the attendance has been 50 per cent. in about the last 10 years and that, I think, is largely due to the new buildings and the additions. Of course, very little money has been directly spent on the collections. The only fund available has been a private bequest, the Clarke Fund, of £560 a year, which was assigned to Millbank by the National Gallery, but, of course, gifts have been received, such as Mr. Courtauld's, of about the same amount as the sum Sir Joseph Duveen spent on the Foreign and Sargent Galleries.

1567. What is the amount in each case?—About £70,000. I think one thing which would help us very much would be a better system of lighting. I happened to be at the gallery on Sunday afternoon. It was crowded with people and they were groping about by the aid of two pilot lamps on brackets. The basement where the drawings and the refreshment room are is well lighted, but upstairs it was pathetic on Sunday afternoon to see all these people groping about in the dark.

1568. What would be the cost of doing that?—I suppose about £2,000. It only requires wiring; iron pipes for the wiring exist.

1569. You would strongly advocate that?—Most strongly; during one-third of the year people cannot see the pictures properly after 2 or 3 o'clock.

(Sir Lionel Earle): It is merely a question of getting money from the Treasury for it.

1570. (Chairman): What are your views as to how public interest could be further developed, particularly the interest of further donors and patrons?—I think the loan exhibitions have aroused a great amount of interest and the opening of the new galleries. It is impossible to mention names, but we have information that there will be bequests of valuable collections and large sums of money. We have heard of one lady who sold her diamond neck-

lace in order to purchase a Renoir to leave to the Tate. There is Mr. Anderson who spends the whole of his surplus income on buying pictures for public galleries. He contributed £1,000 to the purchase of the Carpenter's Shop. I think the active policy of the Board in the matter of loan exhibitions, etc., has created a considerable interest resulting in both gifts and bequests of pictures and money.

1571. Have you any definite lists of owners of pictures and possible donors?—Well, we have an invitation list of about six hundred people which consists largely of our benefactors, either past or prospective, and I have records which I keep for my own purposes of collectors and owners of pictures, which would be desirable additions to the National Collection.

1571A. You definitely take the initiative by getting into touch with possible donors?—Oh yes, as far as possible.

1572. Now about the Whitechapel Gallery, what are your views on making use of that gallery for the exhibition of pictures for which there is no room at Millbank?—We have a number of large popular pictures which scarcely justify permanent exhibition at Millbank and I think they would be very much appreciated; some of them are quite good works, if they could be shown. I do not think there is a great advantage in extending the gallery unduly; it would become rather wearisome if too large.

1573. Which gallery do you mean?—Millbank. Instead of extending indefinitely at Millbank it seems to me it would be a good thing if a gallery like the Whitechapel Gallery, in another part of London, could be utilised. It would be in the same relation to the Tate Gallery as the Bethnal Green Museum is to South Kensington for applied arts. I am not absolutely certain that the Whitechapel Gallery could be acquired. It was erected by Canon Barnett with the intention of filling it with changing exhibits, but the Trustees are finding this increasingly difficult. This suitable building is in existence and it seems to me if from one hundred to two hundred of our pictures could be exhibited there people in another part of London could see them easily instead of their being stored in our vaults or only on occasional exhibition.

1574. You would be against an indefinite extension of the Millbank Galleries?—I think so. I think it becomes wearisome if the building is too large.

1575. And your present size you consider about the maximum for human consumption?—I think it is quite big enough at present. Of course, there is a quarter of the reserved site unbuilt upon as yet. I suppose as the collection increases it may be necessary to extend the buildings, but as far as the human being goes I think it is large enough.

1576. (Sir Henry Miers): I gather you are strongly in favour of loans to provinces and foreign countries?—Yes. I think British art is surprisingly little known abroad. It is partly because there has been so little effort to show it.

1577. You do not fear an outcry from people who go to the Tate Gallery and do not find what they expect to find there; that has not happened?—At present we cannot exhibit all our collection. There is always a small number of people who complain. I do not think it would be very serious. We should not lend our best pictures as a rule.

1578. And you attach great importance to the acquisition of a gallery which you can use for loan purposes and for temporary exhibition of pictures?—It would be a very great saving of trouble. Whenever we have an exhibition now we have to unhang a gallery, and this causes a great deal of additional work.

1579. That and the lecture theatre are the two great needs?—Certainly. The Official Guide is always urging a lecture theatre, where he can show slides in relation to pictures exhibited in the gallery.

14 December, 1927.]

MR. CHARLES AITKEN.

1580. (*Sir George Macdonald*): There is only one point I should like to ask about. Perhaps you will be good enough to develop part of your first paragraph. You say:—

"Loans of any works but those of very secondary importance in the Circulation Department have been discontinued."

Has there been a change of policy?—I think there has been; partly perhaps this is due to a more systematic arrangement of the collections. In earlier years when I was in Whitechapel, soon after 1900, first-rate things and in considerable numbers were lent from South Kensington, but in the later years it was very difficult to obtain at all first-class exhibits and in one or two cases recently in the case of special exhibitions at Millbank I was told they were not lending except from the Circulation Department.

1581. I should think in the Circulation Department you do not find works of first-rate quality as a rule?—No, I do not think as a rule you do. Besides there may be special things of which there are only one or two in the collection, so that none are in the Circulation Department. There was one case of some Pre-Raphaelite furniture.

1582. Even where there is enough, one sometimes hears the complaint, and I cannot say whether justifiable or not, that everything of interest is not within the Circulation Department?—I think those in charge feel a little nervous about lending first rate examples because in some of the provincial galleries, unless watched constantly, precautions to guard against the sunlight on objects are insufficient. There is naturally, therefore, some hesitation in lending perishable things and anything that will suffer.

1583. You think that has weighed with the authorities at the Victoria and Albert Museum in determining what should go in?—Yes, and I think rightly to a certain extent.

1584. Obviously, if they were not satisfied with the conditions under which the things were exhibited, but do you think that idea coloured at all the general policy towards the Circulation Department?—I have not had very much experience of seeing the things that are out on loan. I rather think they might be made a little more interesting, a more personal selection and possibly rather more variety in the things included.

1585. Well, might I take it that is a very diplomatic way of putting the criticism I have sometimes heard that they put nothing but "junk" into the Circulation Department?—Of course, it wants a great deal of personal attention. I suppose these things are put into the Circulation Department, and say a hundred allotted to a gallery. It means a great deal bigger staff if you are going to take a personal interest in the circulation collections.

1586. At all events, you think the Circulation Department might be improved?—Speaking purely from the outside and without much study, I think it is possible, but it would need a much larger staff.

1587. Perhaps with that answer one might look at your sentence again, which I think goes a good deal further:—

"Loans of any works but those of very secondary importance in the Circulation Department have been discontinued."

Does that go further than you intended or are you prepared to stand by that?—At the Tate, when we have a special exhibition we rather want A.1 objects. I was rather disappointed once or twice not to get A.1 things. I think what they would lend would be very interesting for a provincial gallery, but they were not prepared to lend one or two of their best things.

1588. I see you have the same idea of the provinces as some other witnesses have had.

1589. (*Sir Martin Conway*): You are familiar, of course, with the Birmingham Gallery and Museum?—Yes.

1590. Do you agree that a great deal of their prosperity has been due to the fact that they have

no income at all?—No, I do not think I do. I think it is rather humiliating to be constantly begging. I think they should have a small reserve to fall back on.

1591. You do not agree that as a matter of fact they have got more in the way of gifts than they would have got if they had had an endowment or a municipal income to fall back upon, and that they would not have got as far as they have?—I do not think so. I think if there is a keen spirit about a gallery people will come forward and help it whether there is a small endowment or not and you must remember that many gifts to galleries are not what are most wanted. You do depend too much on other people's taste, unless there is an independent grant for purchases.

1592. I take it from what you said that it is rather your opinion that the more things shown the better, do you mean that supposing we have in the three collections in London several thousands of drawings, would it be your policy to show as many of those as possible or prevent as many as possible of those from being shown in order that they may last longer?—I think with certain water-colours you must take special precautions, say only show them for three months in the year, but with the drawings there is not the same objection. It is rather tiresome to waste time getting a thing out of the print room if you can enjoy it on the walls in a good light. It seems to me that is really what is wanted for the public.

1593. The question is not the public, but the preservation of the object. Of course, everytime it is exhibited for three months it deteriorates to a certain extent?—Would that apply to drawings?

1594. To water-colours?—With water-colours you have to be very careful. Many things would only be exhibited during the winter months.

1595. You do not think you would form a group of first rate things which would never be exhibited in the ordinary way?—In Edinburgh they only exhibit the Turners for two months, anyway for a very short time. I should think in the English climate a considerable amount of exhibition is safe, but I think it is a matter for the directors to decide. Apart from injuring the object, the more that can be seen easily and pleasantly the better.

1596. The question is whether a thing can be pleasantly seen when you are standing on your tired feet or whether it would be pleasanter to look at it sitting at a table with it in your hand?—The British Museum has a comparatively small gallery, and even South Kensington has only limited space. We have only four or five galleries. It would only be showing a few thousands out of the innumerable thousands.

1597. I am merely referring to the best five hundred pictures there are in the national possession, whether you ought not to set those aside and never have them exhibited?—I think that is a thing that should be decided by expert opinion in the case of a very limited number of things.

1598. (*Mr. Charteris*): Just one question on the matter of duplicating and overlapping. At present the National Gallery buys contemporary pictures now and then?—In Trafalgar Square?

1599. Trafalgar Square.—Well, I do not think they buy; they have not bought quite contemporary pictures.

1600. Did they not, in 1918, begin to buy pictures painted since 1850?—They transferred them.

1601. I am talking of foreign pictures, that is the case?—Yes.

1602. That was one of the questions which was considered by Lord Curzon's Committee?—It was rather an exceptional case on that occasion—the Degas Sale in 1918.

1603. As I read the report of the Committee, it deals specially with this topic. This is in Part I:

"Thus we were brought to consider the existing distribution of oil paintings between the various galleries that collectively make up the

14 December, 1927.]

Mr. CHARLES AITKEN.

[Continued.]

National Collections and the duplication or overlapping that is the inevitable result of the present lack of system."

That is one of the matters they had for their special consideration. I do not want to call attention to all the passages which bear out that view, but you have read the findings presumably?—Yes.

1604. Now here is one of the specific findings on page 39:

"That the formation of a gallery of modern foreign pictures and sculpture including in such terms works produced since 1850 is a matter of urgent importance."

That is what the Tate Gallery is now in a position to do?—Yes, it is.

1605. It has a gallery for that very purpose?—Yes.

1606. Then it goes on:

"That the nucleus of such a gallery be provided by the pictures and sculptures in the National Gallery and in the Victoria and Albert Museum respectively."

It suggests there that the pictures then at the time this report was made in the National Gallery should be moved to the Tate.

(Sir Robert Witt): Will you read the last paragraph of paragraph 20?

1607. (Mr. Charteris): I was coming to that:

"On the other hand there should be transferred from time to time from the Tate Gallery to the National Gallery such pictures as have won recognition as masterpieces."

But my point now is that as things stand at present both galleries can buy; you from your limited funds in the Tate Gallery, the National Gallery from their more ample funds are both in the market for buying foreign pictures?—I suppose there is a possibility of overlapping there.

1608. Do not you think it would be desirable that the rule or the recommendation which I venture to say is quite definite in Lord Curzon's report should be given practical expression to as between Trafalgar Square and the Tate Gallery?—Yes, I think so. Our period of acquisition is the last hundred years; I think it is better there should not be competition within that period.

1609. That would enable, would it not, the Tate Gallery to give a complete exhibition of foreign art since 1850 if that recommendation was given effect to?—Only, of course, at present we have not a grant.

1610. You have no grant?—The only grant we have is a private fund, the Clarke Fund, from the National Gallery.

1611. Assuming funds were available you would be buying modern pictures, and the National Gallery confining their attention to the old Masters?—I should think that would be the best arrangement.

1612. The Tate would be subject to periodic revision, and if a hypothetical period was taken as 25 years, at the end of 25 years the pictures could be moved up to the National Gallery at Trafalgar Square?—Yes.

1613. But it would enable, would it not, the Tate Gallery by that means to have a more complete and satisfactory collection of modern foreign art?—Yes, I think it would be better for the period of exhibition to correspond with the period of acquisition; whatever date is fixed; say 1870, for the two to correspond.

1614. And Trafalgar Square in those circumstances would hesitate to buy a picture by a Master for itself whose work was already sufficiently represented in the Tate knowing that the Tate Gallery pictures would ultimately come to Trafalgar Square?—Yes.

1615. (Sir Lionel Earle): Is not that the position which exists between the Louvre and the Luxembourg? There is a national grant for buying pictures, and the pictures are placed either in the provinces or the Luxembourg until the man has been dead 10 years, and then they are available for the Louvre.

(Sir Lionel Earle): If considered a sufficient masterpiece.

1616. (Mr. Charteris): A resolution has been come to supplementary to your statement which is apparently intended to act as a guide rather than a definite rule?—Yes. You see the property is vested in the Trustees of the National Gallery, therefore this was a friendly arrangement as to what the division line should be between the two.

1617. Then if that friendly arrangement was made a definite rule it would bring about the results which we have been discussing?—Yes.

1618. And of course if you had a more complete representation of modern foreign art you would be in a better position to lend to other galleries would you not?—Yes, in many cases we have as yet insufficient ourselves; we have not sufficient to spare any to other galleries.

1619. Do you think the Tate Gallery should be the recipient of a special grant in order to make the representation of modern British and modern foreign art more representative?—Certainly, I think it is most important it should have a grant. It is very unusual for an important National Gallery not to have any grant at all.

1620. That would make the gallery more attractive and the more attractive the gallery is I take it the more likely you are to get bequests; as the gallery grows and develops you find bequests and gifts tend to increase?—Certainly, very much.

1621. (Sir Lionel Earle): Won't that mean doubling the size of your building or increasing it very considerably?—One could weed out a great many.

1622. (Mr. Charteris): That is looking ahead. A lot of your exhibits are on loan are they not?—Yes, one-third of the foreign exhibits are lent to Millbank.

1623. If the loans for some reason were called in the Tate Gallery would be very deficient?—Oh, very.

1624. Very deficient in modern foreign art?—Yes.

1625. Do you think it would tend to encourage modern foreign art, I do not mean the development of modern foreign art, but the exhibition of modern foreign art in London if that rule or rather if that resolution which has apparently been come to between the two galleries was made a definite rule? Would it be better to have it concentrated in one gallery than to have it partially distributed in two?—I think personally it is a question of space. If there were space in Trafalgar Square to give adequate representation up to date I think there would be a good reason for having the pictures there, but it seems to me, merely from want of space, you can only really carry the representation of British and foreign art at Trafalgar Square up to a certain date.

1626. I think you are definitely against fees from your statement?—Yes, I think they are an entire mistake. They produce comparatively little and they certainly check the attendance. On a paying day we have four hundred people; on a free day twelve hundred.

1627. (Sir Martin Conway): Would you object to a penny fee?—Like Kew? I think a penny fee at Millbank would be ludicrous.

1628. For all galleries?—It seems to work very well at Kew. If it were done universally I suppose there would be something to be said for it.

1629. (Mr. Charteris): Have you had any profits from publications?—Yes, we are now getting a certain amount. We get the profits of the sale of postcards and a percentage on any outside publication sold at the stall.

1630. And that goes to the funds of the Tate Gallery?—Yes, during the last two years.

1631. Then you make some suggestion in your statement about the education of people for filling the posts in the gallery?—There have been several provincial galleries at times wanting people to fill posts and there has not been always anyone specially to recommend. Just recently we have had an enquiry from Cardiff for a promising post of £300 a year and I think if there were a kind of art civil

14 December, 1927.]

Mr. CHARLES AITKEN.

[Continued.]

service in London of young men who could help at the various museums, in such work for instance as is wanted in the Circulation Department at South Kensington for making the individual collections more interesting, these assistants would get a certain amount of experience and training, and when a vacancy in the provincial galleries occurred they could be recommended for such posts with confidence and, if they proved satisfactory there, they could later on come back to more important work in London.

1632. (*Sir Robert Witt*): I understand we are directing our attention to-day particularly to the water-colours and the overlapping at the Victoria and Albert Museum. Just in regard to the water-colours and drawings which have been discussed also by Mr. Martin Hardie before you came, would you be in favour generally speaking of pooling the drawings and water-colours as between the three museums that accept them and receive them now leaving the matter of exhibition to be arranged by loans between the three museums; that is to say, if anyone wished to exhibit any particular class that each would lend to the other what they could spare?—Yes, I think so.

1633. Would you be prepared then to divest yourselves temporarily of even your special strength such as Turner, Müller and Alfred Stevens in the interests of a working arrangement between all the museums?—The difficulty in the case of the Müllers would be that they were specially given for exhibition at the Tate by Lady Weston and I do not know whether she would be satisfied by their being put in portfolios at other museums. If they were intended for exhibition at South Kensington I should certainly be in favour of lending them.

1634. At any rate, in regard to exhibition you would be in favour of lending them?—Yes.

1635. Then as regards the purchase?—We already have about 50 Turner water-colours on loan to South Kensington, and a certain number of De Wints.

1636. As regards purchasing, as long as the Tate Gallery purchased, would you be prepared to disclose to the other museums what you proposed to purchase before doing so, if in return they were prepared to act in the same way, in so far as it was possible within the limits of speedy action, if necessary?—Yes, I should be prepared to give them the option of purchasing a drawing, but I should not be prepared entirely to drop the matter if they would not purchase. Supposing a public grant were only given to one museum—South Kensington has a grant now—if they refused to purchase, I think it is essential for us to be able to purchase anything we think important out of our private funds.

1637. Then it would be a question of spending private, and not public, money?—Yes, but I do not quite understand what is contemplated. I understood that the Print Room would go with the grant for buying water-colours.

1638. I do not quite follow that.—I understood that the claim to a Print Room and the claim to a grant for buying drawings and water-colours would go together.

1639. Therefore we would be left at Millbank with the Duveen fund alone as a purchasing fund for modern water-colours?—Yes.

1640. In regard to Whitechapel, I gather you think it desirable that some attempt should be made to connect the Whitechapel Gallery with the Tate Gallery. That being so, it can be done either by the Government taking over the Whitechapel Gallery, assuming it were possible to do that, or by an arrangement between Whitechapel and the Tate Gallery, under which the Tate Gallery had the duty or the privilege of exhibiting some of their works either permanently or temporarily at Whitechapel?—Well, I think the first would be the better if it were possible, but the difficulty in the second case is that the Whitechapel Gallery is not open all the year round, and to keep it open and heat it would mean considerable extra cost, and I do not

think the trustees there would be able to bear that cost and exhibit the pictures, except occasionally just for six weeks. If the pictures are more or less permanently on loan there, it would be necessary for them to have some assistance from the point of view of keeping up the heating and staff.

1641. But if the Government decided that, in order to preserve and make use of practically the one suitable exhibition gallery for the whole of the East End of London, and it was decided to provide the necessary heating for the exhibition building, then you would be in favour of lending liberally, and making some arrangement of that kind for the use of our pictures and for our using their gallery?—Yes, I am entirely in favour of that, and of the other, if it were possible, taking the gallery over as a definite East End national gallery.

1642. Yes, you would prefer to take it over altogether if it could be arranged?—It would be simpler if it could be arranged.

1643. And we should have ample supplies of pictures to keep it going?—Yes.

1644. Just on the question of lending, would you be in favour of lending not only more generously but more rapidly, i.e., a constant outflow and incoming of pictures in all directions, influx continually, going from one gallery to another?—Well, they are doing that. It is almost the case already. Twenty pictures came back yesterday to the gallery from loan.

1645. Will the same 20 pictures go out somewhere else to-morrow?—Well, almost. Frequent loan is going on, and if you carry that beyond a certain point you get a great deal of staff work necessary in packing. I think that with what is now going on we have almost reached the limits with our present staff.

1646. In regard to the question of publicity, do you think that the provision of a lecture gallery for a constant series of lectures, one or two a week in the evenings or possibly in the afternoons, would add enormously to the attractions of the gallery?—Yes, I am entirely in agreement. I think people would go.

1647. Would you be in favour of adding an organ to the gallery and providing music as well?—I should very much like to provide music. I have not thought of an organ. It is a little like the cinema.

1648. Would not it be a good thing if it were like the cinema in that it draws thousands and thousands of people?—I think chamber music would be desirable. In fact, we considered it some years ago. The difficulty is to keep up the supply of really good quality that the thing demands. I think to have a concert of chamber music for about an hour on Sunday afternoons would be the ideal thing. People need not listen if they do not wish to.

1649. I take it you are not really opposed to an organ if it is a really good organ?—If it is a really good organ.

1650. Just one point on the relations of the National Gallery and the Tate Gallery which has been referred to. Am I right in thinking that as far as the British school is concerned, it is clearly understood that the Tate Gallery is not a gallery of modern British art, but was intended to act as a national gallery of British art?—Yes, I think that is quite understood.

1651. And it was only the accident of the Tate bequest of pictures being modern pictures, being modern academic pictures, that the popular connotation of the Tate Gallery with modern art has arisen?—Well, I should have to verify that. I am not quite sure what Sir Henry Tate's wording was. Modern British art I think it was.

1652. My recollection is that it does not occur at all.

(*Mr. Charteris*): I think it occurs in the Treasury minute.

1653. (*Sir Robert Witt*): The National Gallery, in point of fact, has handed over the whole of the British school, ancient and modern, except in so far

14 December, 1927.]

MR. CHARLES AITKEN.

[Continued.]

as they have retained what they consider to be the best examples for the National Gallery?—Yes.

1654. And it is only as regards the foreign galleries that we are definitely committed to the exhibition of modern foreign art as opposed to old foreign art?—Yes.

1655. (*Dr. Cowley*): If I understood you rightly, Mr. Aitken, you said that you considered that the Tate Gallery was large enough for the purposes for which it is intended. Did I understand you rightly?

—Well, I meant, I think, that if buildings get too large they become rather wearisome and oppressive, and it is a fairly large building now. I do not think it requires very much extension immediately beyond the Modern Foreign Sculpture gallery, which is already being planned.

1656. It is a question we have had before us, and I was interested in hearing your statement. The question of space is not a problem at the present time?—No, I think it would be better to weed out slightly for the present.

1657. By weeding out do you mean sending back the objects which are on loan, or do you mean discharging pictures that are unworthy of a place in the gallery?—I think it could be improved possibly by not exhibiting quite so many of each person. In some cases there are a number of works by one artist. I think perhaps rather fewer might be exhibited in some cases.

1658. What would you do with the others?—Put them into these loans. There are constant demands for loans.

1659. Then you contemplate at some time a certain extension by building over that corner?—Yes, I think at a future time, as the collections grow, they will require more space.

1660. What do you suppose will be the cost of that building? Have you any idea?—The other corner? I should say it would be about what the foreign gallery cost, about £50,000 to £70,000.

1661. Then the only question that at the moment is really very urgent with you is the question of

lighting?—I think that is in a way the most pressing, and the question of a fund for the purchase of pictures.

(*Dr. Cowley*): Well, that, of course, we all want.

1662. (*Chairman*): With regard to publicity, do you see any possibility of making the annual report less arid?—I think if we could each year have an illustrated Bulletin of the most important acquisitions together with a published list of all the additions, given quite shortly, it would be an advantage.

1663. It would be supplementary to the present list?—Yes, and make a more attractive and illustrative report.

1664. You see no difficulty in doing that?—I cannot see it myself.

1665. You think it might have a beneficial effect on stimulating interest?—Yes, I think so certainly. The Americans publish such bulletins and records each year.

(*Mr. Charteris*): Something in the nature of the Report of the National Art Collections Fund.

1666. (*Chairman*): Yes.—Which is always very interesting.

(*Sir Robert Witt*): It is only a question of expense. The report costs about £250 a year roughly.

(*Chairman*): Some of which you might get back from selling?

1667. (*Sir Robert Witt*): Surely, and of course by advertisements if it was sanctioned as it has been in the case of the British Museum Quarterly?—Most of the matter contained in the present report need only be recorded in a permanent register at the Gallery. It could be boiled down to a list in the Report.

1668. (*Chairman*): Your suggestion is that the present list should be merely recorded at the Gallery?—Yes, I should think if it is kept at the Gallery that is all that is required, a sort of register. I do not think it is necessary to send that out.

(*Chairman*): We are greatly indebted to you, Mr. Aitken.

(*The Witness withdrew.*)

NINTH DAY.

Thursday, 1st March, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.O.B., G.C.M.G., LL.D.

Sir MARTIN CONWAY, M.P., Litt.D.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).

Mr. J. R. CHAMBERS (*Assistant Secretary*).

Sir ARTHUR KEITH, F.R.S., LL.D., D.Sc., on behalf of the Royal Society, called and examined.

The following memorandum was submitted by the Royal Society in reply to a Questionnaire from the Royal Commission (*see Appendix 3*).

1. RESEARCH FACILITIES.

In considering the present position and efficiency of the Scientific Museums from the standpoint of research facilities, we gave our attention principally to the research facilities at the Natural History Museum. In the case of the Geological Survey

Museum the question is necessarily bound up with that of the urgent need for its rehousing, with which we deal separately. In the case of the Science Museum facilities for research must, in the nature of the case, be less important, since research in the departments of science with which it deals—Engineering, Physics, Chemistry—is such as can seldom be carried out with museum specimens and hardly ever in a museum. The functions of the Science Museum are mainly historical and educational, with

1 March, 1928.]

Sir ARTHUR KEITH, F.R.S., LL.D., D.Sc.

[Continued.]

the latter of which we deal separately. The function of the Natural History Museum, on the other hand, is not merely to display such representative specimens of its collections as will attract and educate the interest of the public visitor, but to house safely, to classify, to identify and to investigate the vast and growing mass of specimens which provide the standard for national and imperial reference on all questions of systematic biology. We regarded the question of research facilities in the Natural History Museum as one in which the Royal Society had special interest, and on which the Royal Commission, having no biologist among its own members, would specially desire to hear the Royal Society's opinion.

THE NATURAL HISTORY MUSEUM.

Research facilities in a museum such as the Natural History Museum naturally fall under different headings.

(a) *Research facilities for the regular staff of the Museum.*

If the collections of the Museum are to be adequately used as a source of new knowledge, it is of the first importance that the members of the Museum staff should be afforded time and facilities for original research, as distinguished from routine work, whether technical or administrative. Our enquiries have satisfied us that the facilities at present available to the staff of the Natural History Museum are not adequate in either respect. As regards time, the difficulty is due to the deficiency in numerical strength, which in certain departments is barely sufficient for the routine duties, so that research with a view to original contributions to science must be undertaken, if at all, outside official working hours. Under such conditions, there is obviously no margin to allow for the grant of occasional leave to a member engaged in a particular investigation, for the visits to foreign collections which are essential to some kinds of systematic research, or for such occasional participation in collecting and exploring expeditions as is likely to be of great value to the work of the Museum as a whole.

As regards other facilities, the principal lack is of adequate working room. The Museum, when built, was planned principally to afford opportunity for displaying to the public specimens suitable for that purpose. Research has had to be housed largely in rooms and passages constructed with other aims. We understand that at least one room designed for and really needed for public exhibition has had to be taken for staff work, and that in some departments large and important collections of specimens remain unclassified and not readily accessible for scientific use on account of the lack of space for their investigation.

We have learned that in one department (Entomology) increased facilities are shortly to be provided with the aid of a grant from the Empire Marketing Board. We desire that the attention of the Royal Commission should be drawn to the need for increase in the financial provision made for the Museum as a whole, so that other Departments, the work of which may not make an appeal of so immediately practical a nature, may be given such increase of working room and of scientific staff as will enable the nation's treasury of systematic biology to be used to its full scientific value.

(b) *Facilities for other research workers.*

Such workers include professional systematic biologists and others, such as medical or agricultural experts from the tropics, and palaeontologists from all parts of the world, who need to use the resources of the Museum in connection with some aspects of their own investigations.

We have heard on all hands expressions of the warmest appreciation of the readiness of the Museum

staff to assist the work of such visitors, and to place at their disposal such facilities as the Museum can offer. These, however, necessarily suffer from the limitations of the space suitable for research, mentioned above.

(c) *Facilities for students and amateur collectors.*

The information before us suggests that these are relatively good, and we have no measures to suggest for their improvement.

2. THE SCIENCE MUSEUM.

We consider that "the steps now being taken to provide in the Science Museum suitable accommodation for the collections, and fuller opportunities for students," greatly increase the value of the collection to the public and the general student, and are adequate for this purpose.

The information furnished by explanatory labelling of exhibits, by the staff available to answer questions, and by the guide-lecturers, seems to meet the needs of a large proportion of those using the Museum. In two directions, however, we believe that the educational value of the Museum could be increased at relatively small cost.

(i) We believe that a system of more formal lecture-demonstrations dealing with limited parts of the collection, held in a room set apart for the purpose and addressed to students of a more advanced type than those for whom the guide-lecturers are provided, would have real educational value.

(ii) After the close of the Wembley Exhibition, the Committee which had there organised the scientific exhibit on behalf of the Royal Society presented a report to the Society's Council, containing the following recommendation:—

"It has become evident, from the experience at Wembley, that a periodical epitome of scientific progress, in the form of an exhibition, of an authoritative nature such as arrangement under the guidance of the Royal Society ensures, would be welcomed by a large section of the scientific and general public.

"The Director of the Science Museum has already proposed, and it is hoped to make arrangement for, the transfer of some of the experiments and apparatus from Wembley to the Museum, to serve as the nucleus there of a permanent exhibit of experimental science.

"The establishment of such an exhibit is a step of great importance. It cannot, however, serve the same purpose as a periodical exhibition drawing its material from the whole field of science and arranged to give, on each occasion, a record of the best that has been thought and done in science up to that time.

"The British Empire Exhibition Committee unanimously desires, therefore, in reporting the conclusion of its work, to ask the consideration of the Council as to the desirability of steps being taken with a view to the organisation of such a periodical exhibition."

The Council, in adopting the above report of the Wembley Committee, expressed their sense of the great importance of this suggestion, and it may be assumed that the Royal Society would be glad to give its co-operation for the furtherance of any such scheme. The Science Museum seems to be in every way the appropriate centre for such periodical exhibits, dealing with recent discoveries and developments.

We recommend that the Royal Commission should be asked to give careful consideration to the possibility of increasing the educational influence of the Science Museum in these two directions. We have had the opportunity of consultation with the Director, who informs us that he believes that provision could be made for both by an addition to the annual grant to the Museum of about £1,500 per annum.

1 March, 1928.]

Sir ARTHUR KEITH, F.R.S., LL.D., D.Sc.

[Continued.]

3. PROPOSED TRANSFER OF THE BOTANICAL COLLECTION TO KEW.

We have considered the recommendations of the Botanical Works Committee (1901) for the transfer to Kew of the Botanical Collection of the Natural History Museum, from the point of view of its effect on the convenience of research workers and students. We suggest that the following considerations be submitted to the Royal Commission.

(a) The Natural History Museum is at present the National Museum for all the systematic Biological Sciences. It includes in addition a mineralogical collection, which, if pressure for space should necessitate the separate housing of part of the collection, would presumably come first under discussion for removal, leaving a still complete biological collection. If further separation should become necessary, the natural course would be to move the botanical collection, and Kew would appear to be the most appropriate place for its reception. Till that necessity arises, however, there is much to be said for preserving the character of the present Museum as a complete Museum of Natural History, and not changing it into a Museum of Zoology alone.

(b) From the point of view of the botanist alone there is some advantage in having a herbarium of recent plants in proximity to the collection of fossil plants at South Kensington, and another in proximity to the collection of living plants at Kew.

(c) From the point of view of workers in other biological sciences, there is advantage in having a herbarium of recent plants available for immediate consultation, in connection with the study of the insects and other animals which feed on plants, or are otherwise associated with them in living nature.

(d) It has been suggested to us that the existence of two independent herbaria is advantageous as a security against irreparable loss by fire. It appears to us that the argument might be used with almost equal force as a reason for similarly duplicating other parts of the collection in different places. In any case, fire-proof housing of duplicate collections at Kew would appear to meet equally well any need for such precaution.

(e) We are informed that there is no practical possibility of amalgamating the two collections, the methods of mounting adopted being so different that separate cases would be required. No economy in the space required by the two collections would, therefore, be affected by the removal.

None of these considerations appears to us so strong as to have decisive appeal by itself, or even to weigh seriously against a strong reason for transfer of the Kensington Herbarium to Kew, if such exists. We are not aware of any scientific interest which would be directly served by such removal. On the other hand we are not convinced that, with the present and future facilities for travelling the relatively short distance, the removal would cause a serious hindrance to research or study. The existence of the two collections has not been determined by scientific necessity, but is the result of historical accident. We believe that it has favoured, rather than hindered, scientific progress, presumably at some additional cost of administration. We suggest, therefore, that the removal, which would obviously involve the building of a new Botanical Museum at Kew, should be considered chiefly in connection with the general necessity for increased accommodation at South Kensington.

4. MUSEUM OF PRACTICAL GEOLOGY.

We are of the opinion that the close association of the Geological and Mineralogical Departments of the Natural History Museum with the Museum of

Practical Geology, which would be brought about by the proposed removal of the latter to South Kensington, would be advantageous to students. Both geological collections, however, are essential; they differ fundamentally in scope and purpose, and consequently in arrangement.

The palaeontological collections of the Natural History Museum are biologically arranged so as to illustrate the evolution of all forms of life on the globe. For example, fossil fishes of all ages are placed in one series. In the Museum of Practical Geology the fossils (which are mainly British) are so grouped as to show the forms of life existing in and characteristic of each successive geological period, the arrangement therefore being stratigraphical. Thus grouped the fossils present the evidence on which geological maps of Britain are founded and the basis of the grouping and correlation of geological strata generally. It would be difficult for the student to find out from the biologically arranged collection the fauna characteristic of any one geological formation, or to realise from the other the place occupied by a specimen in the process of evolution.

The nearest approach to an overlap occurs in the mineralogical sections of the two museums; but here again the object of the Natural History Museum is to show types of minerals from any part of the world, and of the Jermyn Street Museum mainly to show those characteristic of the British geological formations and rocks and ores of economic value. There are, however, two points in this connection on which we desire that the Royal Society should give its opinion to the Royal Commission.

(a) It is generally agreed that the existing accommodation of the Geological Survey collection is inadequate, unsafe and in every way unworthy of its importance.

(b) The existing plans for its removal to a site between the Natural History Museum and the Science Museum are attractive from the opportunities which they seem to offer, of co-operation with the mining section of the Science Museum on the one hand, and the Palaeontological and Mineralogical Sections of the Natural History Museum on the other. This would seem a favourable site for an institution which deals with every branch of applied Geology. We would strongly urge, however, that, in considering the desirability of proceeding with these plans, the Royal Commission should have in view the effect of thus filling this site on the possibilities for future necessary expansion of the Natural History Museum.

The urgent necessity for re-housing the Jermyn Street collection being admitted, and the necessity, at some future date, of moving the mineralogical collection from the Natural History Museum being foreseen, we suggest that the possibility of providing for both on some suitable site might now be considered.

The South Kensington Site.

We realise that we are here making recommendations concerning one item only of a much larger problem. We do not doubt that the Royal Commission have in view the desirability of carefully resurveying the whole of the vacant land on the South Kensington site, in order to ensure that it is used to its optimum value from the point of view of future requirements. We would venture strongly to urge that such a survey be undertaken before any further part of the site is definitely allotted.

5. CO-ORDINATION.

On the question of co-ordination, we assume that the Commission have in view measures to promote co-ordinated action between existing Authorities, and not the constitution of a new co-ordinating Authority. We have no doubt that problems concerning the division of functions among museums

1 March, 1928.]

Sir ARTHUR KEITH, F.R.S., LL.D., D.Sc.

[Continued.]

will arise, and that some provision for regular meetings between the different governing bodies, and between the administrative staffs of the different museums would be valuable. We suggest, however, that the Royal Society cannot usefully make specific suggestions concerning a matter which affects the administration and control of museums rather than their use for research.

EXAMINATION OF WITNESS.

1669. (*Chairman*): We are obliged to you for coming; would you kindly give us the benefit of your own experience in the control and management of a museum and the application of that experience at the Natural History Museum?—I thank you for the opportunity of making such a statement, because there is no doubt that the condition of affairs at South Kensington Natural History Museum is very urgent, and in order to acquaint you with how that condition has come about it will be necessary for me to make this statement. The Museum, as you know, was designed by Sir Richard Owen. He was trained in the Museum of the College of Surgeons, and it was from that Institution he drew all his experience about the needs of a museum. With the College museum I have been familiar for 20 years past, and also with Sir Richard Owen's ideas there. Now, at the College of Surgeons every specimen had to be shown. The whole Museum space was an exhibition space, but I should also tell you that it was not the general public that he was catering for, but special students in surgery and medicine. When he went to South Kensington after being at Bloomsbury for fully 20 years he built South Kensington Natural History Museum on exactly the same plan—that the whole space should be for exhibition. He had not the public needs in his mind then, but rather needs of the professional students of Zoology, but every specimen was to be shown, and, therefore, the greater part of the Museum was designed for exhibition space. Specimens came in abundantly, and there was soon no room in the galleries for them. Besides, there was no need to show them because they were primarily for the use of students. Therefore, the method of keeping specimens in drawers and cupboards was used more and more, and these drawers and cupboards had to be put up in the galleries. Then, as at the College of Surgeons, the staff was expected to work in the galleries, and no, or only slight, provision was made for it at South Kensington. The staff thus came to be housed really in the show places of the Museum—in temporary rooms erected in the galleries. This system has been going on for over 40 years, so that the exhibition galleries have been largely absorbed, not for the showing of specimens, but for museum staff and store cupboards. Such is the position of affairs now. The space is so crowded that something must be done. I should add two things more. At the time, even as late as the eighties, when the Museum of Natural History was being designed, there was still in the minds of Owen and his colleagues something of the ancient idea of the smallness of the world of life. Seeing that all the animals of the world could be put into the Ark, it was thought quite possible that they could be put into a limited Museum. They had not then caught the almost inexhaustible richness of Nature's treasures. Owen had not conceived that the British Empire would grow as it has grown, and that his successors would be called upon to house the enormous number of specimens that the world can show to-day. Another thing he made no provision for. He had not foreseen that with the growth of knowledge there would be a growth of specialisation, and that instead of having six special men to handle Zoology it would require a staff of fifty or more. He had made no accommodation for such a staff. Since South Kensington Museum was built the number of specific forms of life has increased twenty fold; our knowledge of living things has

grown equally; where one specialist was sufficient ten are now needed. Staff and stores have had to keep pace with the growth of knowledge. All these circumstances put together have led to the gallery space of South Kensington being used for purposes they were never designed for, and for purposes for which they are absolutely unsuitable. This means that the staff has now to work under most trying conditions. It seems to me that you will have to devise some big gradual policy to restore the Museum to what it should be, and at the same time give accommodation for staff and storage. That is my conception of how the present condition of South Kensington Museum has come about.

1670. You think a large modification is very urgent?—Yes, absolutely.

1671. The Royal Society memorandum presses for increase both of accommodation and of scientific staff "to enable the Nation's treasury of systematic biology to be used to its full scientific value."—Yes, that is why I begged to make the statement I have made, because it explains to you briefly why I think something has to be done to provide for the Museum staff. They are housed in the galleries which they should not be, as these are needed for exhibition.

1672. So that exhibition has suffered very considerably?—Very greatly.

1673. Now, the Natural History Museum concerns both the functions of research and exhibition. Do you consider that the exhibition side of the Museum is unduly subordinated to the research side?—No, I do not, but the one is accessory to the other. I take it the Natural History Museum has to serve three very great purposes. The first one is to the public, to exhibit the living world to the public, to make them interested, and show them what life is in all its different forms. That is the duty to the public. The second duty is to science itself, the growth of science. It is growing so enormous that our knowledge has to be systematised and, therefore, you must provide the material and the men. No University, no single body can do that; only the Government can do it. That is a very big and important function, but the exhibition part of it comes out of that. If you ask me which is the main function of the Museum I should say for science; the proper registration and collection of materials is the most important function for the growth of knowledge, but the public must get something out of it, its share comes out of it naturally. I take it that the people who have to arrange and study the specimens have as a first duty to show the public the best that they have at their disposal.

1674. So that expenditure is required for improving the research facilities and the exhibition facilities?—If you put to me what should be done, I should say you must restore the galleries of the Museums to their proper purposes, that of exhibiting and instruction of the public, and to do that you have to provide new accommodation for the staff and for storage—I should put it the other way, storage and staff, and when I say "storage" I mean storage not in the sense that you are putting things in a store for dis-use, but storage to be available for special students just as books are available. This new accommodation has to be provided.

1675. Have you any suggestions for improving the general educational facilities for the general public?—Yes, there are many I think. My point is that the educational facilities have to be developed first of course by the Director. He must be made responsible for the proper exhibition of specimens and he must be held responsible for the proper exhibition of specimens, and the organisation of his staff for the exhibition of those specimens, but I do think that in each department of the Museum—I need not go into the number of departments—there must be one or two men who are keen on education and will devote themselves to the exhibition of their particular part of the Museum. I go further and say that it is absolutely the duty of each department of

1 March, 1928.]

SIR ARTHUR KEITH, F.R.S., LL.D., D.Sc.

[Continued.]

the Museum to have on its staff one or two men who are not only good at demonstrating and illustrating the things they have but who at the same time will serve as demonstrators when the need arises. I think the tendency at the present time to call in what I would call men who can talk, who acquire the knowledge second hand, is a retrograde step. You have as it were to lay down a policy that the staff of the Museum has to educate and teach as well as to research. There is a tendency I think for Museum servants to forget they are public servants. It is not confined to Museum men—to believe that their post is purely a research post, that is, a post really created for their particular need and wish to increase knowledge. I think it is absolutely essential that every Museum servant should remember that he is a public servant and that his duty is as much towards public instruction as to the progress of science. That is the spirit which ought to be inculcated and which prevails in the Museum now.

1676. That is to say facilities for exhibition should be one of the conditions?—In the way I have outlined I think the Museum could be developed not only for the preservation and investigation of material but also for the instruction of the public.

1677. It has been suggested as possible that ultimately botany and mineralogy would have to go, leaving a purely zoological Museum with palaeontology?—The matter on which I have been speaking is one on which I am more or less of an expert, because it is my business to deal with such matters, but now you ask me my opinion upon a matter which I really have no expert knowledge to speak on, but I should say, supposing you did require more space in South Kensington and had to get rid of a department, then I think that it is mineralogy that should go first.

1678. Sooner than botany?—Much sooner, but there is room for a difference of opinion.

1679. Would you give your reasons?—South Kensington is a Biological Museum dealing with life, exemplifying life in all its forms, and mineralogy has not any real connection with life and its processes of any kind. It seems to me mineralogy could very well go into the Geological Museum attached to the Geological Survey, whatever you determine to do with that. I should really be sorry to see botany separated from South Kensington. The lower you go down in the scale of life, the nearer and nearer you find the animal side and the plant side becoming as it were one, and I should think it would be a pity for many reasons besides to separate botany, because after all the palaeontologist requires modern plants in the identification of forms as much as he does the forms of animals. I think it would be a pity to separate botany altogether.

1680. The argument that it would be desirable to concentrate everything at Kew does not appeal to you?—Except it became a very urgent matter of space, and then I should say that the proposal of transference should be considered. For the growth of science I do not believe the transference would be a great disadvantage.

1681. Do you consider that there is a risk of the accumulation of multitudes of duplicates or almost duplicate specimens, and do you see any practical way of limiting multiplication of biological specimens?—Absolutely no way of limiting. Our attitude to this problem is another of the matters which have altered since Owen's time. In Owen's time Darwin's teaching was just beginning to be felt and he had not realised how necessary it would be to illustrate the various forms which a species may exhibit. When all is said and done such variations provide the most instructive of all enquiries. I went to South Kensington the other day and took the opportunity of going to the Bird Department. It was quite by chance that one of the assistant keepers happened to open two or three drawers, and I said, "You have about fifty birds there of the same species." He said, "Yes, exactly," but when

he turned them over he showed me that between extreme types there was a most marvellous grading series. The group as a whole was most instructive, and you could not take out one of those specimens without injuring the total collection. The need for multiple representation runs right through the world of living things. Can we tackle such a big undertaking as complete representation? I think we must if we are going to get on at all. Besides it is quite wonderful the great number of specimens which can be put away in cupboards without occupying much space.

1682. Regarding the Trustee System of controlling Museums, have you any views on that?—Yes, I have. I have a good deal to do with administration of different institutions, and my belief is, unless we can devise some co-ordinating system for the various Museums in South Kensington, that there will be difficulties in working any scheme out towards a common end. What form of organisation I would propose for that purpose is not one which I would care to be very dogmatic about, but my belief is that you cannot manage any Museum without fulfilling two conditions at least: One is that you have got to trust your Director; you have got to give the Director more power than he has—financial powers—limit them as much as you like. You have to give him powers of purchase, because often a purchase comes along when one gets the chance of it only for a day or two. You have also got to give him powers to send men away to investigate matters of urgency. Take the last example I have noticed. A certain school of whales stranded in a bay in Sutherland. There was no University, no School, that could utilise such an opportunity except the Natural History Museum. I do not know how the Director managed it, whether he summoned a special Committee or not, but he should have such powers that the minute he saw the announcement he could take immediate action.

(Sir George Macdonald): He sent up three as a matter of fact.—Did he? Well, I am glad of that. Another matter which requires consideration in the constitution of a governing body of Museums is the provision of expert members—of men who have a special knowledge of the branch of knowledge with which the Museum is concerned. This is a great difficulty because most of the men who know are not only poor but very busy, and I do not think you can expect such men to serve unless you provide for bringing them from different parts of the country. The governing body I propose would consist of half a-dozen experts, and to them I would add six or more representatives of the intelligent laity, a bigger representation of them—of business men or men who are interested in public affairs. If all the various Museums are to be under one great committee, then each Museum should have a special sub-committee, one constituted as I have outlined, and there should be a combined committee made up of the collective sub-committees. The collective committee need meet only on such occasions as when problems of co-ordination have arisen.

1683. (Chairman): That is to say that you consider that greater co-ordination is desirable? Desirable, but that is looking forward. I do not know that any overlapping has occurred yet. I do not think it has, but I can see that, as things grow, it will occur, and the question of co-ordination will come up, and I do not see any way of doing it except by lumping together all the individual Committees who look after these different Museums.

1684. (Sir Martin Conway): Cutting off Bloomsbury?—Absolutely. I have no hesitation in giving my opinion on that subject because the interests of Bloomsbury and of South Kensington are really diverse and the men who are competent to give an opinion on the management of one are not competent to give an opinion on the management of the other. That is my idea. You must give the Director extended powers, and all the Committee should do

1 March, 1928.]

Sir ARTHUR KEITH, F.R.S., LL.D., D.Sc.

[Continued.]

is to consult with him and give or withhold its consent, as the case may be.

1685. (*Chairman*): As I understand it your Board of Trustees will be composed half of experts and half of non-experts?—Perhaps a bigger proportion of non-experts. I would give them the preponderating vote always.

1686. Are there any further suggestions you would like to make regarding this Commission's inquiry?—There are one or two points I should like to draw your attention to in case someone has not done so. There is first the recruiting of the Museum staff, an extremely important matter. I think we have to go to the university for the greater part of our Museum staff, but I have seen so often men who are trained perhaps as clerks or as artisans develop a very great knowledge and keenness, and I do think it is extremely important that men who would be willing to devote their life most whole-heartedly to this subject should somehow or other be brought into our Museum service. This is not a new idea; it is being done; but it is an avenue of recruitment which you should encourage.

1687. Recruitment from non-university sources?—From non-university sources, men who are perhaps rather handicapped in obtaining recognition of native ability and of an inborn interest: They may be 25 or 30 and are rather old to begin service in a museum, but I do not think they are. They are very useful men to have because their whole heart is in their work. One other point I should like to develop and it is this. I hold that every man on a Museum staff should be engaged in research. He has his duty to the public and he has also his duty to science. I would certainly give the Director facilities for sending members of his staff to examine collections in any other Museum in Europe or in America. It is often necessary and I think important, both for the Museum and for science, that the Director should have power to say to a member of his staff: go over and see the collection at so and so and report on it. That amount of power I would give him and I would give him all the accommodation for investigation by his staff, but I would not in any circumstances make pure research posts for the Museum staff. I do not know if I am really giving the opinion of my colleagues in the Royal Society in saying so, but that is at any rate my own opinion. That does not mean that I would not give every encouragement to research. A Museum can never do any lasting good unless every man on its staff has an instinct for research. That is quite true; it is one thing to encourage research, but it is a different thing to give a man the belief that he is on the staff purely to do research work.

1688. You want to increase his contact with the public?—The staff has got to serve above everyone the amateur expert. Every day to my Museum and to the South Kensington Museum there come men who are carrying out investigations in their spare time; they ask us to identify specimens for them and to advise them. That should not be called routine work. It is not routine work. It is research work. One should not call the identification of a new animal routine work. It is not, it is research work, it is a pure piece of research. There is one other thing I should like to say which I think is important. I do not think Museums ought to be encouraged to issue special publications for researches done in the Museums. All researches done in a Museum ought to be published by the Society or particular body concerned in the corresponding branch of knowledge, and I would say it is the duty of the Government to help in publication. Where a Museum servant has done a piece of good work, one which will be costly to publish, and when the Society admits that it is a very good piece of work, but that it cannot afford to publish, then, in such cases, the Director should have power to say the Museum will give you aid in publishing.

1689. There is one other point you alluded to, namely, increased travelling facilities, you consider

increased travelling facilities and allowances are a necessity?—Absolutely. May I give my experience of some 40 years ago, when I came home from the East and I had accumulated a great many specimens and a great deal of knowledge of a particular kind in the Malay Peninsula? I might have handed over the specimens and everything to South Kensington and left it to work out my material, such is a wrong policy to encourage. A man should work out his own things. I came home and settled down to work. South Kensington Museum did me an enormous service then. I went to South Kensington and they said there is the material you want to complete your researches in these cupboards and drawers. I was given every facility. That is a kind of duty which must be kept in mind. These young inquirers are the men who are going to be our leaders in the next generation and we have got to keep their needs in mind. It is a very important duty. I was only one of many thus served. I am giving you my past personal experience of South Kensington and of the British Museum in Bloomsbury to exemplify one of the chief services rendered by public Museums and libraries.

1690. (*Sir Lionel Earle*): I think in the opening remarks you made you put the first consideration as regards Museums as the public. Do you consider that the Natural History Museum as at present installed caters in the best possible way for the public?—I would not say the best way, but I would say absolutely as much as is possible under the present conditions.

1691. You would not say that more exhibits ought to be put into cabinets and more space free not so much shown to the actual public?—What is needed is exhibition space. The technique, the actual things that are shown, I think are very good.

1692. I am not thinking of the animals so much but take the mineralogy section, hundreds of thousands of tiny little specimens, are they of interest to the ordinary public?—Very little if at all.

1693. You would clear many of them away into drawers?—That is my view. There are many of the specimens now exhibited in cases in the Museums which should not be exhibited at all. They are not meant for the edification of the general public.

1694. (*Sir Henry Miers*): You emphasised the fact that routine work is really research work in itself if properly carried out and you drew attention to the fact that there should be more attention paid to the needs of the public. Do you think it is often the case that the man who is a good systematic worker has also a taste for exhibiting things for public education?—No, often they are not combined, unfortunately. That is why I said amongst the men of a section (each section has perhaps five or six or sometimes ten or twelve men), there are, or ought to be, some who have a real aptitude for "dressing the window"; a good museum man is a good "window dresser."

1695. My question leads to another one, do you think there should be any separation of the staff?—No, I do not think so. I would not divide the staff into show hands and systematic students but I would compel them to provide "exhibitors" from amongst themselves.

1696. You would necessarily have the exhibition collections in any one department mainly designed by the chief of that department?—Yes, make him responsible for it.

1697. He would always be a man who has the public interest in mind as well as the interest of science?—Yes, I would also give the director the final responsibility of seeing that such things were rightly done. There is also another difficulty I did not touch upon. There are general exhibits which fall in no special section of the Museum. Sir William Flower had developed them and then afterwards Sir Ray Lankester helped and the late Director also helped in extending them. Of course, they do not belong to any special section of the

1 March, 1928.]

Sir ARTHUR KEITH, F.R.S., LL.D., D.Sc.

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Museum, but the Director can pick from his staff, or should have at his disposal, a man who can fit up such exhibits. I would make the Director responsible for the organisation of the general exhibits.

1698. Would you approve of there being certain sections in the Museum devoted to educational purposes as apart from research purposes?—No. I would recognise two parts of the Museum, the one part where exhibits are shown and the other part, the students part, where specimens are investigated and preserved.

1699. You would not in the exhibits part recognise two divisions, one for public educational purposes and the other for scientific purposes?—No, I would not divide the scientific side from the public educational side in the Museum galleries.

1700. You would make them intelligible to the ordinary uninstructed person?—Yes. To the intelligent man who has no special training.

(Chairman): If they are only of interest to the expert they should be kept in drawers and that would give more space.

1701. (Sir Henry Miers): You have suggested that there will have to be a division and that obviously the first thing to go if it is to be a Biological Museum would be the Mineralogy Department, and you said it should go to the Geological Museum?—Failing a better place.

1702. The point is, that would not arise until this available site is mainly occupied?—If we could get enough exhibition space the Mineralogy Department might be retained.

1703. Until the site which is available for the Museum was used?—Yes.

1704. No doubt you realise that the Geological Museum is itself coming down to the British Museum site?—Adjacent to it.

1704A. And therefore the transfer of the Mineralogical Collection would not free any portion of the Museum site; it would only be shifted from one part of the site to the other?—That would be so. It would be simply a transference as it were.

1705. But it would be a transference to another body?—Another body which would have to provide space, and then space now occupied by Mineralogy would be available for more particularly biological exhibits.

1706. Then another point is that in that case you would transfer the Mineralogy Department to a body which is chiefly concerned with Geological survey work in Great Britain, whereas the Mineralogy Collection is, like the other collection at the British Museum, a world wide collection?—That is so.

1707. From that point of view there might be an objection to transferring it?—That is so, it might become British instead of being cosmopolitan.

1708. Do you think much more should be done either with a view to relieving the pressure or improving the educational work of the British Museum in circulating specimens to other Museums on loan?—Not in the Natural History Museum. I know of no specimen in the Natural History Museum which there would be any advantage in circulating.

1709. The reason why I ask is that great claims are made by local museums that they should be favoured to a large extent by temporary loans?—That could not be so in Zoology I think.

1710. (Sir George Macdonald): I gather you think there is not sufficient accommodation for the staff?—Nothing like sufficient. It is absolutely wrong to retain the conditions under which the staff is now working.

1711. You also think the staff is not sufficient in number?—That is a point I am not quite certain of. I can see that it can never be stationary, but how big it should be I am not really in a position to give you a final opinion on.

1712. I was really taking that from the memorandum of the Royal Society, perhaps it was rather unfair to take it as your own point of view?—I

accepted the present Director's assurance on the point. No one can give an opinion on that so well as the Director.

1713. I wanted to bring that out because it assumes a double demand for extra accommodation?—I can assure you of this, that whatever the staff may be now, it cannot remain there, especially with the increase of specialisation which is unavoidable. If you have specialisation, you must have specialists.

1714. You are very reluctant, I gather, to see the Botanical Department of the South Kensington Museum go to Kew?—I am rather. I do not think the Royal Society takes any serious view of the removal, nor do I, but I think it would be advantageous to keep it at South Kensington if you could.

1715. Of course you have got the existence of Kew, but you would rather bring Kew to South Kensington than the other way round?—That cannot be done and, after all, a living plant is better than a dead one if you can keep it alive.

1716. You were very emphatic about duplicates?—Not duplicates.

1717. It depends upon what duplicates are. Are there such things as duplicates in biology at all?—There you have trapped me; there are not two identical things in nature, but there are variations of degree, more than what one would call individual variations. The bigger variations run on to varieties. Those of greater degree I think must be preserved.

1718. I put the question because we find that the Natural History Museum is acquiring a great reputation for liberality as contrasted with Bloomsbury on account of the open-handedness with which they distribute duplicates. Do you not approve of that policy?—I do approve of their getting rid of everything that is really a duplicate.

1719. But you do not believe that there are duplicates?—Not in my experience. I go there to study say anthropoid apes and other related forms, human things too, but none of them are quite alike and it is just that difference which is the instructive part of collections. The question is often put to me why we have in our Museum seven thousand human skulls. The answer is that there are not two alike.

1720. I was very interested in what you said about the system of government. I gather you do not think Bloomsbury and South Kensington have so much in common that they should have the same Governing Body for both?—I think for both their sakes they would be better separated.

1721. Do you contemplate a separate Body of Trustees for the other Museums at South Kensington, for example, a separate Body for the Science Museum?—I would put it under a Sub-Committee of the greater Museum Committee, Sir. A general Committee for all the Museums with Sub-Committees for each particular one.

1722. You would think it important that the Natural History Museum was under the general Committee, the same general Committee as the Science Museum and the Mineralogy Museum?—Simply to get rid of the multitude of Committees. The Science Museum really is a separate thing. It might almost as well go with the Victoria and Albert Museum.

1723. I suppose you feel there is more kinship between geology and natural history than there is between Bloomsbury and Natural History?—I do, and there is also a certain amount of kinship between the Science Museum and the Natural History Museum I think.

1724. What kind of organisation do you contemplate? You speak of a Body of Trustees?—Of course it is a matter for this Committee rather than for me to form an opinion on.

1725. You are here to give opinions?—My conception is that the Minister of Education ought

1 March, 1928.]

Sir ARTHUR KEITH, F.R.S., LL.D., D.Sc.

[Continued.]

to be responsible for all Museums and the Committees ought to be subject to him.

1726. That suggestion has been made already. I do not know how far everybody would welcome it but it has been made. Then you would have him as it were in immediate communication with the Treasury. Is that your idea?—Yes, that is so.

1727. How far would he be expected to interfere with the Trustees in the discharge of their duties?—To limit them in finance only.

1728. Only in finance?—Only in finance.

1729. What about, as an alternative to the Ministry of Education, a Body like the Department of Scientific and Industrial Research?—Under the Treasury?

1730. Yes.—Like a Government Grants Committee?

1731. Yes.—Yes, that could be done, but why I suggest the Minister of Education is because it seems to me primarily it is an educational matter, science which lies within the purview of the Minister of Education.

1732. There is no Machiavellian idea at the back of your mind about it being a large vote? We all know the eagerness to get into a large vote rather than a small one?—No.

1733. (*Sir Richard Glazebrook*): Do you think the botany exhibit at South Kensington should be divided into two parts, one herbaria, and the other a department for the botanical specimens shown to the public. Would you make any distinction between those two if there was removal to Kew?—No, I do not think I would. The impression I took away with me from South Kensington was that at the present time the Botanical Department of the Natural History Museum is run more for what I call experts in botany than for the public. Botany seems to me to have continued the old tradition more than the other parts of the Museum in thinking very little of public needs and more of the special students' needs.

1734. Would it be at all possible to arrange an exhibition in South Kensington for the public and make more space by removing the herbaria to Kew?—I should not like the idea of separating the show collection from the scientific side of it. I should not like that. I do not think it would be good in its results.

1735. One other question: you have not referred at all to any co-ordination of research as between Museum staff and the Universities?—No. I am glad you reminded me of that, because I have the suspicion that there are men on the staff of our Museum, the Natural History Museum, who have the idea rather of making it into a great research institution purely for the increase and propagation of knowledge rather than for the enlightenment of the general public. Now I hold that such is not the primary duty of a Museum. The duty of a Museum is secondary to the Universities, to provide the Universities and University men with opportunities, not to regard itself as a primary organ of research. A Museum is not a University nor a pure research institution. Its primary object is to provide the means of research for Universities in particular and for the amateur in general.

1736. (*Sir Robert Witt*): I gather you attach a great deal of importance to the educational side of Museums from the point of view of the public?—Yes.

1737. Do you not think that possibly that might be increased and made still more effective by some rather better organisation in the way of labelling, for instance?—Yes.

1738. And also in the matter of lectures. In regard to labels, don't you think, though they are excellent in many ways, they might be developed?—I think so. Of course, Museum technique is developing now, especially the exhibition side of it. I think South Kensington is alive to that, and in my

time it has improved enormously. Some of the exhibits are unrivalled. I am pretty well acquainted with American Museums. To my way of thinking the American Museum has been most extravagant and has done things in a magnificent way, yet the exhibits in our Great Hall at South Kensington are better from a scientific and educational point of view than theirs. Ours are not so dramatic, but they are better for their final purpose. I do think I should mislead you altogether if I gave you the impression that I conceived the Natural History Museum at South Kensington as failing in its duty to the public in that way. It is very difficult to make that hall into a good exhibition hall. You have to make the best of it, and I think they are making as good a job of it as is possible.

1739. They might extend it in other departments more?—If I might develop the point. I wanted to say I have seen the plan which I think is before you, and that to me is a solution of the present difficulties. You have to organise a systematic scheme which is not to be done in a year but which can be added to every decade. It is not to add exhibition space at all. It is to free your present exhibition space by giving the men more comfortable and convenient quarters—not luxurious, but suitable quarters to work in and accommodation for the incoming tide of specimens. The scheme I saw was, I thought, a very good one. I went over the spirit room, and came to the conclusion it is a roughish building even for a Government one; it is done on too cheap and rough a scale and inartistic, but it is the right idea, and it is that idea I understand which has been put before you and which commends itself to me as a solution of the present difficulties. If you can start a scheme of extension which will give accommodation for the staff to do their work in and also accommodation for the storage of specimens, you will free the galleries for public use, and I think that is the scheme you have to adopt.

1740. There is just the other point of lectures. Don't you think a great deal more could be done to interest the public?—I think so; there was one point I wanted to stress—not to call in outside lecturers, but to develop the talent in the present staff, to make almost a compulsory levy on the staff. I would say to this member or that you must demonstrate on a certain date and on a given subject, either in the Museum itself or perhaps in a lecture room. I do think you should insist on the staff itself providing the teachers and the demonstrators.

1741. May it not be possible that a man admirably qualified in many ways as a scientific man to direct a particular department may not have the peculiar qualities which are required on the publicity side, on the popularising side?—I know it is usually supposed there is such a defect, but there are many men who are labelled impossible teachers who prove to be good teachers when they are put to it, and I would be rather inclined to apply some degree of compulsion. At least, I should give every man his chance. If the public won't listen to him, then you must take him off, but I would make him do it at first, anyhow.

1742. I was rather suggesting that a publicity department might be developed and the advertising side of it?—I should not do that. Honest education has to go by itself without any sort of bush at all. I would not use any kind of publicity for the Natural History Museum beyond its own intrinsic merits. It has to be a good and sound business which draws customers of its own. I would not give way to any sort of exhibition or advertisement to draw people there.

1743. (*Dr. Cowley*): Just one question about the principle of government by trustees. You were saying you thought it would be advisable to have half or nearly half the trustees drawn from experts in various parts of the country. How would you manage in the case of the Natural History Museum where there are several departments? You would

1 March, 1928.]

SIR ARTHUR KEITH, F.R.S., LL.D., D.Sc.

[Continued.]

have a number of experts on different subjects who would have very little in common?—No, I think that is really not so. You do not want a man to be an entomologist only. You will find through the country a great number of men who have sampled generally most departments of living matter and who are quite competent to pass an opinion on a question relating to any section.

1744. You do not think they would be as dissimilar a body as lots of business men?—They ought not to be.

1745. I am always afraid of experts and afraid you might find them very difficult to run one with another?—By an expert I mean a man whose business it is to investigate living things to teach what he knows concerning them.

1746. Then your trustees, supposing you put the ultimate government of the Museum under the Ministry, whether of Education or another, the trustees would become a body with very little power or importance, would they not?—Oh no, I should not think so.

1747. They would really be a Board of Management of the Museum?—They would be responsible for the Museum, and the Director would be responsible to them, and they would be as it were the public's trustees for the Museum, seeing that its interests were looked after.

1748. But always with reference to the Ministry?—Always with reference to the Ministry. I think you have got to have, as it were, the public represented on committees of management. You have to link public and Government together somehow. You must have a representative of the public, and in that public you must also have level-headed men of wide experience but with no special knowledge of biology and others who have special knowledge of biology.

1749. (Sir George Macdonald): I am still not quite clear what you have in your mind about the system of government. At present the Board of Education is responsible for the Science Museum. In what respect would you have that arrangement modified?—Is there a body of trustees?

1750. No, no trustee. There is a Director of the Science Museum.—And he is responsible to the President of the Board of Education?

1751. Yes.—I think it is a pity to have a Minister directly responsible for the management of a body like that. I think there should be a body between the Minister and the Museum.

1752. You want to multiply the machinery?—It is not a multiplication. It is to make quite sure the public will be safeguarded.

1753. It is an addition to the machinery?—That is so. It is a clumsy addition because it would mean many meetings for busy men. I do not know how often they would have to meet, possibly monthly, at least ten times a year. It would mean bringing perhaps a dozen people up ten times a year from different parts of the country. I admit that is a drawback.

1754. What amount of responsibility in connection with the administration of the Museum would you allow to the Board of Education. Anything but finance?—Finance purely. That would be the only check I would give it.

1755. Why not the Treasury straightaway, if it is only finance?—That is quite a good point. It is because the Minister of Education is responsible for education in all its forms and the Museums have to be combined into the general scheme of education.

1756. But he is responsible in other departments of education for a good deal more than finance?—Yes. I do not know that I would allow the Minister of Education to go down and tell the Director of a Museum what he should do.

(Sir George Macdonald): I am afraid you might some day find you had caught a Tartar.

(Sir Richard Glazebrook): I understand you do not tie yourself down to the Minister of Education.

1757. (Chairman): You want some superior and co-ordinating body?—Yes, and it struck me it fell more naturally under the Board of Education than any other Department of Government. I think you are quite wrong in putting it under the Treasury. The special Departments of Government concerned should have the chief say as to how finance should be administered.

1758. (Dr. Cowley): Would it not be better if the body were not a body of trustees, but simply an Advisory Committee?—I think so. It is a matter of name really.

1759. You want to give the Director considerable power and independence?—Perhaps Committee would be a better name for the body which sanctions his administration.

1760. (Sir Richard Glazebrook): Might it not be the Lord President of the Council rather than the Minister of Education?—You won't get the money so well. I think it is quite unfair to put any department directly under the Treasury. It gives it an unfair advantage.

1761. (Sir George Macdonald): So far as money goes, all departments are under the Treasury.—Ultimately, but I think it is a good thing to have a buffer between the department and the Treasury.

1762. (Sir Henry Miers): You were saying the members of the staff should give lectures or demonstrate as part of their duty. Do you think that should be extended to giving lectures to schoolchildren. There is a great demand for that and the American Museum of Natural History caters very largely for schoolchildren.—I had not thought of schoolchildren. I had thought of having a demonstration for the public generally and those interested coming to them. I should think twice before throwing the onus of educating the children on the Natural History Museum. I do not think I would. That is going too far. It is going beyond what we can expect of a Natural History Museum. I should say no; they should not have to educate schoolchildren.

(Chairman): We are greatly indebted to you for your valuable evidence.

(The Witness withdrew.)

TENTH DAY.

Friday, 2nd March, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.
 Sir MARTIN CONWAY, M.P., Litt.D.
 A. E. COWLEY, Esq., D.Litt., F.B.A.
 Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
 Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
 F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
 Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
 Sir HENRY MIERS, D.Sc., F.R.S.
 Col. Sir COURTAULD THOMSON, K.B.E., C.B.
 Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).Mr. J. R. CHAMBERS (*Assistant Secretary*).

The Right Hon. The Earl of CRAWFORD AND BALCARRES, K.T., F.R.S., LL.D., called and examined.

1763. (*Chairman*): We are greatly indebted to you, Lord Crawford, for the answers in précis you have given. I propose to go through the questions again, as you probably would like to add something further to what you have written. The first question was: on pages 4 and 5 of the memorandum submitted by the Trustees of the National Gallery,* various legal difficulties or restrictions are summarised; would you say which of those legal restrictions you would like to see removed?—In the first place, Lord D'Abernon, in some of these replies I have given my personal views, because my colleagues on the Trustees' Board at Trafalgar Square have not laid down their lines of policy, and my evidence *pro tanto* must be subject to reservation. I should point out that the legal difficulties to which I refer in this memorandum apply equally to the Tate Gallery, which, through its organisation and objective, is no doubt analogous to the National Gallery, but in its methods entirely different. Yet the Tate Gallery, owing to the suzerainty of the National Gallery, is subject to all these restrictions, which I am quite confident would never have applied to that gallery had it started on its own independent career. With regard to the removal of difficulties, we should like greater elasticity. At the present moment we may not lend gifts until 15 years have elapsed; we should like that reduced, and where the donor himself is in favour of loaning his gifts, that loans should be allowed forthwith. Again, we should like to reduce the period by which bequests and gifts is limited. Thirdly, as regards sales, that is a very controversial point. We have rights of sale under the Act of 1856, but they are quite out of date. You have to sell by auction, you have to advertise six weeks in advance, and a variety of conditions which are inapplicable to the modern system of sales where promptitude and secrecy are often essential. I do not know what the views of my colleagues are about the removal of the restrictions upon sale, but they know that Lord Curzon's Committee was against the extension of our powers of sale; they know also that when we proposed it in 1916 they were met with very violent—surprisingly violent—opposition in the House of Lords, giving a foretaste of what that opposition might be developed into elsewhere and in the House of Commons. We certainly on paper can show a very good case for sales, because certain

Masters in our Galleries are unrepresented or poorly represented, whilst others are over represented. We have 21 Ruisdael, 16 Van der Velde, 14 Canaletto, 20 Rembrandt, 12 Cuyt and 10 Morone. You must recall, however, that of all these pictures a large number have been gifts or bequests, and as such are not *prima facie* suitable for sale; 15 of the Ruisdaels are gifts or bequests, as are 9 out of the 16 Van der Veldes. The first point I mentioned on page 1 is about loans overseas. I know that some of my colleagues are most anxious for liberal extension of our powers which are now very seriously restricted; on the other hand, it is a controversial question. Sir Charles Holroyd was very strongly opposed to sending pictures overseas on loan. He not only said that he did not think that a panel picture ought to go, but he went so far as to say that he would be reluctant to send a late Turner on canvas. The Belgians themselves are beginning to be a little alarmed about sending their things abroad, and I hand in the bulletin of the Section of Fine Art of the Belgium Royal Academy of last August, which they unanimously accepted, acting upon a Report of MM. Vanzype, Hulin de Loo and Bergmans:

"Académie Royale de Belgique.

Bulletin de la Classe des Beaux-Arts.

4/8/1927.

Envoi à l'étranger d'anciennes œuvres de l'art national.

"La Classe, après avoir entendu le rapport de MM. Vanzype, Hulin de Loo et Bergmans, sur cet objet, se rallie à la proposition des rapporteurs et adopte, à l'unanimité, la résolution suivante qu'elle décide de transmettre au Ministre des Sciences et des Arts:—

"Considérant qu'en dehors des risques inhérents à tout déplacement et transport, les tableaux sont très exposés à des dommages qui résultent presque inévitablement des changements de température et de conditions hygrométriques, danger qui existe surtout pour les peintures sur bois,

La Classe des Beaux-Arts de l'Académie royale de Belgique émet l'avis qu'il y a quelques œuvres d'une importance artistique et d'une signification historique telles qu'elles ne devraient être

* See Minutes of Evidence—Thirteenth Day.

2 March, 1928.]

The Right Hon. THE EARL OF CRAWFORD AND BALCARRES,
K.T., F.R.S., LL.D.

[Continued.]

déplacées en aucun cas; une liste devrait en être dressée après consultation des autorités compétentes.

"Quant aux autres œuvres d'art de nos Musées et monuments publics, il est souhaitable qu'elles ne soient déplacées qu'après un examen rigoureux de leur état, et seulement en vue d'un intérêt sérieux, spécifié pour chaque œuvre dont le prêt est demandé".

That shows that certain anxiety exists as to how far this policy should be adopted. On the other hand, we should very much like, I am sure all of us, to be able to do greater justice to English pictures abroad—Turner, for instance, who is scarcely known, and also, I think, if we possibly could, to send pictures to the Dominions Galleries; but I do not think we should want to send our best pictures, and I am not at all sure that our great Dominion capitals would desire to have anything except our best pictures. I cannot conceive of Sydney or Ottawa saying they would be glad to have second or third best pictures, and I think we ought to be as strong as the Belgian Committee and to insist that certain things at any rate should never be removed from the walls of the National Gallery, or at any rate out of the country.

1764. What do you say of overlapping?—As regards overlapping, I do not think I want to add to what is in my memorandum, except to say this. The question of overlapping and fusion has been discussed as long as Museums have existed. In 1856 it was proposed to concentrate the British Museum and the National Gallery to prevent overlapping and so on, but the final conclusion was that it would be unreasonable. Again, a few years ago it was proposed that the water-colour collections should be co-ordinated and that we should send water-colours from the Tate Gallery, the National Gallery, the British Museum, Print and Drawings Department, and the Victoria and Albert Museum to make a central collection of water-colour drawings. The fact is that London is a very big place, and that overlapping must not only be considered from a departmental but also from a geographical point of view. I do not think anybody says that London overlaps with Edinburgh, for instance, the distance is so great that different publics are served. When you come to consider the huge population of London, if our pictures are, so to speak, duplicated in two parts of London it does not necessarily mean that there is a waste of effort or administration, or indeed in money either.

1765. About fee days. What is your opinion generally as to the desirability or otherwise of fees?—Fees, as such, the Board of Trustees thoroughly dislike. They do not look upon fees as a source of income as it is negligible. Last year it was £1,730, but we always have considered that the copyists deserve an element of protection which admission fees offer. Up to 1881 the copyists had the Gallery to themselves, the public were not admitted on copying days. It was only after then that the public were admitted at all, and then 6d. was imposed in order to protect the copyist from the crowd, which it does entirely; you have only to look at the figures to see how great the drop of visitors is on copying days as compared with the free days. But here the 6d. excludes a great number of people not because the sum in itself is prohibitive but because there is a certain resentment in the mind of the public at being charged admission to a public national building. A friend of mine told me only last night he was going in—he is a member of the National Art Collection and was handing in his ticket which admits him on Thursday or Friday—and two or three well-dressed people were surprised on being asked to pay, and turned round and left the place. How far are we justified in keeping the public out on days reserved for those copyists? They may be student copyists but they are people actually painting

pictures. The student of painting as such who is not copying can come in any day. I have often wondered how we could conciliate the two. The attendance of copyists, as I say, is falling remarkably. In 1890 there were 24,000 attendances; in 1891 25,000; in 1892 24,000; 1926, 8,600; in 1925 8,700; in 1924 7,800—one-third. Now, Mr. Collins Baker, the keeper, tells me that he thinks the people who copy are more of the student type than used to be the case before. I constantly go round on Thursdays and Fridays but I have not convinced myself on that point yet and if any of the scientific members of your body would go next Thursday or next Friday they would be able to get some useful guidance on that point. Certainly the whole tradition of the pictures copied has shown that they are commercial, not pictures which an art master would instruct his pupils to copy. Landseer has been by far the most popular person copied and no art master would instruct his pupils to copy Landseer, accomplished painter as he was, because his pictures are not likely to give useful instruction to the student. Landseer has been more copied than any other painter in the Gallery, and that, I think, began in the year 1873 when he immediately sprung into popularity. In 1874, this is a record of the copies made: "The Spaniels," 20; "The Hunted Stag," 12; "Dignity and Impudence," 12; "Shoeing," 12; "Sleeping Bloodhound," 11; "Diogenes," 10; and others 9, 9 and 8. That compares with Velazquez, 3; Rubens, 6; Rembrandt, 11. If you go through the list you will find that Landseer has been copied more often than great painters. "Dignity and Impudence" in 25 years has been copied 175 times, "The Spaniels" 173 times. Turner does not approach those figures, the whole of Turners put together. Many are bad copies of bad pictures and the late sentimental things are far more popular than those which give a valuable study in the technique of pigment: the purpose is obviously commercial. I have often wondered how this could be met. If one said that the public attend free all day long on Thursday and Friday, there would be a great outcry from those who would claim that their livelihood was being impaired. It might be possible to have one afternoon free. Then you might have two afternoons or perhaps better still, as the Gallery is extended, it might be possible to have a copyist's room—I am not talking about the commercial copyists—and under those conditions the student copyists could copy for six days a week. I think a solution might be found on those lines, but it is a lamentable thing to go into the Gallery this morning and only to find 100 people at their easels and the public absent.

1766. On the matter of accommodation, what have you to say about the restriction of the size of the Gallery? Do you not consider that the Gallery gains by a limitation of its size?—I do. Our size is small as compared with most Galleries. Our simplicity is very remarkable. It is a great palace and there are very few National Galleries of which that may be said. In my opinion the great thing about our structure is that we have got no cabinets. There are 40 at Vienna, as many at Dresden, 23 at Munich and the Salle Rubens is surrounded by 14, the Ryks Museum has 375 rooms, and Nuremburg 85. These cabinets are small rooms, you can call them bits of rooms, and the result is that when you look down the passage off which these cabinets run you can see the public ellipsing down, looking in and then feverishly hurrying on to the next. A cabinet is ostensibly intended to show small pictures to advantage. In practice, the cabinet generally contains much too large pictures and often it is made the excuse for exhibiting small and bad pictures. We are very fortunate in not having to resort to cabinets and moreover they are objectionable in departmental ways.

1767. Ought not constant elimination and improvement to be the aim?—Of course that is so, but I do not want the Gallery to be too limited to our

2 March, 1928.]

The Right Hon. THE EARL OF CRAWFORD AND BALCARRES,
K.T., F.R.S., LL.D.

[Continued.]

finest things. I do not want us to concentrate too much on individual masters or schools. I do not like the single Rembrandt room at Amsterdam. I think Fra Angelico is ruined by being concentrated in San Marco. I dislike the Star system at the Prado. We are overcrowded still and we have pictures that ought to have better placing. In the Venetian Room VI we have 100 pictures, which is too many, and yet very few of those pictures ought to be put downstairs.

1768. Regarding the question as to the exhibition of absolutely first rate pictures. Should not the second rate pictures be dealt with as a reference section for students?—I cannot divide pictures into two classes. I can divide them into five or six classes; the first rate pictures, I think; then the second and third rate, with probably the fourth, fifth and sixth thereafter. If we exhibited only the first rate pictures, say the great masterpieces in the country, our collection would be relatively empty, much too empty.

1769. Regarding the question of a more extensive system of loans to provincial galleries?—Well, we are quite ready to do it, but we think that the standard of the loan should be pretty high. I do not think it is much good sending loans round which are of very indifferent pictures; but I am surprised myself how seldom we get applications for these loans from provincial galleries. They all know perfectly well that we are prepared to send good pictures, and of course we do so. Recently the Trustees settled the sending of a collection of pictures worth £30,000; we are quite prepared to do that, but the local authorities seem reluctant to meet the expense, so that the applications are few. We are quite sympathetic to it and can do it quite easily.

1770. What measures of reconstruction would be necessary to permit of better exhibition?—Well, reconstruction means treatment of existing buildings. We have our central dome room, off which are four galleries. In these five rooms we have got the finest series of large-scale Italian paintings in the world. No single gallery in my opinion in Italy has got quite such a representative series. All those five galleries are scandalously dark. They are the most empty in the whole of the National Gallery: you see out in various directions into light rooms so that the tendency of the public is to get into the brighter rooms. There is a magnificent collection of pictures round the dome and if the lighting could be improved it would be an enormous help to the Gallery. On the east side of the Gallery there are the two Dutch rooms which are very dark too, and on the north side of the Gallery two Venetian rooms which require reconstruction. Those are the measures of reconstruction which I think are really necessary.

1771. Would you advocate any reconstruction with a view to affording better facilities for students?—Yes, very much so. I hope that some day we shall have an extension of the gallery up to the north. Of course, that land belongs to us and there is room on that to finish our rectangle and to add 120 or 130 yards run of Gallery. I should hope when that time comes we would be able to do a great deal there not only for students, i.e., critics and scholars, but for the copyists. I believe the Office of Works could so design a low level Gallery—you know that our Gallery is, I think, many feet above the street level—that the copyists could be concentrated down there which would be of enormous assistance to everybody. It would give them complete freedom from the public. There are many other things relating to students which I am sure could be carefully thought out. I do not think much of our existing Gallery on the ground floor has ever been studied so as to give us the maximum light. It seems to have been designed to raise us up to the level of the existing galleries, but I think with a little care we can make a great deal more of the ground floor.

1772. Are you prepared to deal with the question of closer contact with the public?—I have no more to say than what I have put on the paper, such as lectures, and making the galleries comfortable which has been done in late years by the Office of Works. The Public react very closely to that. The catalogues are too expensive and we hope to bring them down. We have lectures going on but there are not nearly as many as at the Louvre. Here is a list of last Monday's lectures at the Louvre. They had 17.

1773. Compared with what number in our corresponding galleries?—Two at the British Museum two at the National Gallery and two or three at the Victoria and Albert.

(Chairman): Less than half.

1774. (Sir Lionel Earle): A day?—A day. I do not think they have lectures on Saturday, so do not take this as a complete statement of the difference between the two galleries. We attach great importance to that. Lecturers do not get a very large salary you understand and they are very quickly tempted away. Ours gets £265 a year.

1775. (Chairman): Is that all you give your lecturers?—Yes, that is all. The British Museum give them rather more.

1776. Do you suggest that better salaries be given them?—Not at present. I should like a better salary, but the Treasury met us on that point 12 months ago, and I think it would be indelicate to approach them again at once, but the salary is of course low. The British Museum figure is £320, plus bonus.

1777. (Sir Lionel Earle): For exactly the same services?—In those two respects. They can earn extra in each case for outside and extra parties.

1778. When I applied for a guide lecturer they said "you cannot exceed the scale which is universal in museums."

1779. (Chairman): What do you say about more active intercourse with other galleries in London, the provinces and abroad?—I should like more active intercourse with the foreign museums and directors, but it is no good pretending that our London keepers and directors would benefit by more active association with the provincial museums.

1780. It might be the other way?—Entirely. I am more for it the other way, but I should very much like to send our National Gallery people abroad more than we can do.

1781. You are precluded from doing that now owing to the absence of money?—Not quite that, we have at our disposal the Lewis Fund of £500 a year, which we can use entirely on sending our officials abroad, but we cannot afford the time, we cannot let them go.

1782. (Sir Lionel Earle): What is the solution, more staff?—More staff in moderation.

1783. (Chairman): In your address to the Society of Antiquaries in 1927 you drew attention to the necessity of Museums keeping in touch with educational ideals. How far do you consider that ideal is now realised?—I feel this, Lord D'Abernon, that we are dropping behind in giving training to the curator, the students and the critics. I compare our position with that of Paris or Harvard or Berlin. The Fogg Museum has to-day 25 young men and women going through their course whose profession is curatorship of museums and galleries. The Ecole du Louvre is a very powerful organisation, and best of all is Friedländer's system at Berlin. There he has people—you remember that all those museums are wonderfully concentrated there—he has people who put in two years' work as honorary attachés, unpaid in every case. They have four periods of six months in any four departments they may choose, and he is quite prepared to take in people who are going to be dealers as well as critics. He says that it is good that the German dealers should be in intimate relationship with the German Museum. We do nothing at all. We have just begun at the National Gallery the system of

2 March, 1928.]

The Right Hon. THE EARL OF CRAWFORD AND BALCARRES,
K.T., F.R.S., LL.D.

[Continued.]

honorary attachés, but so recently that we cannot say that we have yet done as much as we should like. The British Museum people have developed the honorary attaché system very well, and Mr. Cockerell, too, the head of the Fitzwilliam Museum at Cambridge; I believe the whole of his keepers are honorary. We feel we ought to do something more than we are now doing at the National Gallery, and I think myself that all our Museums should make a point of giving educational facilities wherever they can. As our collection develops here we shall have ample physical scope for the enterprise. I would just add this that the work done by such students and such candidates for curatorships of our Museums and Galleries elsewhere would be done largely at the initiative of the men themselves. Each would look after himself. Very little supervision would be required. At the National Gallery he would be instructed to visit the sale rooms daily and in effect he would train himself in the practical problems we have to solve. He would be there constantly realising how a catalogue has to be prepared, watching the work of the official repairs, the work of revarnishing pictures, and he would have the gallery at his disposal. We have done what we can in that direction in the National Gallery, but as I say there can be a great further development.

1784-5. (Dr. Cowley): Would you say what your views are about Trustee appointments?—I think that the greatest care and caution should be exercised in making appointments. I agree that at one stage you may appoint an expert, at another a man of business, or a third person connected with public life; but I would not like to say in so many words that you ought to appoint this, that, or the other type.

1786. I am very much interested in another point of a different kind. You were speaking about honorary attachés to the staff of museums. The difficulty it seems to me there is in the shortness of staff. If you have these people, you must give them a certain amount of instruction. We tried to do that in Oxford at the Bodleian, it must take a considerable time or at any rate some time of the staff, and I suppose if it were attempted here you would require an additional staff to do it, would you not?—At the present moment we could at the National Gallery, assuming space to be available, give valuable instruction to at least half a dozen honorary attachés, perhaps more.

1787. With the existing staff?—With our existing staff, because the instruction perhaps that would be given would be "look at a particular picture well for a morning." That is not an instruction that could be easily given at the Bodleian Library—

1788. You would have to look after him?—Yes. At the British Museum a great deal of such instruction is given, say, by Dr. Hill in the numismatic department. He sends for his honorary attaché and hands over to him a bag containing 10,000 coins picked up at Richborough. That man is working all the time, but I do not suppose Dr. Hill gives him more than a few minutes every morning. It works out all right in Berlin, which is a place I would prefer to copy of the three examples.

1789. One other small point. I did not know that they had so much of a system of lectures at the Louvre. Are those lectures given by members of the staff or are they given by men appointed *ad hoc*?—Both, and very good lectures indeed they are. It is very interesting, but it is rather a curious system at the Louvre. They have these lectures by distinguished men, the course extending over three years. At the end of the first and second years, they have *viva voce* examination for "eliminary" purposes. Then after that, in the third year, they have *viva voce*, written, and thesis; and finally they give a diploma. I do not think it is as good as the German system, which is the one I recommend to be adopted

here. The French object is wider spread than what I have indicated. It is in order to create a personnel capable of being employed in French Museums or upon scholarly missions, which, of course, means the work of research on which the French very much depend for their archaeological reputation.

1790. (Sir Robert Witt): On the question of these students' days, I have before me a letter from one of these commercial copyists offering me copies of famous National Gallery pictures for prices varying from £5 to £35. Would you be of opinion from your observation and from what you know that by far the greatest amount of the copying is purely commercial?—Yes.

1791. And that the number of copyists who are students sent from Art Schools to study technique is really so small as to be almost negligible?—There were 102 copyists in the National Gallery this morning and 98 yesterday. Of those perhaps one-third one might assume to be student copyists. I should meet that case by allowing the student copyists to have a room for themselves for the whole of the week, copying pictures which we would select for them or the Art masters would select from our reserve, if I had got the space; but we cannot give a top lighted Gallery which we are using now.

1792. As the result of our present system I think the figures are that the average on a non-student day is 2,136, which is reduced to 673 on a students' day?—There is a tremendous reduction.

1793. So that a very large proportion of the public is kept out merely for the sake of a comparatively few professional copyists and a still fewer number of student copyists?—That is so.

1794. Just a word in regard to the loans overseas. You are of opinion, I think—I gather that you are of opinion—that the greatest possible care should be taken of pictures sent abroad, and you emphasised, very properly I thought, the case of panel pictures, but I think it is a fact, is it not, that especially we have found in connection with these recent exhibitions that very wealthy Americans who have bought panel pictures for enormous sums—at all events in the case of the Flemish school—are quite willing to send them to London for exhibition there, and would be willing to take the risk of sending there and back across the ocean merely because they were asked to do so and wish to show them at an important exhibition. I only mention that as having some bearing on the risk involved?—That is the case; and, moreover, the care in packing the old panel pictures has improved, with the result that I should think you could insure a picture across the Atlantic at a lower rate to-day than 20 years ago. Is not that so?

1795. I think so?—But none the less I am always frightened, especially where the Equator comes into play.

1796. You also refer to the fact that our great Dominions would not want us to lend them pictures other than the best. Is it not fair to say that the best in a matter of that kind is relative, and that they would not expect us ever to lend the great Masterpieces which should always be on our walls, but yet would be very glad indeed to see the pictures some of which even hang downstairs and are never seen by the public, and according to their standard would be so nearly the best as would give them infinite pleasure?—I think that is a very reasonable criticism; in other words, that if the best is *pro tanto* better than their best, they would be satisfied, and that what comes within that category need not impinge upon our great Masters. If that recommendation is made, I hope that it will be laid down from the outset that the really greatest things shall never be sent. Otherwise they will press us for them.

1797. Might it not be possible, in a case, to make some such rule as the British Museum has made as regards their loans, namely, that they should be of a certain class or of certain cases where we had amply sufficient of the school or artist to be able to

2 March, 1928.]

The Right Hon. THE EARL OF CRAWFORD AND BALCARRES,
K.T., F.R.S., LL.D.

[Continued.]

spare them? That would perhaps meet it, would it not?—Yes, that would certainly go far to meet my fears.

1798. And the very large number of pictures which I think you will agree are not shown to the public at all, because we have no space to hang them on our walls upstairs, I should be right in saying I think that they run to some hundreds?—Quite—400 at least, I should think.

1799. I think the Trustees of the National Gallery are trying to meet that unfortunate situation by a special exhibition room in which will be shown from time to time pictures moving up into that room and down again to give place to others?—That is so. Room 28, in which we show some water colours, also loans, recent acquisitions, and a series of pictures from the basement and ground floor to which the Trustees attach great importance.

1800. You refer to having a special room in which students could study pictures and copy them if necessary. Would you be in favour of adopting the system which is prevalent in America of having racks on which many pictures could hang and which can be pulled forward so that a student can examine them most carefully under the best possible light and from every point of view? It seems to have worked well in America, and with our ample basement accommodation to which you refer, do you think it would be possible for some such system to be adopted here?—I am afraid I should not hazard an answer to that. I have not seen it and cannot offer an opinion, but if light and safety are safeguarded I am sure the Trustees would consider it in a friendly way.

1801. Are the Trustees anxious to improve in some ways the framing and the hanging of the pictures, and are they taking every possible step in their power to improve the appearance of the Galleries from this point of view?—Yes, it is a matter of, I think, constant study amongst the Trustees and the staff to improve the appearance of the Gallery by more becoming and more scientific hanging. We should also like to be able to do a considerable amount of reframing. We have still many frames which are not creditable to the Gallery, and I wish we could have funds or gifts enabling us to substitute a better class of frames for many of those which unfortunately we have to tolerate. A great deal can be done in that direction still.

1802. Occasionally, applications have I believe been made to the Trustees to extend the hours during which the Gallery is open, and in particular that the Gallery should be open in the evenings, which would of course involve lighting, and in the long summer days until comparatively late in the evening, so that people who are working all day long should have an opportunity of going there. Would the Trustees be in favour of that, except in so far as the matter involved expense, that is to say, would they view it sympathetically if it were not a question of Treasury consent to the additional expense?—I cannot conceive my colleagues on the Board viewing it in any way but sympathetically, subject to this one qualification. I should ask them to consider whether the money so spent would not be better expended in improving the day lighting of our Galleries rather than extending it to the night. On the whole, I think perhaps we want to improve the day light more than prolong the hours. It is a very interesting problem, but we should be quite sympathetic, of course, and should consider it in the most friendly way.

1803. In dealing with the system of Trustees, and of the best way of buying, is it not the fact that until quite recently, ever since 1855 the appointment of a Director was for a limited period of five years, which was subject to extension?—That is the case.

1804. And only quite recently was the change made making the Director a life appointment, a Civil Service life appointment?—Not a life appointment—a Civil Service appointment.

1805. I do not know whether you are in a position to give an opinion as to whether you think that was an advantage or otherwise?—It depends so much upon the personalities involved. If there were a great outsider available, the National Gallery ought to take him on any terms, because the importance of that appointment is so great. If, on the other hand, we proceeded *via* the ordinary Civil Service Rules of choosing a man, we will say, who is already working in the National Gallery or the Victoria and Albert Museum or the Print and Drawings Department of the Museum, we must take him on Civil Service terms. In that case, if he is appointed at 40 to the National Gallery he would have 20 years' service in front of him. But the old system gave a certain elasticity. They were all appointed for five years, and Burton was appointed for four periods of five years. It gave a certain flexibility of change.

1806. (Sir Lionel Earle): Was there pension in those days?—No, he was not a Civil Servant, he was not pensionable except *ex gratia*. This time he is a Civil Servant.

1807. (Sir Robert Witt): Do you agree that that system of five years' appointment of a non-Civil Servant worked very well indeed? The system which existed from 1855 to 1920 odd was a five years' appointment?—It worked quite well. I do not think it was desirable during that period that the powers and duties of the Trustees should have been so much curtailed as they were, but I think the five years' system worked quite satisfactorily.

1808. (Sir Courtauld Thomson): Are the lectures, of which you spoke, ambulatory, or guide lectures, or are they more formal lectures?—In every case ambulatory, the guide lecture. There is no facility either at the British Museum or the National Gallery or the Tate Gallery for such lectures as are given at the Victoria and Albert Museum.

1809. The public have an opportunity of knowing beforehand when those lectures take place?—Yes. There is a publication which comes out every month advertising them in advance.

1810. (Mr. Charteris): Have the powers of sale been exercised?—Yes.

1811. On how many occasions?—The Kruger case is a very curious one and not very encouraging. In 1856 our Statute was passed at the instance of the Board authorising the sale of pictures which were unfit for or not required in the collection. You had to give notice to the Treasury and get their consent, and the sales had to be by public auction, with six months' notice to Parliament. We had bought a collection of Kruger pictures—Kruger was a German collector—and we sold 37 of them under the terms mentioned for £230. The fact is that the advice given to us by Eastlake was perhaps wrong. He thought, "Buy a big collection and scrap the remainder, sell them out." The effect was that some of these Kruger pictures which were not at all bad were very much discredited by this process, questions being asked about the scandal of having bought bad pictures, so that nothing was fetched and we have never sold any pictures since.

1812. I gather that you are not in favour of extension of the powers?—No. If we have pictures to spare I would rather distribute them elsewhere.

1813. By way of exchange?—Yes. To-morrow I would exchange a Turner for a Raeburn with Edinburgh, if they agreed.

1814. You would like to see the powers of exchange enlarged?—Yes, I would, certainly.

1815. At present there is no power of exchange, is there?—No—only permanent loan, which is unsatisfactory.

1816. You would like an out and out exchange to be effected?—Yes, I would not mind that at all.

(Sir Robert Witt): Permanent loan only inside this country.

(Mr. Charteris): Yes.

2 March, 1928.]

The Right Hon. THE EARL OF CRAWFORD AND BALCARRES,
K.T., F.R.S., LL.D.

[Continued.]

1817. (*Sir Lionel Earle*): You would not like the existing rules modified about the Treasury and so on?—I am afraid of having the right to sell. I do not want the Trustees to cover up their tracks if they make a mistake.

1818. (*Mr. Charteris*): If the powers of exchange were enlarged, would you extend them to foreign countries as well as to England?—Yes.

1819. Did it get as far as the form of a Bill in 1916?—Yes. It was discussed in the House of Lords.

1820. What were the terms approximately, without going into details?—To amend the Acts of 1856 and 1883, extending the powers of sale. It recites that the 1856 powers shall be changed, that it shall extend to pictures which have been bequeathed or given after the expiration of 25 years, with Treasury sanction: the Trustees and Director shall have power to exchange pictures or works of art under their care for any other pictures or works of art, and any money, etc., to be paid shall be applied, etc. Finally, it largely extended the power of loan to any Gallery situated inside the United Kingdom.

1821. I take it, eliminating the powers of sale from that Bill, you would like to see that very Bill re-introduced?—Yes—powers of exchange and extension of powers of lending.

1822. The purpose of it?—Yes.

1823. In 1916 it was the view of the National Gallery that they should have the power of sale?—It was. I do not know quite why, because the Curzon Committee was against it three years before.

1824. You spoke of sending pictures abroad, and in answer to Sir Robert Witt you amplified that. Would you limit the pictures to be sent to the Dominions to English pictures?—No, I should not have a limitation, if powers at all were conferred.

1825. You spoke of it being done by foreign countries for the purposes of propaganda. Would it not be equally advisable that we in this country should have the power of sending to foreign countries English pictures?—Yes.

1826. If it were limited to English pictures?—Oh, I had not contemplated propaganda.

1827. You drew a distinction, if I remember aright, and said the foreign countries you referred to would probably be more reluctant to send pictures that had not a purpose of—?—No.

1828. I understood you to say that pictures other than the pictures painted in the country and sent on loan here, would have been sent here with greater reluctance than the native product?—Yes.

1829. *Per contra*, do you not think it would be a good thing to take power here at any rate to send English pictures for that very purpose?—I quite agree. It is lamentable how little our British school is known abroad, but we are precluded from sending them abroad.

1830. Take the Turners. Recent events have informed the public that there are something like 16,000 Turner drawings in the Tate Gallery. How many people do you suppose have seen them during the course of the last 20 years?—There is a circulation of Turner drawings in the Provinces. We are constantly sending them about—a very fine collection.

1831. That reservoir?—Yes.

1832. There are 19,049 drawings by Turner?—100 finished, 182 unfinished, and 19,000 drawings and water colours.

1833. (*Mr. Charteris*): How many of those, roughly, have been circulated in the last few years?—Not 10 per cent. of them.

(*Sir Robert Witt*): Under 500, I should think.

1834. (*Mr. Charteris*): There is a case where it would be desirable, surely, that power to lend them abroad should be obtained?—I think it would be a very good thing indeed. He was a consummate artist, but thousands of these drawings are not suitable for public exhibition.

1835. (*Mr. Charteris*): Sir Robert Witt asked you some questions about attendance. In the memorandum provided by the Director it appears that you have alternated since 1913 between two days and four days—three years four days, the other years two days. In the years when you had four days, namely, from 1st April, 1921, to 31st March, 1924, those two extra days brought in £6,076 10s. That sum is not to be despised, is it?—No.

1836. As far as the effect on the total attendance is concerned I find it is almost negligible?—Yes.

1837. May I call your attention to the figures on page 7. In 1913 there were two pay days, and the attendance was 617,892 persons. In 1922 there were four pay days and the attendance was 629,243, so more people attended when there were four pay days than when there were two pay days, but, of course, to take individual years like that is, I suppose, of very little guidance. Take the two years together and I take the following year 1923. I see you got an attendance of 582,807. Comparing that with 1919 you get 511,785 when there were two days. So that the attendance on those figures does not appear to be very materially affected?—Attendance is a very mysterious thing. It depends largely upon extraneous things like Wembley or the weather. On the last Bank Holiday in August the attendance was, I should think, 8,000 or 9,000 bigger than the August Bank Holiday the previous year. It depends very much on trade. When trade is good, more people will attend the National Gallery on four pay days a week than, when trade is bad, on two pay days a week; but I say this, in 1922 when we had four pay days the attendance would have been enormously increased if there had been only two pay days. Trade was good in those years.

1838. It would have been enormously increased with two pay days?—I am sure it would.

1839. Therefore, in spite of the extra money which is brought in by the extra two days, you are against them?—We do not think it is justifiable for the sake of, how much is it?—£1,750 last year.

1840. Between 1st April, 1921, and March, 1924, the two extra days produced £6,076?—That is in three years.

1841. And the proceeds of the two normal pay days from January, 1921, to December, 1924, was £7,775, so those two sums together give you nearly £14,000?—I quite acknowledge that is a year's purchase grant.

1842. One year the two days. In three years you get?—Still, we feel that the exclusion of the public has got to be justified.

1843. With regard to the copyist, do I gather you are against the commercial copying?—I feel that the number of commercial copyists is falling so quickly and showing so little sign of revival that it becomes more and more difficult to justify the relative exclusion of the public on those days.

1844. In itself such copying is not an undesirable thing?—No, certainly, I cannot say it is undesirable.

1845. It is more to be encouraged than discouraged?—Yes, perhaps.

1846. Then there is a rather wider question of overlapping. There is at present what I may describe, may I not, as a working rule with regard to the Tate and the National Galleries?—Yes.

1847. Do not you think, in view of the Report of the Curzon Committee, it might be desirable if that was crystallized into a more definite Regulation and laid down as the exact method on which the two Galleries should proceed?—At the present moment I think I am right in saying that it is understood between the two Galleries that 1850 is the datum line for British schools.

1848. It is a working rule?—Yes, which can be varied by, I suppose, circumstances—I do not know. That is the existing working rule.

1849. You do not think it would tend to prevent overlapping if the Report of the Curzon Committee was followed and that working rule was made some-

2 March, 1928.]

The Right Hon. THE EARL OF CRAWFORD AND BALCARRES,
K.T., F.R.S., LL.D.

[Continued.]

thing more definite and precise?—But does it produce overlapping now?

1850. For instance, the National Gallery purchases, does it not, modern French pictures?—Yes. In 1918 we purchased a number of relatively modern French pictures.

1851. That does conflict with the working rule?—That was at a time when there was no foreign modern gallery.

1852. (Mr. Charteris): The Curzon Report contemplates, as I read it, that as soon as there is a locality for a foreign picture, the modern foreign pictures in the National Gallery would be transferred to that locality where it is established?—I think it is not unreasonable that certain examples of modern continental paintings should be on view in Trafalgar Square. There are I suppose at Trafalgar Square—I have not the figures before me—six modern continental paintings under 50 years old, not more.

1853. It must obviously then always remain an incomplete exhibition of modern French art?—Yes.

1854. Is it not better to concentrate and let it be understood that the concentration does take place at the Tate Gallery from the public point of view, and also from the students' point of view? Is it not desirable to have one complete collection rather than a semi-complete collection?—No, I cannot acknowledge that the collection at Millbank is rendered seriously incomplete by the presence of six modern pictures at Trafalgar Square—six only—painted in the last 50 years.

1855. Is it the idea of the National Gallery to limit itself to so small an exhibition of modern French pictures as that?—The matter has really never been contemplated from that point of view.

1856. I was rather going on the Curzon Report?—I do not quite recall the terms of it.

1857. (Sir Richard Glazebrook): Arising out of your evidence, did not you mention the fact that one Body of Trustees controls the British Museum and the Natural History Museum? It has been suggested that it might be desirable to separate the Trustees connected with those two Institutions, and to have a separate Body of Trustees controlling or looking after the Natural History Museum, not being the same Trustees as those of the British Museum. Has that matter attracted your attention or been discussed?—I do not think it has ever been discussed by the Trustees of the British Museum. I do not know that either Museum would gain by it—paradoxical as that may sound. In other words, people who, *prima facie* as men of science, would be attributable to South Kensington, are extremely useful at Bloomsbury—extremely useful.

1858. The suggestion would be that there should be one Body of Trustees for the Science Museums as a whole?—As a whole?

1859. There are three Science Museums at South Kensington at the moment, and the suggestion has been made that a Body of Trustees dealing with those three Science Museums would be advantageous to the sciences?—What is the third Science Museum?

1860. The Geological Museum at Jermyn Street?—That is a matter for the scientist to advise upon. I hesitate whether the natural sciences at South Kensington Museum would combine very easily with the mechanical sciences in the North, as a single administrative unit. The Science Museum is admirable, one of the best Science Museums in the world.

1861. (Sir Lionel Earle): Do you think it well that Sir Frederic Kenyon should be Accounting Officer for the Natural History Museum?—I do not know whether that does produce inconveniences or not.

1862. He gave evidence that he would have been very glad to get rid of it, because he knows nothing about natural history?—If he would like to get rid of it, I am sure, if the Treasury agree, there is no reason why he should be Accounting Officer; but I do not think the Treasury likes one Department to have two Accounting Officers, all the same.

1863. (Mr. Charteris): This is the passage I had in mind on page 26 of the Curzon Committee's Report, "In these circumstances it was suggested to us that as there is ample space at present available in the rear of the Tate Gallery, a part of this space should be utilised for the erection of a new wing, and that this wing should be used to house, as a separate collection, those modern pictures of the foreign school which at present are exhibited in the National Gallery, together with such others from the Victoria and Albert Museum as it might be found possible to transfer." The recommendation is on page 39, that "the formation of a Gallery of modern foreign pictures and sculptures, including in such term works produced since 1850, is a matter of urgent importance." Next "that the nucleus of such a Gallery be provided by the pictures and sculptures in the National Gallery and in the Victoria and Albert Museums respectively." I was going to ask your view whether, having regard to those recommendations, you did not think it would be advisable that there should be laid down a definite rule rather than that it should be left to a mere understanding as it is at present, but that the rule should divide the respective spheres of the two Galleries?—I should regret a rule which would preclude the National Gallery from having anything modern in it. That particular collection, the Degas collection of 14 pictures and some drawings, I think, was acquired by our getting a special grant from the Treasury during the latter part of the War in 1918. Some of those important pictures are at the Tate Gallery, and I think the few really important French pictures we have in Trafalgar Square are extremely useful, so to speak, bringing our collection up to recent times. I should myself regret to see the great Manet picture "The Execution of the Emperor Maximilian" removed to the Tate Gallery. I would rather it remained where it is.

1864. You do not think it would very much enhance the value of the Tate Gallery without impinging very much on the National Gallery?—I think it would do more harm to the National Gallery than good to the Tate Gallery.

(Sir Robert Witt): That recommendation has in effect been carried out subject only to the National Gallery retaining just a very few in its rooms, otherwise it has been carried out.

1865. (Mr. Charteris): That is the case with the present Board, and no doubt that would go on. With regard to what you describe as the Friedländer School, that would be in Berlin?—Yes.

1866. Would you like to see something of the same kind here? Would it be possible for us to be furnished with a detailed statement as to what the Friedländer School is and how it works?—I went to Berlin to ask him about it last Easter. Broadly speaking, he and a few of his colleagues consider applications from young men and women to go through a course. He pays the selected candidates nothing. He insists that they shall work for two years, and during those two years, subject to their convenience, he passes them through four different departments, it may be ceramics, prints and drawings, pictures, or else the oriental or classical side. He lays down rules for their work and discipline. As a rule, he will not allow them to work for more than two years or in less than four departments, and then he says goodbye to them. They have no diploma as they get in Paris—in Paris they get a diploma—but they have a statement that they have just passed through examination—a statement that they have passed through these courses—and no doubt when there is a vacancy at Cassel, Stettin or Hamburg, the recommendation by Dr. Friedländer has tremendous weight.

1867. He admits people whose ultimate intention is to constitute themselves dealers?—Yes.

1868. (Sir Lionel Earle): Do those people develop into budding keepers?—Yes.

2 March, 1928.]

The Right Hon. THE EARL OF CRAWFORD AND BALCARRES,
K.T., F.R.S., LL.D.

[Continued.]

1869. (*Sir Henry Miers*): With regard to copyists, the 8,600 in 1926 means attendances, not individuals?—Attendances.

1870. Is it known how many individuals those attendances represent?—They are registered.

1871. (*Sir Robert Witt*): I have the average daily attendance of copyists—for May, June, July, August and September, 1927, 89, that being the number of new students admitted; in the year 1926 89 students were admitted; in the previous year 118 new students, in 1924 112 new students. There remain large numbers of elderly persons. I cannot tell you how many there are because there are a number of old ladies and gentlemen too who have their names on the books like readers in the Museum.

1872. (*Sir Henry Miers*): That is the point. There are a large number who go on from year to year?—Yes.

1873. It is not exactly known how many there are of those as compared with those who come as serious students?—No. It is very difficult indeed actually to know how many students do attend to-day, for instance, because yesterday so-and-so would say to the messenger, who would ask "Are you coming to-morrow?" when he put his easel away, and the man replies "Yes." The easel is put out and the man does not come. It is only by looking at the paint boxes and so on that you can tell whether the student has been or not. If you go round to-day, you see many pictures on easels but the students are not there.

1874. In addition to the number of attendances, it could be stated how many people have their names on the books?—Yes, and I can give you the numbers of new students. There were 89 new students in 1926, 118 in 1925, 112 in 1924. Beginning with 1892 there were 311; in 1893, 262; in 1894, 272.

1875. (*Chairman*): To what do you attribute that considerable diminution?—I have not a doubt that it is partly due to the admission of the public. I think that, first done in 1881, certainly reduced the number. Secondly, the advance of photography has affected the numbers.

(*Sir Robert Witt*): You buy a big photograph for £5 instead of paying £50 for a copy.

1876. (*Sir Henry Miers*): Do you exclude professional copyists from that?—A new student is a new copyist. It does not mean he is a young man at an art school.

1877. With regard to page 3, the making of the Galleries more attractive to the public, has the provision of a really good refreshment or tea room been seriously considered?—I do not think we have ever considered that.

1878. In Manchester and Glasgow the greatest possible importance is attached to the existence of a really good tea room. At the new Colonial Museum in Amsterdam they also attribute the greatest possible importance to a good tea room?—I will talk to my Trustees about that.

1879. (*Mr. Charteris*): Is it supposed to be a paying proposition at the British Museum?—I am quite certain it is not.

(*Sir Robert Witt*): We have one at the Tate Gallery, and it just pays.

1880. (*Mr. Charteris*): Now that it is decorated, it may pay better?—It may.

1881. (*Sir Henry Miers*): The question is not one of getting money to make it self-supporting, but of having the greatest possible effect in getting the right people to come to the Museum and to keep them there?—I will remember that, because we are discussing the question of extension at the National Gallery now.

1882. (*Sir Lionel Earle*): On the subject of commercial copyists, do I understand you are absolutely in favour of the abolition of all fees, and of providing future accommodation for the students?—I put it a little less decisively than that. I would say we feel a certain responsibility towards these

people who have had this privilege for 50 years, some of whom presumably depend upon its exercise. At the same time, I myself am very uneasy at a handful—I call it a handful—of copyists excluding a large number of the public. I should like, in considering our extensions of building, to see how far we could give sufficient lighting in a New Gallery to permit the students to copy pictures from the reserve on six days a week instead of copying pictures in the public Gallery on two days only a week, and to do so in such privacy as would ensure far greater comfort than they can even now have on pay days.

1883. If you had that permission, would you abolish fees?—Oh, of course.

1884. (*Mr. Charteris*): Is it only the pictures from the reserve that you would allow them to copy?—Yes. I hope they are good enough for the students.

1885. Sargent always used to recommend people to go to the National Gallery to copy individual pictures which he named?—I know.

1886. That puts an end to that. He was always telling people to copy a particular Franz Hals in the National Gallery as a start?—I am afraid that is impossible. You could not take a picture out of the Gallery and put it in a special Gallery for copying.

1887. (*Sir Lionel Earle*): It would merely mean that either the student or the commercial copyist would be working under less favourable conditions now than on free days. You would not prohibit a person copying in the Gallery at all?—I had not thought of permitting copying when the public is present.

1888. That is impossible?—It is very difficult indeed.

1889. It means the abolition of copying in the Galleries altogether?—I think it would. It is the fact that there is no fee at the British Museum that is eliminating the copyists from the Museum, otherwise there would be people copying the Elgin Marbles all day long—students.

1890. (*Chairman*): You mean they are hustled by the public?—Yes—they stand round and talk.

1891. (*Mr. Charteris*): What happens abroad? There there are fees all the time? There is no distinction between a students' day and other days?—At the Academia the fee is 8 lire, at the Uffizzi, 12.

1892. (*Sir Lionel Earle*): You spoke of the very serious effect of light. Is not that due in the old Gallery largely to decoration?—Yes.

1893. The covings are in my opinion unduly high. The higher you go the less light you get. You see that in the Mond room which is lower than the Gallery to which it is adjacent, and I still think personally that is unduly high. You could get more light, and I do not think you would suffer much architecturally by lowering it slightly in a small room like that. I was there the other day and it struck me that the chief effect is due to the monstrous decoration of those great high rooms. If the brown covings alone were lightened I think you would get an enormous addition of light?—I am quite satisfied that that is true.

1894. I think it might be improved in other ways, but I am sure that the decoration has a great deal to do with the defective light in those rooms?—Very true.

1895. The re-construction of those rooms would be a very expensive business, but I believe you would get certainly 25 per cent. more light if you decorated them in a different way; and other things might be done as well—perhaps by providing different glass. We had an illustration in Edinburgh the other day of a great increase of light produced by a certain form of glass.

1896. Then I do not quite understand your answer on page 2 when you talk about what you hope as regards the extra galleries. That does not correspond with the designs we got out a few years ago for the National Gallery as to what Sir Charles Holroyd would like to do?—It does, on the whole.

2 March, 1928.]

The Right Hon. THE EARL OF CRAWFORD AND BALCARRES,
K.T., F.R.S., LL.D.

[Continued.]

1897. Does not it conflict rather with your answer on the first page that the one great distinction of the National Gallery is its compactness and comparatively speaking its modest scale. If all those galleries were built it would almost double its size?—No.

1898. By a third?—Not a fifth but by 120 yards. (Plan produced).

1899. The whole of that mauve part?—Yes.

1900. You go so far as to recommend all that?—Yes, not now, Sir Lionel, but I think that is the logical completion of the Gallery. I do not think, considering the overcrowding there is already and our expectations in the next 50 years, that is too much.

1901. If you had those Galleries, would you exhibit any of the 400 pictures in your vaults already, the lot or any of them, or would you sell them or would they be worth selling?—There is a great number of those pictures which would on no account come up stairs, permanently.

1902. If that is so, could not they be more freely loaned?—A certain number of those which will not be hung upstairs are not good enough to be lent.

1903. But the others are worthy of being lent?—There are certainly some that are not worthy to be lent. They are doing no harm down below. We shall get no money for them and we should get no equivalent.

1904. They could be used for decorating Embassies or Government offices. That would be far better than keeping them in the vaults where they cannot be seen. There is the Admiralty building or the Prime Minister's house where they could be shown?—Let us be quite clear. There is a considerable number on our ground floor of important pictures which ought to be shown upstairs and which in time will be shown in Room 28, or elsewhere. Secondly, there is a group down below which we allocate to Provincial Exhibition, which we send round and round. We never refuse an application for loans, providing we are protected and satisfied as to the custody, insurance and fire protection. Thirdly, there is a group of interesting, curious, amusing pictures which are worth keeping for the sake of the specialised student. Finally, there is a little group of pictures which are of no use to us, for which we would get nothing if we sold them, and they are not good enough to send to places like Glasgow. There are about 50 pictures of this category.

1905. The other question as regards the National Gallery that I wanted to ask was, are you satisfied with the method of appointment of the Trustees? It is done by the Prime Minister, as you say, but would it not be a good thing to do rather like the Fine Arts Commission, that the Board of Trustees alone should recommend to the Prime Minister whom they think would be the most qualified man to be appointed, rather like the Fine Art Commission in America. You do that in your own Fine Arts Commission here. Could not the Chairman write to the Prime Minister and say that Mr. Snooks is the most prominent man in our opinion and so prevent any political manœuvring whereby you might get undesirable Trustees?—I am sure that the Chairman of the Trustees at the British Museum or elsewhere, if he thought fit, could make such representations. There is nothing to prevent it being done now.

1906. We have all known cases where individuals have been appointed—we have known cases where there were perhaps political influences at work?—It would be very unfortunate if it occurs.

1907. My object is to try and stop that and help the Trustees to get suitable people?—I limit myself to replying that if such a view were taken it might be the duty of the responsible Trustees to make representations of that character.

1908. The other question about the National Gallery is this. Should the hanging of the National

Gallery be left to the Director or the Trustees?—I think it is laid down that the hanging of the Galleries is the duty of the Director. The Director, however, is a Trustee himself and any representation made by his colleagues on the Board of Trustees would no doubt receive attention.

1909. Now, as regards the British Museum Standing Committee, a Body for which I have the highest respect and admiration, when it has a vacancy does it fill that vacancy itself?—Yes, by Statute.

1910. Not the whole Body of Trustees?—The Standing Committee under Statute, Section 4, fills it. At one time an effort was made by the Prime Minister, not the present Prime Minister, to appoint to the Standing Committee, but that was resisted successfully as under Statute the duty of the Standing Committee is to fill vacancies.

1911. (Chairman): From the general Body of Trustees?—Yes.

1912. (Sir Lionel Earle): It must be from the general Body of Trustees? They cannot bring in an outside man?—No. My impression is they can only bring an outside man in on to the Sub-Committees. Yes, that is so.

1913. (Sir Henry Miers): It has to be confirmed by a general meeting?—Yes, that is so.

1914. (Sir Lionel Earle): You would like the Body of Trustees at the British Museum to be altered as regards hereditary Trustees and so on?—No hereditary Trustee serves on the Standing Committee as such.

1915. No, but you might get a disreputable fellow as an hereditary Trustee?—There are disreputable men in the House of Lords, where he has a vote, but in the British Museum he is quite innocuous.

1916. You would hardly say it is up to date?—Not at all. No, our tastes are archaic. "Il n'y a rien de plus respectable qu'un ancien abus," as Voltaire said, but we manage to work very well.

1917. I am not talking of the British Museum now, but would not a co-ordinating Body make some difference between the rival claims? From my departmental point of view I attach great importance to that because I may get various claims, one man demanding 1,500 cases and another man 3,000 or 4,000, and I can never have independent opinion as to how far the very exacting demands are really justifiable. I am not only taking that material point of view, but the question is whether you would not get an advantage in general administration by having a small Body drawn from the various Trustees to co-ordinate on questions of every kind.

(Sir Robert Witt): Co-ordinate all the Museums together—a super Body.

1918. (Sir Lionel Earle): A small senate to whom special questions affecting Museums could be referred, a standing Commission if you like?—Well, it depends on what they have got to do. If the Government care to appoint half a dozen gentlemen representing these different interests to whom specific problems will be referred by the Office of Works for the Government, they clearly can do so; but if you are going to have a body of super Trustees they would have to be whole-time people if they are really to control the development of these Museums. The work is gigantic.

1919. I think you are very much opposed to the Minister of Education being above the National Gallery. Is the Secretary of the Treasury the best man to represent you? If you had a person like the Lord President of the Council, would not he be a better person to fight your claims as regards any Museums rather than dealing direct with the Treasury?—Ah, that is a very difficult question. You would think that if that were the case the British Museum, with its 17 Ministers, would be a pretty strong Body.

1920. They never go there, you say?—We find they are most unhelpful people. I would rather fight my battles for the British Museum on the strength of

2 March, 1928.]

The Right Hon. THE EARL OF CRAWFORD AND BALCARRES,
K.T., F.R.S., LL.D.

[Continued.]

the Standing Committee than on the help of our 17 Ministers, who are of no real use to us.

1921. On questions of Finance and matters of that sort you would go directly to the Cabinet?—Directly to the Cabinet; or, as recently, to the Prime Minister.

1922. We have had lots of cases that the Chancellor of the Exchequer has turned down?—Yes. The Trustees of the National Gallery, if necessary, could get an interview with Mr. Baldwin next week—such is their status.

1923. (*Sir Robert Witt*): In regard to the question raised by Sir Lionel Earle, you said any super Body would have to be whole-time people. Would that apply to a body of men, perhaps delegates from all the different Boards, that would merely sit as a kind of Board of Reference on any particular

subject to whom the rival claims or difficult questions arising between the various museums would be referred?—You would have to organise it very carefully. You must not, either in the interests of the Museum itself or the Staff, have a Court of Appeal unless it is a really responsible Body, otherwise we shall always be referring things to the Central Body of Trustees. If, on the other hand, your idea is to have a central Body of 6, 7 or 8 or 10 persons representing all these different groups to whom specific questions could be referred by the Government or the Treasury, then clearly the duties become much less onerous; but that would not be a Body really exercising control over all these Museums. I think it is a whole-time job, if it is to be permanent and continuous.

(*Chairman*): We are greatly indebted, Lord Crawford, to you for your very valuable assistance.

(*The Witness withdrew.*)

Note.—See also the further evidence given by Lord Crawford on the Eighteenth Day.

ELEVENTH DAY.

Thursday, 15th March, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

Sir MARTIN CONWAY, M.P., Litt.D.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).

Mr. J. R. CHAMBERS (*Assistant Secretary*).

Sir FRANCIS G. OGILVIE, C.B., LL.D. (*President*), Dr. HERBERT BOLTON, Dr. E. E. LOWE, Mr. T. SHEPPARD, and Dr. J. J. SIMPSON (*Secretary*), on behalf of the Museums Association, called and examined.

The following memorandum was submitted by the Museums Association at the request of the Royal Commission:—

The Museums Association welcomes the opportunity of replying to the questions put to it by the Royal Commission on National Museums and Galleries, for it appears to the Association to be essential for the well-being of Provincial Museums that there should be closer co-operation between them and the National Museums.

For many years there have been close relations between members of the staffs of the National Museums and those of the Provincial Museums. These relations have afforded valued stimulus to the officials of Provincial Museums and have greatly assisted in the development of Provincial Museums along lines that would not otherwise have been possible.

While paying warm tribute to the officials of the National Museums, the Museums Association feels that such relations—which have hitherto been essentially personal—should be definitely recognised and encouraged by the controlling bodies of the National Museums.

The Association has noted with satisfaction the growing co-operation between the National Museums of this country and other Central Museums throughout the Empire.

It feels that even closer connections are necessary within this country, and that not until such a relationship has been established will the museum movement fulfil its proper function as an instrument of education in the country and in the Empire.

QUESTION 1: LOANS.

The question of Loans from the National Museums to Provincial Museums is one of paramount importance.

It is now sufficiently well established that Museum Collections consist of two, if not three, definite divisions:—

- (1) Exhibition.
- (2) Reserve or Research.
- (3) Redundant.

Divisions (1) and (2) constitute the Museum proper, and Division (3) undoubtedly exists in all institutions which receive heterogeneous donations or purchases.

The Museums Association would press for loans of original objects from Division (2), and would urge that the National Museums should be empowered to dispose of, either by gift or sale, surplus material in Division (3) to such Provincial Museums as would be in a position to make really good use of them.

The Museums Association realises the great value of the Circulation Department of the Victoria and Albert Museum, and would like to see the range of Museum objects available for circulation extended to Physical and Natural Science, Archaeology, etc. It would also like to press that the "loans" made available under the existing scheme should include, as far as possible, "originals" instead of "reproductions". This could be done without hampering the work or value of the central institutions and would effect an economy in their storage accommodation.

15 March, 1928.]

Sir FRANCIS G. OGILVIE, C.B., LL.D., Dr. HERBERT BOLTON,
Dr. E. E. LOWE, Mr. T. SHEPPARD and Dr. J. J. SIMPSON.

[Continued.]

These suggestions for utilising surplus material in the possession of National Museums find illustration—on other planes of Museum work—in arrangements between the several museums of a district for mutual assistance in the development of sections of their collections; and again, in the policy of cities where sectional or branch museum collections are exhibited at outlying centres within the city areas.

QUESTION 2: FEES.

The great majority of Provincial Museums are Municipal, and in these the preponderance of free admission is overwhelming. The Museums Association is unanimous in considering that this practice should continue.

Fees for admission are charged in certain museums which are owned by private societies. Such charges are called for as a means of raising revenue towards the cost of maintaining the museums. In the opinion of the Association they are a serious drawback to the usefulness of these museums as factors in promoting the education or enlightenment of the community. Actual receipts from admission fees do not, in any case, go far towards the cost of maintaining a museum, and the museums here in view are nearly always in a state of financial embarrassment—so they are very seldom progressive.

QUESTION 3: PUBLIC INTEREST.

"A": The steps taken to stimulate public interest in Provincial Museums are sporadic and depend chiefly on the activities of the Curators or of the Committees of the individual museums. Action takes different forms in different towns; but the means employed are usually some of the following:—

Public lectures, articles in the Press, school loan collections, conducted tours in the museums, special lectures or demonstrations in the museums, broadcasting, co-operation with Scientific Societies.

"B": No organised propaganda of a National character exists for encouraging gifts or benefactions. This again depends on local effort.

In some towns there are associations known as Societies of "Friends of the Museum", whose members subscribe to the Museum funds for the purchase of specimens, but in most towns such support of the Museum turns upon personal contact between the Committee or Curator with individuals.

Where a general appeal is being made the local Press assists materially in furthering it.

There are two other points which the Museums Association would like to put before the Royal Commission, namely:—

(1) Grants in aid.

(2) Assistance from the staffs of the National Museums.

(1) GRANTS IN AID.

The Museums Association is of the opinion that the system of "Grants in Aid to Provincial Museums" does not operate satisfactorily, and would ask that the system be reviewed in order that it would meet the requirements of small, as well as large, museums. At present it is only museums with sufficient funds to make purchases that can hope to benefit by the "Grant in Aid".

(2) ASSISTANCE FROM THE STAFFS OF THE NATIONAL MUSEUMS.

In the National Museums, with their larger and more technical staffs, experiments and advances are continually being carried out in matters of technique. Some system might be devised whereby the results of such researches might be made available to the Provincial Curator. Further, expert guidance by specialists in the National Museums might be extended to non-specialists in Provincial Museums. The Museums Association fully appreciates that the

individual members of the staffs of the National Museums are most willing to help in either of these directions, but official recognition of such help would greatly facilitate action. If it were systematised there would be less duplication of effort and a saving of expense and time.

* * *

It may not be too much to hope—or indeed to expect—that the closer association between National and Local Museums in such directions as are indicated in this note, would result in an increase of opportunities for Local Museums and their officers to afford real help to the interests of the National Museums.

EXAMINATION OF WITNESSES.

1924. (Chairman): Sir Francis, we are greatly indebted to you for your valuable Memorandum. I think the most convenient method of taking the evidence is to call upon individual members to put forward their views on particular points?—(Sir Francis Ogilvie.) I think that will be convenient, my Lord. Might I say just before you begin, that it has fallen to me as President for the year to make arrangements for the giving of evidence on behalf of the Association. In accordance with what I understand will be most useful for your Commission, I have associated with myself and the Secretary to-day three of the ex-Presidents of the Association, each of whom has had considerable successful experience of responsibility in provincial museums and galleries. I want to say that the Association includes a large number of relatively small institutions and that in the evidence to be placed before you the conditions and needs of these have had prominent consideration. We are very fully alive to their requirements and we want to make sure that we feel we are speaking in the interests of the small museums as well as in those of the larger ones. The Association is deeply concerned in the welfare and prospects of those museums; and in the representations we are to make to you, matters which concern those in any special way or degree have received careful attention. In support of the points set forth in the Memorandum which we have submitted, the several witnesses will tender evidence which we believe to represent the views and desires generally accepted by the Museums Association. They may also, of course, where you ask them, state their own individual views.

1925. (Chairman): Then we will ask Dr. Bolton to give us his evidence.—(Dr. Bolton.) I have been asked to speak on behalf of the Association first of all upon Loans from National Museums, Circulation of Museum Specimens, and also Grants-in-Aid.

In regard to loans, we think that the national museums must of necessity have large masses of material of great importance to us and of comparatively little importance to them. We consider, sir, as a result of our experience that the national museums must have divided the bulk of their collections into (I) exhibition series, specimens which must be exhibited, and (II) essential reserves which are held for replacement, for reference and for research, and which must always be kept for that purpose. But on the other hand there remains, we think (III) a residue of collections which cannot be used in either of those two ways and these therefore are of secondary importance or perhaps even not essentially of national importance; yet for country museums they would be of the greatest possible value because the opportunities which these smaller museums have of affording specimens are more restricted than those of the national museums. We would therefore like to urge that the national museums should be empowered to distribute these non-essential specimens to those provincial museums which can show that they can make good use of them and apply them to education. That is so far as regards loans,

15 March, 1928.]

SIR FRANCIS G. OGILVIE, C.B., I.L.D., Dr. HERBERT BOLTON,
Dr. E. E. LOWE, Mr. T. SHEPPARD and Dr. J. J. SIMPSON.

[Continued.]

In regard to circulation, the value of the present method of circulation of the limited series of specimens from the Victoria and Albert Museum has been demonstrated to us over a very long period of years. It has been shown to the provincial curators and to the public in various towns that there are certain objects which touch human life in part and human development of which we had no previous knowledge except through isolated specimens. The sending out of definite groups illustrating this, that and the other, from the Victoria and Albert Museum has educated both the curators and the public in these directions, and they want more; they are asking for more. In addition to that, these collections have had a very practical value in the development of art and elementary and secondary education in all the cities and towns where they have been exhibited. They now supply a very real want and one which is growing very rapidly. That I think will give you some idea of our circulation.

Now more especially must I speak of loans or gifts. In regard to those, a great need now exists in provincial museums for material illustrative of ancient history, Greece, Rome, Egypt, and so on, and the ethnographical material of the native races, and more especially of British Colonies. We find that people intending to go, or thinking of going abroad desire to gain information about the concrete characters of the native people of those places; and we cannot illustrate the history of those people, their characters, habits and customs; we cannot illustrate as we ought—to people wishing to emigrate—what each Colony or Dominion has to offer, or what is the general development of each. We want to be able to do that, and I believe that there is in this country much material which could be brought into such service. We also desire to utilise the residual material held by the national museums, obtained by such expeditions as those to the Arctic Regions by Scott, Shackleton, etc., or the material brought home after the opening up of new tracts of country in Africa and elsewhere. Our visitors are clamant for information of such types, and we want to be able to help them there. Many collections of these categories are offered to the British Museum, and they must have a good duplication of much of this material, because it has come to them over and over again from the same localities over a great period of years. We believe it may happen that such collections are offered to the British Museum and refused because they do not want them. We would like to have some machinery by which they could be diverted to provincial museums. That perhaps will serve you for a general statement.

(Dr. Lowe): I have been asked to speak with special reference to the circulation loans of the Victoria and Albert Museum, especially with regard to their possible extension in scope. I should like first to follow Dr. Bolton by expressing hearty appreciation on behalf of the Museums Association and its constituent members of the vast help which that Department has given to the museums of the country during a large number of years. Unfortunately, the Leicester Museum has not been able to take advantage of that help to the extent which some institutions have been able to do, for reasons of lack of space and other difficulties which I need not enter into. So perhaps I am not in the position I might have been to make suggestions with regard to the Circulation Department from the provincial curator's point of view, but I would like to say that I feel, and the members of the Association feel, that the objects included in it should be as far as possible originals, and that the stock of originals should be added to rather than that the stock of reproductions should be increased. I am afraid that once it is realised that an object is only a reproduction, a great deal of its interest for the public and for the curator vanishes. I would emphasise, too, the special value of those groups of objects which are accompanied by descriptive pamphlets setting out, in outline at any rate, the

principles of the subject which the group illustrates. I would instance the series of tools and plates and prints illustrating the art of engraving, prepared and circulated by the Victoria and Albert Museum, as being a particularly excellent example. I would emphasise the importance of originals too, from the point of view of influencing the public. I think often in the past collections have been sent out with the idea of influencing the art work and the craftsmanship of a given area; but we have to remember that the public come in large numbers to the museum and it is of equal importance to influence their taste and so to secure purchasers for the improved work which these collections are directed towards inspiring. I think it is very important that Museums which devote themselves in any way to matters artistic should direct themselves towards developing public taste and to cultivating an impatience with the ugliness which we see around us to far too great an extent.

Further, I am particularly asked to press for the extension of the Circulation Collections to the fine arts. They are largely composed at present of objects and collections illustrating applied art and I would urge that the fine arts, painting, drawing and engraving, be included to a much greater extent than at present. In the matter of modern examples of the fine arts, it is becoming easier for museums and galleries to help themselves, because there are two or three organisations, including the Museums Association itself, which are forming temporary collections of modern work to be sent out on circulation to museums and galleries; but it is not easy for them to help themselves in the matter of work of former periods, and I do suggest, assuming Dr. Bolton's classification may be accepted, that many paintings and other works might be taken from those non-essential reserves he has spoken of, or even from reserves of a higher class, and gathered together to build up circulation collections. Collections to illustrate schools of painting, for instance, Spanish or Italian art would be very valuable. Or definite subjects might be illustrated—for example a collection of portraits would be extremely interesting to many of us in the provinces. I suggest, too, that, as far as possible, such collections should be accompanied by explanatory notes or pamphlets. I think that collections of this kind would be even more useful and appreciated than those dealing with decorative art because they are easier to handle and to house. From the technical point of view it is easier to hang a collection of paintings than to accommodate a number of cases of objects, and I think it would be found that provincial museums would be extremely ready to avail themselves of these collections if they were available. The British Museum has a very fine collection of engravings which it circulates and which many of us have been privileged to borrow; the Tate Gallery and the Victoria and Albert Museum have water colours; and there are others. We do urge that these collections of works of fine art should be greatly extended.

We would ask a similar extension with regard to the other subjects. We do not see any reason for limiting the collections to applied and fine art and we suggest that they might be extended to embrace science and archaeology, and in fact all the subjects with which museums deal. I could instance many scientific collections which one would have been glad to borrow, but I reserve them in case you may desire, Mr. Chairman, to ask for them afterwards.

With regard to the means by which this should be attained, perhaps it may not be for the Association to suggest those means, but we have thought it might be possible to form out of the existing Circulation Department some sort of Central National Circulation Department to which non-essential objects from the various national museums might be contributed in order that such an enlarged system of collections for circulation as I have been suggesting might be organised. It cannot be imagined that museums, either national or provincial, can continue

15 March, 1928.]

Sir FRANCIS G. OGILVIE, C.B., LL.D., Dr. HERBERT BOLTON,
Dr. E. E. LOWE, Mr. T. SHEPPARD and Dr. J. J. SIMPSON.

[Continued.]

to accumulate material indefinitely within their walls. It would seem that some extended use must be made of it, and I think the national museums could make use of their material to help the provincial museums in this way; then the provincial museums for their part might set to work more extensively than they have done to help the regions immediately surrounding them.

If a National Circulation Department were established I hope that it might form a recognised channel through which provincial curators should, so to speak, have the right to appeal for assistance in any of those matters with which they find they have difficulty.

1926. (*Chairman*): You mean technical advice?—Technical advice and expert advice. That, however, is a matter which is to be dealt with later by Dr. Simpson. I would like to say finally, as entirely my own view and not in any sense as the Museums Association's, though that body has discussed the matter, that I have ardently hoped that in connection with such a far-reaching Department it might be possible to find official Headquarters for the Museums Association and to bring about, or help to bring about, the intimate association between the national and provincial museums we all wish to see.

(*Chairman*): Perhaps before proceeding with Mr. Sheppard's evidence on the other point Members of the Commission would like to ask questions of Dr. Bolton and Dr. Lowe.

1927. (*Sir Lionel Earle*): In the evidence we have had before us by directors of the great museums in London when discussing this question of circulation a good number of the directors, I think, have shown nervousness, inasmuch as they have stated that several of the local museums are so deficient as regards proper housing of valuable exhibits and also as regards supervision as to make the directors hesitate in sending them better articles from the great storehouses in London. I do not know whether that is the view of the Association or not or whether there is any sound ground for the statement, but certainly we have had it on more than one occasion.

—(*Sir Francis Ogilvie*): My suggestion is that where that is the case it is very important that it should be put to the authorities concerned, because this might be a most effective and desirable means of getting them to improve their accommodation and management and government and security.

1928. But from your experience as an Association you think there is probably some truth in the statement as regards certain localities?—The Association includes a very large number of museums of greatly varying standards of efficiency. Those to which it would not be really justifiable to send such objects must be, although considerable in number, relatively small museums. To many of these a central circulation authority would, no doubt, have to say: "Your museum accommodation is not up to the standard that is required for the custody of the materials that you would like to have on loan, and until you put yourself right in that respect we cannot consider your application." The mere fact that such a museum authority had to respond to this effect would go far to secure the required improvements in accommodation.

1929. It is not only, I understand, as regards buildings alone, but also as regards supervision?—And deficiency of that sort pointed out to a museum by an authoritative official whose opinion was of definite value would have a very satisfactory effect. We quite recognise that there are such museums and we think that that matter should be put right.

1930. (*Sir Henry Miers*): I should like to press Sir Lionel Earle's question a little farther. It is suggested that there should be some machinery by which it could be known which museums would be capable, either from having sufficient space or having proper supervision, of housing loans satisfactorily. Has any suggestion been made as to how that machinery can be constituted? Would it have to

be a sort of Advisory Council that would know all about the museums?—At the present moment the only control of collections is through the Circulation Department of the Victoria and Albert Museum. There is no authority for supervising the museums. The Museums Association does not exercise any authority; it does not even criticise individual museums. Its functions are rather aimed at affording museums an opportunity, by comparing notes and discussing affairs of importance generally, to get at a definite, regular and continuous improvement both in the nature of the accommodation and supervision and in the standard of exhibits which are shown.

1931. (*Chairman*): There is no classification, then, at all in the museums?—No official classification. I have no doubt that the Circulation Department of the Victoria and Albert Museum in relation to their own particular connection with museums have a list of museums which are satisfactory in those respects, and they may have a list of those who have applied for circulation objects but have been turned down because of those defects.

1932. (*Sir Henry Miers*): The point of my question was, if the Association became more widely representative it might execute that function itself or whether some system of affiliation such as prevails in Wales would be contemplated. There the National Museum has affiliated to it almost all the Welsh local museums, and it does exercise that sort of supervision.—The seed of voluntary organisation for joint supervision has been sown, but it has not emerged in the form of a reputable plant except in one or two areas. Naturally, professional opinion inside the Association goes a long way towards improvement in this respect, but it is difficult to secure the necessary action in many smaller towns where public opinion is not yet sufficiently educated in the matter. I think if it is left entirely to voluntary effort it would take necessarily some time, because voluntary effort even on the part of a strong Association must go very slowly where it is dealing with public authorities. That is the real difficulty of intervention.

1933. What I mean is that any given national museum would find it very difficult to know to which of the smaller museums in the country it could properly lend without being able to appeal to some advisory board or body?—Of course, the proposed expansion or the relative permanency of loans on circulation (definite groups of objects sent from a particular centre in London to a number of different places all over the country, as conducted from the Victoria and Albert Museum), is coincident with inspection of the buildings and examination as to their security. Any expansion of the circulation system would necessarily involve a corresponding expansion of the lists of museums that were inspected; so that with the expansion of the circulation of loans system you would have a concurrent expansion of supervision and advice, correction and instigation in this matter.

1934. It would seem that each national museum should have something like a circulation department such as is possessed by the Victoria and Albert Museum?—That would be a matter of organisation which the Museums Association has not tackled. My own personal view would be that it is the sort of thing that might grow. We have at present several centres of circulation. Supposing the National Museums and Galleries as a group, were to say "We will do what we can," it might be arranged as a matter of convenience that all correspondence relating to circulation would go through an established centre, say at South Kensington. In the case of anything concerned with loans to be made available from other national museums or galleries, the initiative would come from the museum concerned working through one of its officers with the corresponding officer at the Circulation Department. I think it would be desirable to have the distribution of loans

15 March, 1928.]

Sir FRANCIS G. OGILVIE, C.B., LL.D., Dr. HERBERT BOLTON.
Dr. E. E. LOWE, Mr. T. SHEPPARD and Dr. J. J. SIMPSON.

[Continued.]

on circulation conducted at least with the knowledge of registration in a single office.

1935. I take it that it is held to be very desirable that there should be no expense in which the museum receiving loans would be involved, but the smaller museums have no funds by means of which they can obtain loans from the Victoria and Albert Museum?—That is so. This is a matter really of far greater importance in the smaller museums than in the larger ones. The museums represented by my colleagues here are not really much dependent upon the existing circulation loans, but the smaller museums are, and the usefulness of those loans is in proportion very much greater in the smaller museums. It is just there and through that sort of activity that it is possible for the influence of the standards set up by larger museums to be adopted more widely.

1936. (Sir Lionel Earle): It is the small museums which I think are really of importance and for which you are specially pleading; but from what I understand from the museums it is not so much a question of increasing the number of things they send but they hesitate to increase the quality or value of them on account of the kind of conditions in which they know they will find themselves, not only as to defective buildings but still more, inadequate supervision?—Yes. Perhaps I might say personally that the Victoria and Albert Circulation Department was under my charge at one period; I was an officer of the Department under the Board of Education; and that question really was an important factor. When the officers in charge of the circulation of those objects had the applications before them and had in front of them also the list of things they were prepared to send out, the accommodation and supervision possible in the various places were definite items in the consideration of the allocation of the loans. We were dealing with an attempt to improve and perhaps co-ordinate a very large national service which is practically voluntary; that is to say it is a service voluntary to each institution; most of these are municipal in one form or another; but the initiation is voluntary on the part of the governing body of the museum whatever it may be, and there it is not possible to make more rapid progress simply by the setting up of a code of rules and regulations without having something in the nature of a personal contact which will show the application of that code to the precise conditions in each museum. That is the sort of idea that must dominate it.

1937. (Sir George Macdonald): I think I understood Dr. Bolton to divide the contents of the national museums into three categories?—Might I say that we should be very glad if you would allow Dr. Bolton to change the short description of the headings he gave in the first instance. Perhaps he would read it again because it is rather important. —(Dr. Bolton.) It reads now as follows: "Character of Museum Collections." I. "Exhibition Series." II. "Essential Reserves held for Replacement, Reference and Research." These two groups constitute the permanent collections of constant value. Then III. "Collections, and Residues of Collections which are of Secondary Importance or Non-essential and consist of material which the Staff find unnecessary or unsuitable for the purposes of the Museum but which is retained because of its value if rightly placed." If such collections, or parts of collections, cannot be rightly placed by the National Museums, they could be distributed to provincial museums as loans of a permanent or non-permanent character. We are taking the loans now in the wider scope which has been outlined.

1938. In your Memorandum you appear to suggest that loans might be given from category II as well as from category III, but in your evidence you seem to suggest category III only. I wanted to be quite clear as to what your point was?—There is a little difficulty there. Perhaps I could explain it by giving an instance. With regard to the collections brought home from one of the Antarctic expeditions, the sweep of the deep-sea trawl brought up large

quantities of crustaceans. These were held in the British Museum to be essential for research, and certain selected specimens were put on exhibition, whilst others were retained for Group II. The remainder, equally good and of precisely the same character, came into category III, although they could equally have gone into category II.

1939. Is that the sort of thing you had in view when you were drawing up the type-written statement that was submitted?—Yes, because that constantly happens.

1940. If I follow you correctly, from what you say with regard to those specimens the third class would no longer be in category II but would be in category III?—That is, those they could not possibly use, however perfect they might be.

1941. Yes, but here you say the Museums Association would press for loans of original objects in division II?—This view I discarded as not practicable.

1942. Then there has been a great deal said about the necessity for care in looking after these things. I gather that Sir Francis Ogilvie thinks that it would be sufficient if before lending the objects the Central Authority took precautions to satisfy themselves that the arrangements made for them were adequate?—The South Kensington Authorities always make that a very strong point, and it has this very good result that it does impress upon the Local Committees in a way that they would never understand otherwise the importance of taking adequate care of their own collections, and they readily accept any advice of that sort.

1943. I am sure that would apply to such a Committee as you represent and a great many others; but are there not a great number of small museums which fall more or less into a state of neglect and decay after an interval or after a particular set of individuals passes away?—That subject is really put down under another head: that is "Assistance from the Staffs of National Museums." The personal view that I took was this—that in the case of the smaller museums, it might be possible for the larger provincial museums to give whatever help was required just as easily as the National Museums could, and that the curators of such larger museums could exercise oversight over their own loan specimens in the smaller museums.

1944. Then you would look after them?—Yes.

1945. Does not that point to some system of inspection?—That would come naturally from ourselves.

1946. Do not you think it would require to come first—an arrangement of that kind? If loans were to be made to very small museums, there is no guarantee of effective protection or of safeguarding or looking after those objects. Should loans not be accompanied by some system of inspection?—Naturally. (Sir Francis Ogilvie.) Loans would not be made if the provisions for protection were not at least sufficient.

1947. That is all right so far as the moment at which the loan is made is concerned, but what is in my mind is what frequently happens. I have seen over and over again a small local museum in admirable condition for a long number of years and then fall into absolute neglect and decay because the persons interested in it have passed away. I have seen a series of valuable objects raked out of a municipal cellar after 50 years, and most of them ruined. They had been in the museum at the time when there was someone to look after them, but they were ruined. Do not you think that sort of thing ought to be prevented?—(Dr. Bolton.) That sort of thing ought to be prevented; but it is not so bad as it was.

1948. Do not you think that some system of continuous inspection would be essential?—Yes.

1949. Then you have spoken, and very rightly, a great deal about loans and so on. What is the scope of a local museum, in your view? Should it be a reproduction of the National Museum?—I think the first thing you have to consider is what are the local needs in education generally, and then those of the public at large, and to try to make the museum

15 March, 1928.] Sir FRANCIS G. OGILVIE, C.B., LL.D., Dr. HERBERT BOLTON,
Dr. E. E. LOWE, Mr. T. SHEPPARD and Dr. J. J. SIMPSON.

[Continued.]

serve as many groups of public life as it possibly can within the scope which is offered to it. Each must have its character and colour determined by the conditions which obtain in the particular locality and not attempt to imitate any other.

1950. You would not restrict a local museum in any way in the character of its exhibits? You would give it as wide a scope as the British Museum?—No.

1951. How would you limit it?—For example, an agitation has been commenced by very small bodies for an architectural section in some of our museums. I do not see how we could possibly develop it; we could not put up anything of the character. If we did it would only serve a comparatively few architects and the great bulk of the people would not be held by it. I am told by Sir Reginald Blomfield that to put architectural objects in museums is to take them out of their environment and out of their scale and students would go wrong because they would get wrong ideas of proportion. Therefore I oppose the formation of an architectural section. I do not think it is suitable.

1952. One thing that struck me in reading your own Memorandum was the absence of any reference to what seems to me the peculiar function of a local museum that of being a local museum above all things. You spoke of getting the loan of exhibits from elsewhere and so on, but I should have thought that, like charity, the function of the local museum begins at home and that the value of a series of local collections all over England which were local collections in the strict sense of the term, would be immense and would be something that no national museum could give?—Yes.

1953. But I rather feel—perhaps it is because you are putting this forward as a thing that you feel would help you greatly in other ways—that the suggestion here is that these should be really national museums in small or in miniature?—No, I do not mean that. When I speak of a geological collection in a provincial museum I mean primarily a geological collection which most emphasises the local conditions but is sufficiently general to place the local one on its proper footing. We at Bristol give an epitome of the various divisions and formations until we come to those in the Bristol area, and then the collections open out and are dealt with very thoroughly, with an enormous number of reserves behind, and a large geological map, on a scale of 3 inches to 1 mile, and representing an area of 771 square miles of the Bristol coalfield, by the side. When we get outside those we narrow down till we get to the time of man—then we extend our collections again to illustrate the West of England caves and ancient man. (Sir Francis Ogilvie.) The consideration of this question would give us the greatest pleasure, because there is nothing upon which the Association is more keen than on the point Sir George has just put; but our Memorandum was applied to specific inquiries and we have limited it to that. We are not attempting to present our thesis, so to speak, upon museum development, and I should like you to be assured on this point. I think there is nothing more marked in museums in this country in recent years than the progress they have made in precisely this aspect. I have myself the greatest possible delight in such a visit. I had an hour to wait in Huddersfield and I thought I would look up the signs of museum life. I found a new museum, but an admirable one, and it is in the first instance a local museum.

1954. I know all about Huddersfield, and I wanted to know how far anything of that kind is done elsewhere. What are in my mind are not places like Huddersfield, Leicester and Bristol but the great number of small museums all over the country. I take it you represent them as well as the larger ones?—(Dr Bolton.) I think we do feel as an Association that if we can get that organic connection with the national museums we can go to the assistance of the smaller museums with much greater power than we can at present.

1955. Then with regard to the Circulation Department, Dr. Lowe, I gather that you are satisfied with the working of the Victoria and Albert Museum at present?—(Dr. Lowe.) Sir, as I explained, my experience of the Victoria and Albert Museum is not as wide as that of some of my colleagues, but I myself have been very well satisfied indeed with the way in which they have helped me in the directions that I have desired, with loans of objects of decorative art relating to the industries of Leicester, and to the interests of the Leicester people, but I again express the hope that the number of original objects will be greatly increased. I would like to say with regard to your question as to the utilisation of objects from the three groups defined by Dr. Bolton for circulation purposes, that the objects should not be limited to those available under Group 3. I am speaking of the fine arts particularly. When a collection is advertised in the provinces as having been lent by one of the National Museums, a very high standard is naturally expected, and I should not like to think that only the unessential reserves, which I take it would be of lower quality than the higher grades, would be utilised. I would appeal for objects from, at least, Group 2. I think it is quite conceivable that, if the scheme developed, the National Museums might accept objects of a high class which they at present refuse because they are not required for their own purposes. They might accept them specially for a loan scheme such as I have outlined; and may I say that the loans we ask are loans not for a long period, but for a comparatively short period, and that if inspection were made in the beginning and made from time to time, as it is now, by the Victoria and Albert Museum, all risks of the kind you have suggested would be avoided.

1956. What would the difference be between loans and circulation?—I am thinking only of loans for periods of 12 months, or, indeed, for shorter periods.

1957. For how long do the Circulation Department let you have things?—For 12 or 18 months.

1958. Of course, what Dr. Bolton was discussing was loans more or less on a permanent basis?—Yes.

1959. When I was asking about category 2, it was not fine art that was so much in my mind as objects for research. What I want to get at is: how far do you consider that research in science and so on, should be part of the function of the provincial museum?—In the matter of research I think it would be directed largely to research into local problems; that I should consider the provincial museum's special function. Of course most museums have discussed the question as to whether they should be purely local in the way you have suggested, or whether they should have a wider scope. I was asked to advise my Committee on this point in early days, and took the view that we must treat the local aspect fully, but, as probably the great majority of the Leicester people see only one museum, our museum, over a period of very many years, that one museum should attempt to teach them something of the world at large, and not merely limit its scope to purely local matters.

1960. What do you do in Leicester, for instance, with regard to Roman remains?—We specially pride ourselves on what we call the "Leicester History Room," in which we have arranged roughly in chronological order, the whole of the antiquities discovered in Leicester and Leicestershire, beginning with the pre-historic, going on to Roman, Saxon, and mediæval relics and ending with recent "by-gones." That is one of our most attractive departments.

1961. But I gather that you have not observed recently any change in the policy of the Victoria and Albert Museum with regard to circulation?—Personally, no.

1962. Then you hold a very strong view with regard to originals as against reproductions?—That is partly curatorial instinct perhaps. Those who collect pottery or anything else will realise the difference between a reproduction and the real thing.

15 March, 1928.]

Sir FRANCIS G. OGILVIE, O.B., LL.D., Dr. HERBERT BOLTON,
Dr. E. E. LOWE, Mr. T. SHEPPARD and Dr. J. J. SIMPSON.

[Continued.]

1963. Take an Italian medal, for instance. Have you any objection to an electro of the original?—I should much prefer the original.

1964. Could you tell the difference if they were put in front of you?—Probably not.

1965. Very few people could. I doubt whether anybody could, unless they were allowed to handle it?—I am glad to be able to acknowledge the value of the cases of reproductions of medals sent out by the British Museum, but if I were asked whether I should prefer a case of originals or a case of reproductions. I should prefer the originals.

1966. But you would rather have reproductions than nothing at all?—I should not like to answer that question with an unqualified yes.

1967. Then one point that was made to us by some of the curators of the National Museums with regard to archaeological objects was that it was extremely risky moving them about from one place to another. Have you any view about that?—There would be certainly a greater risk in moving archaeological objects than some other things, but still, many of the objects circulated by the Circulation Department are fairly delicate, are they not? I do not think their experience has been particularly unfortunate, has it?

1968. No, because you have not had the objects which the curators whom we have had here were alluding to which could not be duplicated. You think there would be no danger in that way?—I do not think there would be no danger, but they could be protected.

1969. Then you said that you felt there were a great many surplus objects which were sometimes got, which might be put to some better use. The British Museum sell some of their duplicates in order to buy other objects. Would that meet with your approval?—Well, if the British Museum really needs to do that in order to provide itself with money to buy other objects, I think we must approve.

1970. (Sir Richard Glazebrook): Dr. Bolton said that other circulation besides that of the Victoria and Albert Museum, would be valuable. Would you give some sort of illustration of that?—(Dr. Bolton.) In the British Museum there is one collection of stone implements which runs into many thousands (Dr. Allen Sturge Collection), but I am afraid it is bound down by the testator's wishes. It cannot possibly ever be exhibited as a whole, and many of the specimens really have a local provenance. Some of them are so important from their local connection that they ought to be retained in some museum near the place of their occurrence. It is specimens such as these that I had in mind which it might be to the advantage of the local museum to receive. The supervision of such collections lent by the National Museums could be secured from the Curator of the nearest large museum.

1971. May we take it as the opinion of the Museums Association, that some general centralising circulating body would be thought important?—(Sir Francis Ogilvie.) That is the idea; that it would be simpler to work if it were centralised, even if only because of those questions of supervision which have emerged in the discussion to-day. If one office were acting for the different museums, then that office would take all such precautions as would be necessary in the general interest.

1972. There was some reference to the larger local museums undertaking some kind of supervision for their own districts. Has anything of that sort been attempted up to the present? Is there any kind of federation of local museums anywhere?—There has been. That particular form of union has been worked out. The latest case is that of the Lancashire and Cheshire institutions. Perhaps you might ask Dr. Simpson about that.

1973. Is it part of his evidence generally?—No, it is not mentioned in the evidence. (Dr. Simpson.) My idea was on the same lines as we were discussing this afternoon. There has recently been formed a Federation called the Federation of Lancashire and

Cheshire Museums. It had its origin as follows: In the Liverpool museums there is a lot of redundant material. The Curators of nearly all the museums in Lancashire and Cheshire met in Liverpool, and a Federation was formed for mutual co-operation. I may say that the Liverpool Museum has sent out collections of specimens to about 12 museums in Cheshire, and we also, in return for that, got material which was very important for our Liverpool Museum. In Warrington, for instance, there was an old Liverpool ship bowl which had no connection at all with Warrington, and we have now got that in exchange to enhance our local collection in the Liverpool Museum. As to supervision, I am afraid that is impossible, because each museum is under its own Corporation, and I do not think one Corporation would like interference on the part of another. As far as co-operation between the Committees and the Curators is concerned, there is a very strong bond of union.

1974. You think that the supervision of the larger museums in a district over the work of the smaller museums would cause difficulties?—I do not think there is any question of supervision being necessary. I think the spirit of emulation between the different Curators will insure that each one will do his best for his own museum.

1975. (Sir Henry Miers): Are these exchanges or are they deposits on permanent loans?—They are for the most part loans, but exchanges have also been made.

1976. (Sir Martin Conway): You would say that the question of the efficiency of the supervision of museums depends very largely upon the efficiency of the Curator. The Curator is almost in every case appointed by the Arts Committee, or Museums Committee of the town or City Council. Is it not in your experience the fact that as a rule the first question they ask is: "Is there not a local man whom we can appoint?"—(Dr. Bolton.) I think they have got away from that very largely in recent years.

1977. Would it not be of enormous assistance to the local museums if there was a regular course of education to prepare men to become Curators?—It would be an enormous gain if you could get it.

1978. Do you think that the museums of City Councils would prefer such men?—Undoubtedly. At present a new man comes into the museum and learns the subject at their expense. If he had had the training before he could go right into the work.

1979. Is the pay of museum Curators sufficient? I am rather thinking of the smaller places?—It is not sufficient in any case.

1980. It certainly is not in the smaller museums, to encourage a man to take it up as a career?—A man can take a degree in an ordinary University and get a salary at once for which he would have to wait 10 to 15 years in a museum, so we cannot get the men.

1981. How do you propose to alter that?—We must find some means of altering the position.

1982. You would be very glad to exhibit a drawing by Raphael, Dr. Lowe, would you not, or an engraving by Dürer?—(Dr. Lowe.) Are you speaking of single drawings, or the associated groups of drawings?

1983. Supposing they came from the British Museum, you would be glad to have them?—We should, particularly if it were an associated group of drawings. I do not think we should be so keen on individual things.

1984. I want to return to the point that you put about reproductions. You can get reproductions that are so good that they require most careful inspection in order to prevent them from being taken for originals by experts. You can get the whole of Dürer's engravings for £5, so reproduced that you cannot tell that they are not originals. Do you suppose that any museum in the country buys such things, or subscribes, for instance, for them?—Yes, I know of them.

15 March, 1928.] Sir FRANCIS G. OGILVIE, C.B., LL.D., Dr. HERBERT BOLTON,
Dr. E. E. LOWE, Mr. T. SHEPPARD and Dr. J. J. SIMPSON.

[Continued.]

1985. Do they make a kind of Print Room, or a group of historical works representing the art of the ancients?—I do not know that I can quote instances, but I feel quite sure that the pictorial reproductions are bought, more for portfolio use than for exhibition.

1986. You spoke of architecture. The architecture of the world can very well be represented by photography. Is that done?—Yes; for instance, in the museum of Winchester School the history of architecture is illustrated by photographs.

1987. But is there in the smaller museums of the country any systematic attempt to form such a collection? They cannot form a collection of originals of any importance, but they can represent quite sufficiently for the education of their people by reproduction of one kind and another, all the art of the world in photography?—There are spasmodic efforts in various directions, but I do not know of any comprehensive effort myself; I cannot recall one.

1988. At Liverpool you have got some valuable ivories. Do you try to attempt to illustrate the history of ivories by photography?—(Dr. Simpson.) No, but we have several reproductions: we however do not specialise in ivories.

1989. What you have in the Liverpool Museum is a remarkable reproduction, and being grouped together as they are in your museum, they are of more use for study than the originals scattered about the place?—Yes.

1990. Is not that a line on which local museums ought to specialise, rather than scattered originals? Is not that a line which the local museums rather neglect?—(Dr. Bolton.) Yes, that is a line they neglect for this reason, that it is very difficult for Curators of small museums to get into touch with that knowledge, and we need to devise some means of bringing knowledge to the men and men to the knowledge.

1991. Now take Maidstone Museum, which is a museum I know. There they have one branch of photographs of every object of interest in the neighbourhood. I think that is the case in some other museums is it not?—Yes.

1992. A local collection of objects of interest. Is not that done elsewhere?—(Dr. Lowe.) I should point out that when I was speaking of reproductions, I was speaking not so much of photographs of, say, masterpieces of architecture, but of actual facsimile reproductions of objects, and I can never reconcile myself to the idea that my museum should be given up to the exhibition of such reproductions. I have seen one or two museums in which reproductions are extensively used which do not inspire me in the least.

1993. I am talking about collections of photographs in boxes. The one you mentioned in Liverpool is of enormous interest?—Yes.

1994. Then one other question about the Maidstone Museum. They possess a very valuable set of gold ornaments, but they dare not exhibit them; they have to keep them in the Bank; they do keep them in the Bank; and there is one valuable exhibit at Liverpool which one can only see by getting three Aldermen with three keys to show it to you. I mean on the question of taking care of these objects, if Liverpool is going to lend a valuable exhibit of that kind to Leicester, you are going to ask a great many questions about the care that is to be taken of it. Is not the British Museum going to ask questions all round, and if the thing is of really great value, is it possible to protect it in one of these museums?—(Dr. Simpson.) One of our objects is in the Victoria and Albert Museum.

1995. (Sir Martin Conway): Would you lend it to Maidstone?—No; not without definite guarantees.

1996. (Sir Robert Witt): I think reference has been made to the need of the provincial museums being in close touch with the London and Metropolitan museums and all you gentlemen feel strongly on that point. Do you think that that which seems to me a very desirable state of things could be improved

and increased if there were periodical meetings between the Museums Association and the Heads, or at all events the Departmental Heads of the Metropolitan Museums?—(Dr. Bolton): There can be no question about the value of meetings of that character. We would simply welcome it. The provincial man is really thirsting for knowledge; he wants to get into touch with the London men. Some of us have been in close touch with the London men for years, and others want to get it, and we do not know how to get it. If some means for bringing that about could be devised I am certain it would give such an impulse to increased effort on the part of the provincial men that the result would be remarkable.

1997. Would it not assist that very much if the Museums Association had a local habitation and a home in some London Museum just as a *pied-à-terre* where they could have an address?—Very much. (Dr. Lowe.) That is the suggestion I wound up with in my remarks on Circulation.

1998. Only as regards the Circulation Department it was a more ambitious scheme you had in mind, which would involve a good deal of space and a good deal of organisation. What I was suggesting was something on a more modest scale which might be put into operation almost at once?—Quite.

1999. On the question of loans circulating and other loans to which you attach so much importance, those in London who are in favour of increased loans to the provincial galleries are sometimes met by opponents who say, "It is no good our lending to the provincial galleries anything that we are able and willing to lend because the provincial galleries would consider what we lend as of insufficiently good quality or importance." Have you had any instances where loans that have been made from the Metropolitan museums have been criticised because they were inferior and of little interest, or has your experience been rather that anything that has been lent has been really made use of?—I can only speak from my own experience, and say that we are very glad to hold at present two important Turner pictures from the National Gallery. I believe that at the same time the National Gallery lent us three or four other pictures which were by no means so important, so good or so interesting, and in the course of the last twenty years those other pictures have been gradually returned to the National Gallery by my Committee, on the score of our requiring room for more interesting works which we ourselves had acquired. That is the only instance I can give of pictures not being, in a sense, appreciated; but I repeat that the two Turners are of very great value indeed. If pictures were sent out in groups in the way I have suggested, associated one with another, I think they would be very much more welcomed than individual pictures.

2000. Would you agree that the applications for loans from the various provincial museums to the London museums have been on the whole very few in number—as opposed to our offering things to you, your applications to us to lend?—I am afraid I have no knowledge of the number of applications. You are speaking of the fine arts?

2001. I am speaking particularly of the fine arts, yes?—Many of my colleagues have told me that they have applied for and tried to get pictures on loan which they have not always managed to secure, but I can say nothing as to the number of applications.

2002. Would you agree that it would be desirable that the provinces should apply more liberally, more gradually, if you like to put it so?—I think it is desirable that they should, and they certainly would if collections were available. Where it involves a provincial curator making a special application as a kind of favour to one of the directors of one of the national museums, I think that fact causes the provincial curator rather to hesitate. I am quite sure that if the collections existed they would be

15 March, 1928.]

SIR FRANCIS G. OGILVIE, C.B., LL.D., DR. HERBERT BOLTON,
DR. E. E. LOWE, MR. T. SHEPPARD and DR. J. J. SIMPSON.

[Continued.]

borrowed, and, I should hope, not only by provincial museums but, if the experience of the Museums Association is anything to go by, by the Dominions and Colonies.

2003. Are the expenses involved in the case of each borrowing gallery, particularly in respect of insurance, a serious hindrance to application for loans?—I do not think so. The insurance charges are not very high. The carriage charges are perhaps more serious.

2004. I mean perhaps carriage charges. Are those expenses a real hindrance?—Speaking for myself, no, not for the collection that one desires to have. I can understand that small museums at great distances from the metropolis may find themselves rather in difficulties when it comes to paying rail charges, from London to the North of Scotland shall we say.

2005. Are some of the smaller galleries kept rather short of money by their Museum Committees or whatever Committees are responsible for local museums?—I think every museum is short of money. In the case of the smaller museums situated in small municipalities where the amount obtainable by a rate-levy is very small, the income is totally inadequate and every difficulty is correspondingly increased.

2006. Is it the case that the responsible Committees on the various Corporations very often consist of gentlemen, however eminent in other walks of life, who have no particular experience and interest in museums?—That very often happens with regard to the Council members of the Committee. The Committee is frequently constituted of so many members of the City Council and so many co-opted members, and the City Council members rarely have any real interest in any museum or art gallery subject; but the co-opted members, invariably, I should say, are chosen for their knowledge and experience. The proportion in my own Committee is half Council members and half co-opted members.

2007. Is there anything you could suggest which would make for a greater amount of experience in the provincial authorities, with the result that it would enhance the standard of care, supervision and administration of their galleries?—It is difficult to see how it can be arranged as long as art museums and art galleries are financed as they are. As long as the municipality provides the money, the Council will, I take it, insist on appointing their own members to the Committee.

2008. Could anything be done by the London museums in connection with the policy, assuming they were willing to adopt it, of making wider loans, in raising the standard of the provincial museums administration by imposing conditions or making suggestions, or otherwise?—I think it would be a little difficult; but the refusal of loans by the National Authorities until a certain standard of administration had been attained would no doubt help to stimulate backward institutions.

2009. Would the Museums Association be in favour of the extension of the principles of the National Galleries Loans Act, which gives us leave to lend any case of gifts and bequests which have come to us, coupled with the prohibition that they may not be lent until after 25 years—I mean museums like the British Museum, the Victoria and Albert Museum, and the National Portrait Gallery?—We have already suggested that available material should be allocated through a central department, so that the scope of circulation might be extended. I think we feel that all kinds of material coming within the scope of museums should be available for circulation, and it would be by some extension such as you have suggested that such material would become available, would it not?

2010. Just so; and you would also be in favour even at the risk of increasing the computation of making loans to Metropolitan museums and the Dominions and Colonies?—Yes, I should.

2011. Would it represent the opinion of the Museums Association also?—(Dr. Bolton.) Yes, I should say so.

2012. (Sir Martin Conway): Can a co-opted member be Chairman of the Museums Committee?—I heard of one case where a co-opted member was chairman for a great many years. (Dr. Simpson.) In our Council it could not be so.

2013. (Sir Martin Conway): It was. The Rev. H. H. Higgins was Chairman of the Committee in the eighties?—It cannot be the case now.

2014. Why not?—Because the chairman has to be a member of the Finance Committee.

2015. What is the constitution? Can the staffs of the London museums be members?—I think they can individually, but they are not sent as members from the various national museums.

2016. But individually they could be?—It has been begun, but it is not the regular thing. Each member of the staff can become an associate member, but the museum as a whole cannot be a member of the Museums Association; every year, however, at the annual conference, the Secretary of the Conference sends an invitation to all the London museums to send a delegate to the conference.

2017. (Sir Francis Ogilvie): Can you say whether any London museum has not sent a representative?—(Dr. Simpson): I think practically every London museum was represented last year and the year before. (Dr. Lowe): There is nothing to preclude the museums from membership; it is only that they do not send a representative. From the point of view of the Museums Association there is no reason why they should not.

2018. So that the Museums Association might be a sort of nucleus of the arrangement that was talked of?—Certainly. We always have three or four members present.

(Sir Robert Witt): As well as a number of people and trustees connected with the museums.

2019. (Dr. Cowley): I want to ask a question about the statement on page 1 of the Memorandum. You speak of the question of closer co-operation between the National and Provincial museums. You have already said that if it were possible to have a local habitation for the Museums Association, that would be very helpful. Are there any other means that you can suggest by which that could be brought about?—Sir Robert Witt has already made suggestions of various kinds in connection with that matter. I do not know in what other way it could be done.

2020. It seems to me a very important point that should be kept in view by the Museums Association if possible. You refer to it again just below, where you say "Such closer connections are necessary," and so on. So you are aware of the importance of it?—(Dr. Simpson): That point will come up under the heading of "Assistance from the Staffs."

2021. It does seem to me to be a very important point. Then also I was going to ask whether some other contact between the various museums as has been suggested could not be established to some extent through the publications of the Museums Association. The technical progress and so on, which would be registered in that way, might be of very great value I think to provincial museums. Could not that be extended?—(Dr. Lowe.) Of course the Museums Association is always anxious to publish in its Journal anything it can obtain of that kind; there have been numerous contributions by officers of the national museums. In fact one officer of the British Museum is doing a very great deal for us at the present moment.

With regard to the question of the headquarters for the Association, I was in some measure influenced by the plight of a kindred Association (the Library Association) and the discussions that are going on within it. A Central Library for Students has been formed as a circulating department to serve the municipal libraries and students throughout the country and I know that by some it was thought possible that the Library Association might find a

15 March, 1928.]

Sir FRANCIS G. OGILVIE, O.B., LL.D., Dr. HERBERT BOLTON,
Dr. E. E. LOWE, Mr. T. SHEPPARD and Dr. J. J. SIMPSON.

[Continued.]

home within its walls. It did seem to me that this Circulation Department we have spoken of is to do a more or less kindred work for the museums, and that the Museums Association might very appropriately find a headquarters in connection with it; but if the headquarters could come first in some such way as Sir Robert Witt suggested, it would be an admirable thing.

2022. You spoke with some feeling of reproductions. I can quite appreciate your point of view. They are horrible. But do not you think that for the ordinary person, not for you, say, the reproductions of sculpture, are most important—I mean casts of sculpture, and a good many other copies are very educational?—I do not deny it, sir, and in some cases of course one must depend upon reproductions if one is to see anything at all, in the special cases that Sir Martin Conway mentioned for instance. But in many cases I think the space taken up by reproductions might be better used for some other purpose.

2023. I am only meaning that there is a case for reproductions?—There are, of course, exceptions to every rule, and reproductions do, at times, perform a valuable service in filling up gaps.

(Sir Martin Conway): I referred to reproductions, by photographic processes, for keeping in portfolios. It does not take an inch of your exhibition space.

2024. (Chairman): Dr. Bolton, I think you spoke about the desirability of an organic connection between the Association and the national and provincial museums?—Yes.

2025. Have you any scheme in your mind?—Yes. What I have had in mind was that from time to time various members of the staffs might run down to the various museums where there is material touching upon their own personal studies, and take advantage of it; to know the staff, how they work, and advise them to come to the national museum and see what is being done there.

2026. (Chairman): I think the Commission would like now to hear the evidence of Mr. Sheppard on the stimulation of public interest and on fees?—(Mr. Sheppard): If our galleries and museums are educational, surely every possible facility should be given for their unrestricted use. To charge a fee means that certain people who might benefit are kept out, and admission fees should therefore be abolished. If, as in some cases, it is desirable to allow students to copy works of art or of science, and for this purpose the public should not be admitted, I would suggest that these students be accommodated by setting aside certain rooms on certain days, from which the public could be wholly or partially excluded. That is all I have to say on the question of fees.

2027. Have you anything further to say on the stimulation of public interest?—Yes. At Hull, as with most other places, lectures to scholars are given almost daily in one or other of the museums. Talks on museum work are regularly given. These are printed in the local press and eventually appear in a museum publication. One of the local papers allows a weekly column of "museum notes," which contains items bearing upon the work of the different museums, records of gifts, etc. We have many generous helpers. It rarely happens that anything of vital importance in connection with museum work is passed by for the sake of funds which it may not be possible for the Corporation Committee to provide. The regular appearance of museum hand-books describing the additions to the collections, and their distribution in likely quarters, considerably assists us in this work. Of these at Hull, over 150 have been issued, several of which have been re-printed, in some cases seven or eight times. In addition the Director regularly broadcasts talks on art, architecture, archaeology, geology, history, etc. These addresses are given in extenso in the local press and are eventually re-printed in the museums' publications and distributed among the teachers. Those are the lines upon which the provincial museums feel they can popularise their work,

and those who are inclined to do it seem to be the most successful. I take off my hat to nobody for the publicity of the work we do. We have just obtained our seventh museum, and I put that down very largely to the press propaganda that has been going on during the past 30 years in the district.

2028. (Chairman): Then perhaps Dr. Simpson will make a statement on the question of the relations with the assistants from the staffs of the national museums?—(Dr. Simpson.) This is not one of the specific questions put to us, but we thought it was one on which we might say something. I would like to express on behalf of the Museums Association and museum curators generally our warm appreciation of the help that has been given in the past by officials of the national museums. This help has, to a great extent, been given in their spare time or during their vacation. We would like help of this kind to have official sanction. It is well known that in a small town where there is only one Curator, he may have six or even more branches in his museum, and he cannot be a specialist in each of these branches. What we would like is that a member of the staff of one of the national museums who is a specialist in a particular branch should, on request and if circumstances warranted, visit a town and give assistance with the collection in that museum. A mutual benefit would ensue. He would acquire a knowledge of the material which is in the provincial museums which could not but be at least helpful in relation to his work on the national collections and might indeed occasionally prove of very high value in that connection. I do not think this requires further amplification.

2029. (Chairman): I think on the question of grants-in-aid, Dr. Bolton will send in a written statement?—(Dr. Bolton.) The statement, which has been sent in, is as follows: "The system of grants-in-aid has been and still is of the greatest possible value. Its stimulating effect in 'waking-up' provincial museums has been great. (1) In the first case grants of this character have resulted in the formation of useful collections in provincial museums, which could not have been obtained by any other means." If you wish, I can give you examples of that. "(2) The grants frequently exercise a stimulus upon local giving. (3) Frequently the fact that a grant-in-aid was obtainable has enabled a Curator to fill gaps in his collections, which otherwise would have remained for years as a serious hindrance to systematic study. (4) The grant-in-aid has rendered most excellent service to those provincial museums that have undertaken the formation of type series of former local industries and art. This has been especially the case with local ceramic and silverware collections. (5) Local Committees are encouraged to proceed with improvements when they know their plans are approved for grants-in-aid." Speaking from experience, I may say that over and over again proposals I have put forward would have been utter failures were it not that I could show that the Victoria and Albert Museum were prepared to make a grant of some amount towards the objects required. For example, when I went to Bristol in 1898, I found just one example of Bristol delft. I proceeded to acquire others very slowly until I succeeded in getting a grant from the Department, and since that time we have got together about 400 specimens of Bristol delft, of which 63 have been given. It is now the best collection of Bristol pottery and porcelain I know of in the country. So good was it that it gave impetus to the late Mr. W. J. Pountney to write what is now the standard book on Bristol Pottery. Bristol Museum has the best collection of Bristol tiles, again grant-aided, but two-thirds given as the result of the purchase of the one-third. We commenced with Bristol pewter only a few years ago, again by means of a grant-in-aid; we have now 130 specimens, 48 given, and they illustrate the work of 19 of the chief Bristol pewterers. We commenced the purchase of silver-ware only three or four years ago; we have now 53 specimens, 8 given; 33 electros,

15 March, 1928.]

SIR FRANCIS G. OGILVIE, C.B., LL.D., Dr. HERBERT BOLTON,
Dr. E. E. LOWE, Mr. T. SHEPPARD and Dr. J. J. SIMPSON.

[Continued.]

12 purchases and also 18 loans. We have found that Bristol must have had at one time an Assay Office, because four objects have been discovered bearing a Bristol Assay mark.

Several years ago the grant-in-aid for Natural History specimens was extended, in the case of the Bristol Museum, to aid in the purchase of a series of small cases containing specimens and preparations illustrating the life history of insects injurious to allotments and market garden produce, forest trees, etc. The museum now possesses over 100 of these cases. I may say they fall under categories illustrating disease in agricultural allotments, and agricultural produce generally, and disease in forestry. I wrote to Mr. Bastin of Reading, who first made these for me, and asked how much work had been done in this connection by means of these cases, and he said this: "Some 20 years ago you commissioned me to prepare certain Economic Insect Groups, in glass-topped cases with printed descriptive labels, for exhibition in Bristol Museum. That these groups gave you satisfaction, and proved effective as an aid to education, was evidenced by the fact that you not only commissioned me to extend the series, but recommended my services to other Museums. In this way was initiated a demand for these and similar groups which has never since ceased. To the original Insect Groups other series have been added, e.g., Beneficial Insects in Agriculture; Bacterial, Fungoid and other Diseases of Plants; Bees in Relation to Gardening; Models illustrating the structure of flowers, Cross-pollination, and the Morphology of Insects and Plants—all of which are supplied, if desired, in handy uniform glass-topped cases with descriptive labels complete and ready for immediate exhibition. Besides these cases, several series of enlarged models of insects (House-fly, etc.) and plants have been instituted, and have been in considerable demand. Care has been exercised to secure expert criticism and advice in the preparation of models, labels, etc., with the result that these have become a great power for good in Museum work, both on its more popular side, and in its relation to Education and Agriculture generally. With very few exceptions (e.g., several University Museums and Public Schools) the growth of this enterprise would have been impossible without the Grants-in-Aid made by the Board of Education. Over and over again, I have had conclusive evidence that this is so. I have been frequently advised in the past by Curators that I shall be instructed to supply such-and-such preparations, 'provided that a grant-in-aid can be obtained.' In fine, if grants-in-aid were to be withdrawn, I imagine that three-quarters of my present work for Museums would come to an abrupt termination." During the War period we concentrated on these matters, so that allotment growers would know how to protect the food supplies they were growing for the Nation, from disease and insect pests under the special conditions, and the work proved of the greatest importance. He gives there a list of Museums which have received these collections by grants-in-aid, namely: "Aberdeen, Birmingham, Cambridge, Chester, Dublin, Exeter, Godalming, Keighley, Liverpool, Norwich, Plymouth, Shrewsbury, Tonbridge, Warwick, Batley, Bolton, Cardiff, Chingford, Edinburgh, Folkestone, Huddersfield, Leeds, London County Council, Oxford, Reading, Stoke-upon-Trent, Truro, Worcester, Belfast, Bristol, Carlisle, Derby, Eton, Glasgow, Hull, Leicester, Manchester, Penzance, Sheffield, Sunderland, Warrington."

That, I think, Sir, is evidence of the value of the grants-in-aid.

2030. (Sir Martin Conway): Have you said anything about the amount of these grants-in-aid?—The grant-in-aid varies; it has varied from 30 to 50 per cent. of the total cost. In five years applications for grants have been fairly numerous. The result has been that there is not enough to go round on a 50 per cent. basis; it has therefore been cut down to 30 or 40 per cent. If applications

are few, and the money is sufficient, then you may get the full 50 per cent., but never more.

2031. (Chairman): In what form is the application made, and to whom?—It is made to the Department of Circulation of the Victoria and Albert Museum. A statement is sent up that the Museum authorities desire to purchase so and so, stating its price, what it is, who makes it; and if the purchase is approved they can go ahead with the certainty that some grant will be available. The amount of the grant is determined afterwards.

2032. (Sir Robert Witt): Would you be in favour of extending the provisions of these grants-in-aid, not only to purchases, as I understand they are at present, but to other museum purposes—that is to say, supposing you were offered by a local museum or a provincial museum, a fine collection of something which you wanted very much, but which you had not the means properly to show or to instal, would you be in favour of a change in the system by which it would be possible for you to apply for a grant-in-aid without it being used to purchase?—I see great danger in that. One would have to be very sure that the application was made for objects appertaining to that particular locality.

2033. I should like to ask Dr. Simpson in regard to the efforts that are made to popularise and make public the interest and needs of museums: whether he has considered at all the possibility of the formation of local societies analogous to that of the National Art Collection Society. For instance, at Cambridge there is the Society of Friends of the Fitzwilliam Museum, and though I admit that that is in rather a different position from the ordinary local and municipal museums, I would like to ask whether or not that matter might not be explored, with the object of centering at and bringing together round the museum all those in the locality who are specially interested in these matters and getting their help and support, not only in the form of gifts, but also, possibly, in buildings and in temporary loan exhibitions?—(Dr. Simpson.) The only case of that kind I know of in this country is Norwich. I may say that in Liverpool my Committee have been discussing it for some time, and I know it has been mooted by others.

2034. But you would see no objection to doing that?—I am very strongly in favour of it myself.

2035. Just on the question of publications, the British Museum issues a Journal, which I receive and which I appreciate very much. Would you be in favour of there being a similar publication for all the Metropolitan museums? At present there is no general publication of that kind. The British Museum have recently undertaken a publication of their own. The Victoria and Albert Museum have only got their Annual Report, which is generally two or three years in arrear; and the National Portrait Gallery and Natural History Museum produce nothing at all. Would you be in favour of a publication representing the considered opinions and the combined acquisitions of the London Museums, which would be issued and circulated in the Provinces also?—I should think it would be very desirable. At the present time the only publicity for the Museum movement in connection with the National Museums is through the Museum Journal.

2036. (Sir George Macdonald): You have done a good deal of broadcasting, I see, Mr. Sheppard?—Yes.

2037. Have you observed any effect in the way of stimulating attendance after the broadcast talks?—The teachers bring the youngsters after a talk to see the particular aspect of the subject we have been discussing. Broadcasting certainly does a lot of good in our district.

2038. Do you know whether any other Curators have published books such as you have?—Dr. Simpson, on my left, has.

2039. I do not know, Dr. Simpson, whether you propose to say anything about the staff of the

15 March, 1928.] Sir FRANCIS G. OGILVIE, C.B., LL.D., Dr. HERBERT BOLTON,
Dr. E. E. LOWE, Mr. T. SHEPPARD and Dr. J. J. SIMPSON.

[Continued.]

Central Museums?—(Dr. Simpson.) I have just given an outline of our position in this matter.

2040. You think it is improving?—Yes, but I think it can be carried some distance further. The staff of the National Museums visit the Provincial Museums in their own time, and we would like to see this extended, so that the officials might get recognition for the work that they do, and that this work might be looked upon as part of their official duties.

2041. That is obviously very desirable. We had a competent observer here, who told us that the lack of co-operation was one of the things that struck him as a serious drawback; and when he was pressed, he said that he thought there were faults on both sides: that the Provincial Curators were not over anxious to be on the best terms with the Central Museums, and that the Central Museums were not over anxious to be on the best terms with the Provincial Museums. You think there is no foundation for that, do you?—I think there is no foundation for it. On the contrary, I am certain that any advances in this direction from the National Museums would be welcomed by provincial Curators.

2042. How many museums have you at Hull, Mr. Sheppard?—(Mr. Sheppard.) We have started our seventh.

2043. What are they?—(1) and (2) A General Museum of Applied Art (opened 1902) and Natural History (1910); (3) Wilberforce Historical Museum (1906); (4) Museum of Fisheries and Shipping (1912); (5) Mortimer Museum of Prehistoric Antiquities (1928); (6) Museum of Commerce and Transport; (7) Tithe Barn at Easington—Museum of Farming, etc.

2044. And they are all under your charge?—Yes.

2045. Have you sub-curators at the head of any of them?—No; we have no staffs. We have a couple of clerks, and that sort of thing. We cannot afford a scientific staff for each.

2046. And yet you are prepared to take the responsibility of getting loans from the Central Museums?—I get loans and take the responsibility; these are all placed in the central museum which has police supervision day and night.

2047. Obviously you cannot be in seven places at one time?—I have an attendant at each place, of course.

2048. (Sir Martin Conway): Were they all made in your time?—They were all made in my time. They have mostly been given by different people. The Corporation do not give them all. (Dr. Lowe.) May I supplement Dr. Bolton's statement with regard to grants in aid? I think the Museums Association is agreed that we should ask that grants in aid be widened in scope.

2049. (Chairman): Widened in scope or increased in amount?—Both, if you like, sir; but at the present time they are limited, I understand, to grants in aid of applied art and of scientific objects which may be bought under the Education scheme; but the Museums Association would ask that the field be extended. We think that the grants might be extended to help in the purchase of anything which comes within the scope of museums. I take it that they were first limited to applied art from the financial aspect. It was hoped that by making grants in aid the objects would re-act on the district and that profit would accrue; but we would ask now that grants be made and our objects directed towards advancing general culture.

2050. (Sir George Macdonald): I take it you would not only like it widened in scope and increased in amount, but also improved in quality?—We are speaking of monetary grants, of course. As loans go, yes, we should like the best quality, of course.

2051. (Sir Richard Glazebrook): But in all cases they are to be for the purpose of objects in the museums?—Yes.

2052. (Sir Henry Miers): I take it that all the suggestions made relate to small museums as well as to large museums that are here represented?—Yes.

2053. Then the suggestion on page 2 about expert guidance in the museums really involves guidance to the Provincial museums by members of the staff of the national museums?—It depends upon the kind of guidance required. If it were obtained more or less as a matter of right, it would be more used, I am sure.

2054. I was thinking that the difficulty would be that if it is to be given to local museums it would involve a large increase in staff?—That is so. (Dr. Bolton.) In practice, the assistance of the national museums men would naturally be restricted to museums in great towns, and their visits would resolve themselves into the giving of advice to the local man who wants all the help he can get from the man who has had the larger questions to deal with. If advice from responsible heads of departments and Curators was readily available for the governing bodies of provincial museums it would exercise a profound influence for good, and would, I believe, be readily adopted. If I put it forward they would say, "Well, who are the people who could come down and assist us?" At present I should have to say "I can't tell you," but nevertheless such assistance is wanted very badly.

2055. (Sir Martin Conway): Do you mean that the people from your museum would go and attend a meeting of the City Council?—No. We could get a man down from a national museum or gallery who would, from his larger experience, be able to give assistance.

2056. (Sir Henry Miers): You want to have a right of claiming upon his time?—Yes, and to pay for it; but, at any rate, to have some claim. Our provincial museums are doing some measure of the national work for the national museums. Everybody cannot come up to the national museums, so we are to try to do national work for the national museums in the Provinces.

2057. (Sir Richard Glazebrook): To whom would you apply that? The right, if it be a right, would be a right of all the members of your Association, would it?—No. I say here: "The nature of the assistance which can be rendered to provincial museums would need careful determination, and also the extent to which it will be made available. Questions of the general development of sections of a museum, i.e., geological, zoological, art, antiquities, etc., their relation as to space, the best lines of work to be followed, and the general principles which should guide the work are all suitable matters upon which advice might properly be asked. In practice, the help of national museum men would probably be naturally restricted to the museums in great towns (where collections are relatively important, and at times profitably studied by members of the staffs of national museums) and would resolve itself into the giving of advice upon questions of installation, equipment, and methods of exhibition." In practice it could only apply to a few of the larger ones.

2058. Then how are the small museums to get assistance? Your idea would be, would it not, that some kind of scheme should be formulated whereby there was a claim from the bigger provincial museums on the national museums, and, equally, a claim of the smaller provincial museums on the larger provincial museums?—Yes; that is what I might call the going-out influence from the centre; but I have said here: "Provincial Museums can assist materially in securing collections of botanical, geological, zoological and other material needed by the Natural History Museum to complete its British collections, and in some instances might actually collect the specimens required. The Science Museum and Victoria and Albert Museum could be assisted in the same way. The establishment of such a series of collecting centres for the British Museum in various parts of Great Britain might become of

15 March, 1928.]

Sir FRANCIS G. OGILVIE, C.B., LL.D., Dr. HERBERT BOLTON,
Dr. E. E. LOWE, Mr. T. SHEPPARD and Dr. J. J. SIMPSON.

[Continued.]

great assistance, especially in the economics of agricultural pests, mosquitoes, and of bird, fish and marine life." We could have a current of life, as it were, running both ways.

2059. (Sir Henry Miers): You would have a larger co-operation in the country as a whole?—Yes.

2060. Would that include the transfer of objects from one museum to another?—I think that would naturally cover it; they would be naturally filtering out from the larger museums in the country to the smaller ones. We should, as it were, shake up and get a proper balance.

2061. There is no organised co-operation at present?—There is no organised co-operation at present; but we have all done a little.

2062. (Sir Robert Witt): It would apply more to Science than to Art?—I think it would go all round, as we get our own collections into order. Most Committees now are dividing their collections into Essentials and Non-essentials.

2063. (Sir Henry Miers): Are there not certain small museums in which very valuable collections exist, but which have not been properly looked after, and is it not very advisable that things should only be transferred to museums where they will be properly looked after?—Yes. (Dr. Simpson.) One of my staff visited Rawtenstall, where there was a collection of fossils, which were of no use to that museum. These have been transferred to Liverpool, where they will be very much better looked after and put to a better use than at Rawtenstall. In exchange for this we gave Rawtenstall natural history specimens which they urgently required. This is only one example of exchanges which have taken place through the Federation of Lancashire and Cheshire Museums. Thus we are really doing this sort of thing among ourselves.

2064. There has been a similar case between Dunfermline and Edinburgh quite recently. But my point is that if this could be done more largely in the country at large it might then set an example which might be followed without expecting the national museums to begin straightaway. Then might I ask a question concerning the popularising of museums, about which Mr. Sheppard has spoken? Do you think the value of museums has been sufficiently brought home to the industrial workers throughout the country? Are the museums used by them systematically at all?—(Mr. Sheppard.) I do not think the exhibits interest them specially very much. In our case we have our Commercial Exhibition where they can see all the raw materials used in the city and all the rest of it.

2065. As far as I can make out, there are no organised classes which are in any way associated with museums. It seems to me that museums have a great future before them if they can get the workers to associate themselves in some organised manner?—Yes. In my case an Assistant was appointed by the Education Committee to be their lecturer and he uses the museum to get his papers together, and that sort of thing.

2066. But it is not, I imagine, being done upon any large scale in the country at the present time?—Not on a proper systematic scale; but it is done.

2067. That is, again, a matter which the Museums Association might take up and encourage?—(Dr. Lowe.) We are all working in connection with the educational bodies in our neighbourhood, and we try to persuade them to use the museums; but the courses do not always lend themselves to use in a museum. When they do, they very often have lectures on the spot. (Dr. Bolton.) Every member of my staff has been out lecturing through the winter, at the cost of the museum, and they have been very successful.

2068. Then one question about grants-in-aid. There, again, so far as the smaller museums are concerned, it has been urged that it is impossible for them to share in these grants-in-aid because they cannot contribute anything whatever to the specimens they want. What they want is a grant for the complete purchase. Is that, do you think,

true?—(Sir Francis Ogilvie.) The view of the Association, generally, is that this is a matter very difficult to handle. In the larger museums it is not so essential to have a large money grant as it is to have something which will definitely show that it is fully regarded as not merely a good thing to purchase, but a good thing for that museum to purchase, so that a moderate grant may be a very useful thing in the larger museums, and no use at all in the case of the smaller ones. In the smaller ones, the higher percentages, that is to say, up to 50 per cent., are probably pretty well necessary, but in the museums which have considerable support from local public funds this full measure of grant is unnecessary, unless there are special circumstances, as there sometimes are; but it is difficult to speak of that in definite terms. That is a sort of general fact. Obviously, it is proper to regard the grant-in-aid in relation to the larger museums rather specially. The fact of the grant being given, and in being given, is accompanied by a statement that it is desirable that the object in question should be purchased for that museum, is working very well.

Might I mention one or two points that have been dealt with but not quite carried through, in order to make clear what the Association ask? With regard to the Central Office, practically it comes to this: What the Association want to see is something that will facilitate a continuous web of connection between the national museums and the smaller museums. At the moment sections of such a web have only just been initiated in the relation between the smaller and larger museums of several regions; it has been informal in all these regions; but such connection has not been sufficiently recognised to be really effective generally. We want to do our part inside the Association, but so far as the national guidance is concerned, what seems to be required is that there should be a Central Office; for short, let us call it the Circulation Office, expanded a bit. It does not want a very great expansion of personnel at all; it is not a big proposition. The requisite is a sort of Office regarded as the centre for communications which can directly act between the two parties who are best able to deal with them. Thus, say, a Provincial Museum Director in a small town wants certain assistance; none of the men he knows round about him can help him; he can write to the Secretary of this particular Office and say, "I want to get information upon so and so." It would save a lot of trouble if it could be done in that way. This does not need explanation. Then, again, if that Office were in communication with different museums who were contributing to a Circulation of Loans system, that Office could carry through more easily than a number of separate sets of people, the necessary routine matters for keeping communications going, keeping the records of the difficult places and the easy places, and so on.

As to Grants-in-aid, I think the point that we have been talking about is very important; but I want you to bear in mind that it is not very costly. The grants-in-aid just now amount to £1,000 a year. A couple of thousand pounds would go very much more than twice as far as £1,000. That is the point. It is quite possible that this "grants-in-aid" system might become a very effective means of applying not merely a small amount of national money but a large amount of provincial money, much more effectively than the want of system permits. The present limited system would not succeed at all if it were not that in several parts of the country there are those museum directors who do a good deal of business in pretty well all the more important sections, and there is general helpful guidance from one to the other. But these two items would really amount to establishing something which would be greater than the present Circulation Branch of the Board of Education; it would be related in one way or another to the different possible national museums and galleries to which we look for guidance, and in that

15 March, 1928.] Sir FRANCIS G. OGILVIE, C.B., LL.D., Dr. HERBERT BOLTON,
Dr. E. E. LOWE, Mr. T. SHEPPARD and Dr. J. J. SIMPSON.

[Continued.]

way it would be in direct touch with a wide range of museum officers throughout the country. It would help very much if alongside that Office there were a Central Office of the Museums Association itself.

Then with regard to what the National museums might do for the other museums, I should like to refer to one item—it is a very trifling one, I think, really, but one that it would be very useful to keep in view. It is within my knowledge that the British Museum has been doing a considerable amount in the last few years in the matter of developing methods concerning the care and restoration, or condition it may be, of specimens which either have been injured or were liable to difficulties. These methods are published, and there are instructions given about them; but when it comes to the point when something of that kind has got to be done in a local museum, a great deal turns upon the pure handicraft of it, the technique of operation. It would be a very simple thing to arrange occasionally for short courses of, it might be, even a week or a fortnight, for such employees as are already efficient craftsmen at the local museums—it might be half-a-dozen or a dozen as might be arranged, for any particular thing—to attend in London. At such courses they would receive the necessary hints and instructions, practice

or whatever it might be, in a Central Museum. That would not be a very costly business, and it might be a matter of very great importance. We have been talking round the table mainly of the distribution of *knowledge* in the higher regions of museum work; but in the *technique*, method might be disseminated very effectively at small cost.

2069. (Sir Henry Miers): You mean falling upon Imperial funds, whatever the cost of it was?—Imperial funds would certainly have to bear the cost at the centre places; but the other museums would send their men up and pay their wages in the ordinary way, so that the National Museums would only be giving their instructional services.

2070. (Chairman): Has there ever been a scheme for grading museums into different classes—A, B, C and D?—No. Anything of that sort would be very difficult. One generally gets round it in other ways.

2071. I presume that the Circulation Department practically have something of the same kind?—Museums are in different grades and different sections. A museum might be of Grade I in this and that section; but of Grade IV in one or two other sections.

(Chairman): We are very much obliged to you, gentlemen, for your valuable assistance

(The Witnesses withdrew.)

TWELFTH DAY.

Friday, 16th March, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

Sir MARTIN CONWAY, M.P., Litt.D.
A. E. COWLEY, Esq., D.Litt., F.B.A.
Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
Sir HENRY MIERS, D.Sc., F.R.S.
Col. Sir COURTAULD THOMSON, K.B.E., C.B.
Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (Secretary).

Mr. J. R. CHAMBERS (Assistant Secretary).

Sir HENRY LYONS, F.R.S., Director of the Science Museum, called and examined.

A Memorandum was submitted by the Board of Education in reply to the Royal Commission's Questionnaire (See Appendix 1); this Memorandum, which covered the Victoria and Albert Museum, the Science Museum and the Bethnal Green Museum, is printed as Appendix 4.

2072. (Chairman): We are indebted to you for your Memorandum. I propose to ask the following question. Have you any suggestions to make for promoting co-ordination, efficiency and economy between the various scientific museums on the South Kensington site, including that of the Geological Museum which is to be removed from Jermyn Street. Would closer co-ordination involve a modification of your relations with the Board of Education?—At present I think, sir, most of what we do in the way of co-ordination is by cross reference on the collections. There is not a great deal of that at present, mainly because the Science Museum having doubled in size in the last five or six years it has hardly begun functioning in that direction as it should be able to and also, since the collections of geology and biology have been suppressed as over-lapping there is not very much that we have in common with, for

instance, the Natural History Museum. There is probably more connection with the Victoria and Albert Museum because we can show the processes, for instance in textile machinery relating to the textile collection, and a considerable number of visitors to the Victoria and Albert Museum are directed to the Science Museum to see the textile machinery there. We are, I think, in the position of having complementary collections to the other museums and when the Geological Museum comes down next to the Science Museum there will be two collections of mining and ore dressing machinery and of metallurgy which will be going to the Geological Museum and anything we could do to connect up those more effectively of course one would do.

2073. Would you suggest increasing your organic co-ordination with the Victoria and Albert?—I think we ought to be able to do more than has been done in the way for instance of showing the scientific side of glass, glazes and processes of that kind, but up to the present there has not been a collection illustrating glass manufacture. It is in course of formation now consequent on our having rather more

16 March, 1928.]

Sir HENRY LYONS, F.R.S.

[Continued.]

space to put it in and the idea is particularly to illustrate the scientific and technical side of glass and glazes.

2074. Is your contact with industry sufficiently close and do you think that your function in the application of science to industry is being adequately fulfilled?—I do not think it is nearly as close as it should be. That is a thing that we really ought to improve very much I think. At present it really depends, such as it is, and there is a good deal of it, on the individual activity of the different officers in the Museum who get to know and get into touch with a certain number of people in the industry which their collections illustrate; but I rather feel that a great many people in industry still look upon the Museum as one that is primarily an educational one only and which stops short of being a Museum of Industry. Cases of that occur from time to time. Quite recently we asked whether a firm in London would lend us examples of some things they made but they were not very keen about it and politely declined. Two of the Directors were looking round the Museum about a week later and then they changed their minds completely; they not only presented what we had asked for as loans but were most anxious to furnish other things as well. Of course the position of the old Museum, lying between the Natural History Museum and the Imperial College of Science and Technology was such that it was completely hidden from every main road and numbers of people who might otherwise have been interested, never knew of its existence. Now that there is this new front opening on to Exhibition Road I hope there will be a complete change. It is extraordinary how many people do not know of the existence of the museum.

2075. It is extraordinarily difficult to get in?—It was, Sir. Of course, any industrial development, the historical side of it from the earlier stages of an industry to the later is pretty well represented in the Museum, but the current practice of the day is poorly developed as a rule partly because there has hitherto not been space, and partly because if you want to go beyond what is produced in this country, that is to say if you want to show objects of a similar type but produced in other countries, then you have got to buy them and our fund is very very small for that purpose so we have not been able to do it. This question was raised by two industrial gentlemen who were in the Museum about a month ago. They said, for instance, on the question of hack-saws, which was interesting the trade very much, "Couldn't you have shown an exhibition of hack-saws as shown in various countries and the special characters of them?" Firstly, we had not an idea that the hack-saw question was an interesting one in the tool industry at the moment, and secondly, in the case of foreign examples, we should have had to purchase them.

2076. What is your purchase vote?—The whole purchase vote for the Museum is £2,000 of which £1,200 has to be allotted to the Library so that the purchase vote available for the Museum is £800 a year. It is the same as it was as far back as 1865. It has never changed much.

2077. It has been suggested that there is a tendency to show too much in the Museums, that is, too many examples of machinery which do not show sufficient variations to justify the amount of space occupied. What are your views about that?—I should have said we were fairly innocent in the Science Museum in regard to that. That might have been said about some of the older Collections which probably were criticised in that way, but what we have done in the last five years is to draw up for every group a scheme of what should be in that group if it were possible, and first of all to show in a historical series examples of the early stages of development, then after that to give a current practice group which is more fluid and is practically all on loan. For the Historical series group we have

got a scheme laid down for every group and officers who wish to accept a thing or to acquire it or borrow it have to show that it falls reasonably within that group and is not simply duplicating another. We argue that point almost daily and so in that way I do think we are controlling it pretty well. There is just occasionally a case where we have an object of considerable interest which is on loan and we get a chance of having one very like it as a gift; sometimes we take two on that ground. We do think we have kept that down pretty well by these half-yearly Boards of Survey which means that we are constantly going through the collections and eliminating what is no longer essential; we have got rid of many things which certainly a year or two ago did show duplication. During the last seven or eight years we have moved out of the Museum about 10,000 objects. A great many of them had been lying in store for years and were quite useless, but it also represents a good deal of combing-out of non-essential exhibits.

2078. To what extent do you make gifts or loans of objects to provincial museums and how many provincial museums in the past year have profited by such gifts or loans?—There are not many provincial museums which care to take technical objects partly because they have not got the space and partly because their collections do not cover that field. On the half-yearly Survey Boards there is before the chairman a list of all the provincial museums, with a note of those which will take technical objects and of the class of object in which they tell us they are interested, so that we try each time to offer them anything that seems to meet their requirements. I have had these figures taken out of the books. We have sent to provincial museums 1,346 objects since January, 1892, 860 in the last 12 months, that is spread over about six museums. It is largely a question of groups or small collections. For instance, the National Museum of Wales took a large proportion of the biological collection when it was suppressed the other day. The Salford Museum took a group of botanical specimens. Many of these collections that were no longer required had been originally purchased in groups and the whole group rather fell together so that it was only some of the larger Museums that really cared to avail themselves of them.

2079. How does your Museum compare with that at Munich. In what respect does it diverge?—I have not seen the Deutsche Museum as now complete but from what I have been able to ascertain they have more space than we have at the present and I fancy they have got considerably more resources because industrial groups do a considerable amount for them. From what I saw and from what I have since heard from the officers of the Science Museum who have been out there the Deutsche Museum aims very much more at realistic treatment of science in industry than we do, and they go less into detail. The industrial groups that assist them are prepared to do it on a big scale, a big exhibit of mining, a gallery of mining or an alchemist's shop, or something of that sort. That we have only done in one or two quite exceptional cases because, first of all, our space has not allowed it, and, secondly, it does not fit in very well with a collection which is being intentionally designed to show the gradual developments. If you have a big exhibit like that it breaks up the series and makes it rather difficult to follow. I have been told by people who have been there, they are tending in the case of some groups to get rather inconveniently overcrowded and it is difficult to follow on those grounds, but I think our line is really different from theirs in that we are more detailed and more concerned with showing the development of each group.

2080. Rather less popular?—Yes, I think they are more popular. There is one other point which might interest the Commission. At the present time I am in correspondence with five different countries all of

16 March, 1928.]

Sir HENRY LYONS, F.R.S.

whom are aiming at producing a technical museum or something of the same kind and so far they tell me they are all gravitating more towards our type than to the Deutsche Museum type. Those countries are Italy, Japan, Czecho-Slovakia, Sweden and the United States. A visitor from Italy told me the other day very distinctly that they have gone carefully into the Deutsche Museum's scheme but prefer that of the Science Museum.

2081. Have your officers adequate facility for travel?—I would say yes. No application to visit a museum abroad has ever been refused since I have been there. Some officers have been a good deal, others not quite so much. The work during the last five or six years has been very heavy, but for this they would have been visiting a little more, but most officers have a pretty good knowledge of the corresponding Museums abroad, except the American ones. They are rather too far away.

2082. Are they allowed travelling expenses?—Yes, travelling expenses are paid.

2083. We understand that on your present in-take of books your library will be full in four years, even with adaptations of existing accommodation. Where is it proposed to find room for the in-take of books after that period?—If the centre block of the new building is anywhere near completion by that time of course part of the basement of the centre block will be available for them. If not, the only other place I should think would be part of the basement of the new block which is at present occupied by aeroplanes and aeroplane engines which are not on exhibition on the lower floor and which are on loan from the Imperial War Museum. It would mean that instead of being set out in the basement where people can see them they would have to be packed up again and compressed into a smaller space in order to use part of that space for the books. There is an area of about 6,000 square feet.

2084. Would you illustrate the educational value or use made of the Museum at present and have you any suggestions for improvement?—The educational value—one tries to meet that in several ways. Firstly by the labelling of the object and the general arrangement. I have a sample of the labels here if you would care to see the form of label we use; they are very detailed. Where another museum is able to label the object simply in a few words "Given by so and so and the date" we have to practically say what it is, why it is exhibited and what its peculiar characteristics are. The result of doing that is that anybody visiting the museum and looking at the objects can find out nearly all about them from the labels themselves. The first paragraph of each label is always in heavy type and is a purely general description of the object; the second part is a full technical description. Secondly by catalogues, but frankly I am not satisfied with the catalogues. The same type has been in use for many years, and it has been referred to favourably by more than one Committee but it really is too technical, and dry, being little more than a reprint of the labels.

2085. Have you got a catalogue there?—I am afraid I have not. We are trying now to get out a new form of catalogue which will give a description of the group in question, written with special reference to the collection and using the objects in illustration, which will make it much more readable and then we shall be able to bring down the price of the catalogue because we shall be able to sell larger numbers. The sales are very low indeed now.

2086. What is the number of visitors?—We had 710,000 visitors last year and the number is steadily increasing. Then there are public lectures which are given twice a day by the Guide Lecturers. Those of course are intended for the general visitor who happens to be in the museum at the moment. They are, I think, quite successful. It is a handicap on the guide lecturer that the labelling is so full because if visitors are not very interested in what he is saying at the moment they drift off and look

at the things for themselves with the aid of the labels. I fancy that the drifting to and from the lectures occurs more with us than in the case of other museums. Then there are special lectures given to school parties or any other groups that like to apply for a special lecture. They are rather more useful and the demand for them is increasing very rapidly. These special lectures represent an attendance of about 8,000 students of various sorts every year, and the number is going up quite steadily. One difficulty that we are trying to meet is that teachers who bring classes may not be very familiar with the collections. It is a very difficult museum to take a class to and show round any of the galleries if you do not know them very well. I have arranged with the London County Council Education Authorities to try a group of three lectures for teachers next autumn. Electrical engineering has been chosen, and teachers will be taken round the collection by the officer in charge of it and he will show them what are the best things to bring to the attention of their class. This should assist them when they are showing classes round the museum.

2087. Are you open in the evenings?—Only till 6 o'clock. We used to be open till 10 o'clock, then it got to 9 o'clock and then to 8 o'clock and during the War it dropped back to 6 and has never been put forward again.

2088. What is your view on that, what is your view on the desirability of evening opening?—It is very hard to say. I think probably we could show a good attendance on Saturday and Sunday evenings, but I do not think we should show much attendance on the other weekday evenings because the people who would come to our Museum are people who have got to work during the day. When it was open in the evenings the last hour was always poorly attended and the numbers were never very high, though sometimes satisfactory, but this was usually at the end of the week.

2089. Have you any particular suggestions you wish to make with regard to the development of the Museum?—I think we are on the right line, so far as I can see, in making the catalogues more attractive. Probably we could get out some simple leaflets at a penny. Most of our clientèle won't pay a shilling, but they might pay sixpence for a catalogue. The great majority of them rather shy at paying a shilling, and if you are only going to sell four or five catalogues a day it is not enough in a museum like ours.

2090. Your visitors are of a poorer class?—Yes. They are essentially the working professional classes and there is a large proportion of comparatively young people who do not want to buy a catalogue that is merely a list of labels. I am very pleased to notice of late a very great increase in the number of young men about 18 to 30, who come in small parties, two or three at a time, and usually they go to some particular collection in which they are specially interested. Of course we get small children in very large numbers in the holidays, and they come of their own accord. Though they run about and turn handles for amusement, I am quite certain that a great majority of them gain a familiarity with the Museum as a whole and a knowledge of many things in it. On the two mid-term holiday days in last November we had 9,000 visitors, and as the normal attendance in November for two days is about 2,000, 7,000 of those were young children who came because they were interested.

2091. (Dr. Cowley): You referred to turning the handles. Do you think you could usefully add more moving machinery to attract people or do you think you have really enough and that they are treated as toys for the children?—We have as many moving models as we possibly can. We would always sooner have a model in motion, and we have 300 of them now in the Museum. Our object is to draw the visitors' attention to all the things that are worth looking at, sometimes by illumination, sometimes

16 March, 1928.]

Sir HENRY LYONS, F.R.S.

[Continued.]

by keeping them in movement, sometimes by making them workable.

2092. Your loud speaker, I believe, has been a great success and has drawn a lot of people?—Yes. That was put in with the idea of showing what has been done recently in the electrical transmission of sound waves, and a special receiving set designed for the purpose was put in; the B.B.C. helped us very largely in this and constructed it. A very large number of people are interested first of all in hearing the particular type of loud speaker and many others in the construction of the receiving set; copies of the diagram of that receiving set are frequently asked for.

2093. (Sir Robert Witt): You referred to the fact that you had combed out, I think you said, 10,000 exhibits at one time. Can you tell me what became of them? Do you give them away or do you sell them or what happens to them?—That number included an enormous amount of material that had drifted in past years into the stores of the Museum. A great many of those things had come from old exhibitions and had been put into the Museum stores but had never been on exhibition at all. There were also many diagrams, photographs and plans that had deteriorated and were useless. Things that are useless for all purposes are destroyed. Another class are offered to provincial museums, but, as I have said, not a great many of them are useful to them. There was a very considerable amount of old elementary education material, some of it not very elementary. That has been offered to different educational institutions. The great bulk of it was offered in the first instance to the Imperial College of Science and Technology because it had been originally procured for the old Normal School of Science, later the Royal College of Science, when the Museum was the teaching collection of that College. The professors there have always been in the habit of borrowing those exhibits, and it was the natural arrangement that they should take them over altogether. Finally, there is a certain amount of material which we cannot find an owner for in order to return it; it is of no use to us and nobody else seems to want it, so it is sent to the auction rooms, usually Stevens' Auction Rooms. We have not made a great deal out of them because something like one-third comes back as unsaleable. Then it comes before another Board, and it is usually a question of destroying it if we cannot find anybody to make use of it.

2094. Just one other question, on the question of evening opening. I am sure you are in favour of it if there is a demand for it?—Certainly. I think we could justify it on the evenings at the end of the week, but I am rather shy of saying we could do so on the other evenings because before the War the evening attendance was not very good.

2095. If the demand did exist could you deal with it from a staff point of view?—It would mean the question of a certain amount of overtime payment.

2096. Would you feel any difficulty in securing that?—That would be a financial matter which would have to come up in the Estimates in the ordinary way.

2097. But you would be in favour of it?—I should like it if there really is a need for it, and I think there would be at the end of the week.

2098. (Sir Richard Glazebrook): You have spoken with reference to the collection of the exhibits in the various Museums on the South Kensington Site. They are all under three different Governing Bodies. Would you like to say anything with regard to that. Have you any views as to the desirability of a more common system of Government?—For the lot or for the Science Museum?

2099. Science, geology and natural history. I do not know whether it is a question you are prepared to answer at the moment?—I had not really thought of that very closely. I feel that we differ rather materially from either of the others. We do not

touch them very closely at any point. We should certainly be complementary in many ways to the Geological Museum. I should think a workable arrangement could be easily made.

2100. Would such a workable arrangement be advantageous? You have not thought about it?—No, I do not see anything very great in the way of advantages to either because we seem to be following different lines.

2101. I think you said contact with industry was not quite close enough at the present time?—No, it is not.

2102. Can you suggest any way in which you can improve that?—What I had in my mind was more criticism. We do not get any except occasionally when you can induce somebody to say that something is not as good as it ought to be. There is an Advisory Council and they give us advice about anything we like to ask them, but it seems to me if there were some body which represented groups of industry or groups of technical institutions more directly then probably we might be more effectively kept up to the mark than we are now. If a technical Museum is not going to keep up to date it ceases to be useful much more quickly than other types of Museum, I think.

2103. Suppose there were a Board of Trustees, for example, drawn partly from representatives of industries. Would that produce the desired result?—It seems to me that that probably would have this effect provided it was a responsible Board.

2104. If instead of being merely an Advisory Council they are a responsible Body of Trustees?—A responsible Body who would be able to say: "That is not the way to do it, we want it done this way." Personally I think it would be an improvement and I should rather like to have to give reasons for what I was going to do. I do feel that if a Technical Museum is not kept well up to date it ceases to be useful.

2105. You said that the Industrial groups in Germany do more for the Deutsche Museum than anybody here. Do you know how that has been brought about?—No. I think that Dr. S. von Muller's original scheme was to interest them. When the Deutsche Museum started I understand that he went round to the different industrial groups urging them that they should support the Museum largely, and if my recollection is right they were to do that both by contributing material and also by undertaking the setting up of great group exhibits.

2106. Suppose the Board of Education gave you permission to go round to the various Industrial centres pointing out the aim of the museum and the value that the industrial centres could add to it, would it be helpful?—If I had the time to do it and if I was the right person to do it, but as to that I am not sure. I am certain we should get considerable support once industry realised it was essentially their museum. Even to-day 90 per cent. of what we get are gifts and loans, largely from firms and institutions.

2107. You do have from time to time temporary exhibitions such as those organised by the Research Associations and so on. Can you tell us something about those and as to their advantages?—So far as we have had them—we have had about five—a portion of a gallery and museum cases have been put at the disposal of either Research Institutions like the National Physical Laboratory or a Research Association like the Woollen and Worsted Association or the Non-Ferrous Metals or the Adhesives Committee of the Department of Scientific and Industrial Research, in order that they might exhibit recent results of their research. It seemed that at an exhibition like Wembley a small exhibit of research would be swamped; at a trade exhibition people go there to buy and not to see what the latest scientific advances are; it seemed to me it would be useful to give them a portion of a gallery for four months for an exhibit. So far as I have been able to gather, in every case it has been quite successful. However,

16 March, 1928.]

Sir HENRY LYONS, F.R.S.

[Continued.]

that does throw a lot of work on the Research Association, and my feeling is that in future one ought to make arrangements with such associations at least a year beforehand, so that they can make any preparation that they want to do without interfering with the work due to their members from them. There are two now who have said they would like to hold exhibitions in the future, the Linen Research Association and the Cast Iron Research Association, but no date has been fixed yet.

2108. In Washington at the Museum of the National Research Academy there they have a series of temporary or permanent exhibits arranged to show every development of some scientific method or some modern discovery actually working. Have you had any experience of anything like that or any views as to its advantages or desirability?—We have not attempted anything of that sort but I have thought of it.

2109. If you had the time do you think you would value it?—If it could be done I think it would be well worth doing, but it would mean a great deal of preparation.

2110. I spent some time in the exhibition at Washington, and found a considerable number of people looking on at the actual experiments that were being done. Just one other remark in order to clear up the points that were referred to by Sir Robert Witt. When the Bell Committee was sitting a series of sub-committees were appointed to go through the objects on exhibitions and to make some kind of list of the articles that ought to be retained and the articles that ought to go, and I think probably those lists have been the basis of some of the work. That is merely a matter of historical record?—That is relating to the objects on exhibition.

2111. Yes?—There was a mass of material downstairs a great deal of which can never have been on exhibition at all.

2112. Yes, it only related to the objects actually on exhibition.

2113. (Sir George Macdonald): I think you said about 90 per cent. of your acquisitions come in the shape of gifts?—And loans; 60 per cent. loans and 30 per cent. gifts.

2114. So that there is only 10 per cent. required to be purchased?—Purchased or made in the workshop.

2115. So that your purchase grant of £800 is not so inadequate as it would be if you had to purchase everything?—Well, it is inadequate because every now and then you have to pay £100 or £150 for an object. Now that the Museum has doubled in size £5 or £10 are required for small objects for filling in a series, and they add up very quickly.

2116. You are much more fortunately situated than Museum people dealing with art objects?—There the objects are much more expensive. We have not the competition in the field that they have. On the other hand we have no professional dealers collecting for us, and everything that we buy, ask for or borrow we have to ask for, borrow or purchase ourselves, which takes a great deal of time.

2117. What I mean is that you get a very much larger proportion by way of loans?—That may be.

2118. I suppose you are offered sometimes objects that do not interest you much?—Very frequently.

2119. What do you do with them?—If they are objects that are likely to be of interest to another Institution, we suggest they shall be offered there. That is very common.

2120. Have you ever thought of having a circulation department?—No, there used to be one in the old days but that was a circulation of scientific instruments circulated to schools to suggest to them what scientific instruments should be used in scientific teaching. That was done away with a good many years ago, because the equipment of schools had become in advance of the circulation sets.

2121. I think there was an unfavourable contrast drawn between you and the Victoria and Albert Museum. The latter accepts the objects they do not want for exhibition and puts them in a circulation department, whereas you turn them down altogether?—Of course we have never done any circulation. First of all there are so few of the provincial museums which take technical objects; secondly, it takes up all our time to find and to get things we want for the main collection. The offers made to us are comparatively few compared with what I fancy the other museums get.

2122. You would not be in favour of the idea of a circulation department?—It would mean a good deal of work and a certain amount of expenditure, and I do not quite see where the equivalent gain would come. The number of museums that have accepted things from us, technical things, are comparatively few. They are Birkenhead, Cardiff National Museum, Edinburgh (the Royal Scottish Museum), Dundee (two objects), Glasgow, the Hull Municipal Museum, which has taken a great deal, because at the moment they happen to have a good deal of space, and Salford. We offer them a good deal, but most of them say they are sorry they cannot take it.

2123. You would welcome criticism from representative business men?—Yes, very much.

2124. Do you know anything of the National Federation of British Industries?—I have met one or two connected with it.

2125. Have they ever offered any criticism on the Museum?—It was one of them who asked why we have not taken up the question of hack-saws. As far as I remember, that is the only one I have before me.

2126. There is a document they have put in in which they tell us, among other things, that the Science Museum ought to have a periodical series of "weeding-out." They say it is open to question whether a large number of the collections maintained in the present Museum are really suitable for its objects.—I should be glad to have criticism in a detailed form as it is difficult to answer it in a general form.

(Chairman): We will give you a copy of it.

2127. (Sir George Macdonald): I will go on to the question of sailing ships. That was the illustration which they took.—Of course, a good many of the collections here are collections which have come down from the past, and that collection of ships was first formed in 1864, when it was started by the loan from the Admiralty of a number of ships' models. Something like ten years later the Admiralty withdrew their models and transferred them to Greenwich. By that time the collection had grown considerably and a reasonably large collection was left behind. That collection since then has been steadily growing on the lines of the illustration of ships and boat construction.

2128. Have you done any weeding out from the illustrative collection as time goes on?—You mean from the historical series?

2129. It becomes historical when it ceases to be illustrative of current practice?—Yes, at that stage. The idea is that only an occasional object goes from the current practice into the historical series. The current practice is very wide; they are almost wholly on loan and are returned as loans.

2130. Again I am quoting their criticism: "We are told that a good deal of space could be saved in the Museum by more effective weeding out."—Well, I should like to discuss that in detail. In the past more than one departmental committee has gone into that question and has come to the conclusion that there was not very much in that. Of course, we have been weeding steadily of late years. If anybody says this collection is wholly unnecessary, of course it would mean removing a good deal, but there is no doubt a good deal to be said on that point.

16 March, 1928.]

Sir HENRY LYONS, F.R.S.

[Continued.]

2131. Sailing ships that you have mentioned raises an issue which is dealt with in another paper, the question of the possible overlapping with Greenwich and so on and with the Imperial War Museum. I notice a list of museums with which there is possible overlapping; those are included and you might also include the Royal Scottish Museum. You say that different fields of interest might be defined in each case. How would you define the field of interest of the Royal Scottish Museum as compared with the Science Museum?—I have not considered the Royal Scottish Museum so much because I consider they were concerned very much with the same objects as we were but for Scotland.

2132. Overlapping, in other words?—They would be showing in many cases similar groups, but showing them for the benefit of Scotland.

2133. So far as you would define the field of interest it would be on national lines rather than on scientific lines?—In that case.

2134. I mean in Scotland, for instance, they might rather pay more attention to shipbuilding, seeing that is an important industry on the Clyde?—Yes.

2135. Only one other point which interested me. What have you to say on the question of recruitment of attendants?—For some years we have been getting them from the senior non-commissioned officers of the Royal Engineers, the Royal Navy and the Air Force, with a view to getting a man who already was conversant with the technique of a particular group. The ship collections are in charge, as assistants under a Museum officer, of two ex-chief petty officers; the stationary engines are in charge of a naval mechanic; the electrical collections are in charge of an ex-Quartermaster-Instructor in Electricity from Chatham, who lectures every day on the automatic telephone exchange, with the object of getting in each group an attendant who is, for most of the time in the gallery and available for the public, and who can give an intelligent answer to a technical man who wants to know something.

2136. There is a great deal to be said for that, but is not there a danger that they may be inclined to go too far and that something may go out as the dictum of the Science Museum that is not quite accurate?—I will take the risk of that.

2137. (Sir Henry Miers): I was going to ask you about the Federation of British Industries. I suppose it would be quite possible for you to consult them officially and ask for their views?—I should be delighted to.

2138. I should think they would probably welcome that?—Yes, we should be rather glad of a suggestion. Of course, one has a certain amount of diffidence in asking busy people to come and help one.

2139. It appears they have views and it might be as well for you to consult them?—Quite.

2140. With regard to gifts and loans to other provincial museums, those have been gifts and not loans?—In nearly every case gifts, some that went quite recently to the Royal Scottish Museum are loans, but that was rather a matter of convenience than anything else. We have things from them on loan, the idea being the remote chance in the future that one might want to exchange them again.

2141. (Sir George Macdonald): The collection of scientific instruments?—Yes, and there was the question of agricultural models for which they had no space.

2142. (Sir Henry Miers): The provincial museums have not as a rule asked for loans?—No, I do not think so. Speaking from memory, I think they were all definite transfers. One or two things for Hull may possibly have been loans.

2143. I suppose it is very important that you should be up to date, and such things which become obsolete should be taken back by the firms who have lent them. Do you find difficulty in getting them taken back?—None whatever. Very often they call them back even though we would like to keep them.

The reasons are generally that they are wanted for sale. The rule was that no loan would be accepted for less than six months. The object of that was that it meant a certain amount of trouble in drafting and working out the label and having it printed, but as a rule they stay for a year or two.

2144. Is there any danger of your being overloaded with obsolescent specimens?—No, there is no difficulty. We simply say it is returned and we are very grateful it has been left for so long.

2145. Another small matter. You have spoken of the Board of Survey. What is their constitution, are they heads of departments?—Officers of the Museum taken so as to distribute them from the different groups or departments.

2146. They meet periodically?—Every half-year we have one. There is always something wanting to be transferred from one group to another or something that somebody does not want.

2147. In one of the memoranda sent in you suggested when the Geological Museum went to South Kensington its library might be incorporated with the Science Museum library. Would that be possible in view of the lack of space?—Well there is space at the present time to do it.

2148. It could be done now?—Yes. It was estimated that we could take about 49,000 more volumes at the present time, but then, of course, we were counting on our annual increase taking up that.

2149. You think it would be an advantage to have the two libraries in one?—Well, I do not know whether it would be from the point of view of the Geological Museum. They might say that at all events a certain proportion of it would be required as a working library, as at the Natural History Museum.

2150. Then I think you stated that it is pretty clear that the imposition of an admission fee would keep out one of your most desirable set of visitors?—I am certain it would hit the smaller people, under 15.

2151. They come in large numbers?—In considerable numbers, from what you might call the poorer part of the community. Very often a brother and sister will come with a couple of quite small children. You will probably see the brother and sister going round and taking an interest in the things, and they bring two little ones because they are in charge of them for the afternoon. I cannot say that the little ones are much trouble although they do mess the columns by rubbing their hands on them. They will paw and finger everything they can but they do very little harm indeed.

2152. I understand from Mr. Kennedy that when they make their purchase grant to the local Museums he is obliged to consult other persons as to which of those applications should be met and he does consult you as to the scientific grant?—The technical ones.

2153. Is that in an official capacity?—I suppose it is in an official capacity. He asks me to sign the letters.

2154. It is known that the recommendation is coming from you?—Yes. And in all the Zoological and Botanical matters he consults the Natural History Museums, and that is an unofficial arrangement because as I pointed out to him, although I might be able to find my way in Geology, I could not be responsible for Zoology and Botany. I wrote to Sir Sydney Harmer asking if he would be prepared to help and he said he would, and I think it is quite unofficial from their side. It is really to do what we could not do for ourselves.

2155. It is quite clear that without your help it would be impossible for the Victoria and Albert Museum to decide which of the scientific applications to grant?—There are a certain few, but mainly they are Art or Natural History.

2156. (Sir Lionel Earle): Can you tell me what proportion of the ship models you consider as really essential from the point of view of ship construction. The reason why I ask you is that you know

16 March, 1928.]

Sir HENRY LYONS, F.R.S.

the Admiralty are starting the museum of ships again at Greenwich, and I was wondering whether a large proportion of those models ought not to go to Greenwich unless they are absolutely essential from the point of view of teaching ship construction?—They all show the history of ship construction. Of course, what we do not cover and have never attempted to cover is the history of the Navy or Maritime History. We have never dealt with that at all.

2157. You would say then that all your models are actually useful to the Museum from the scientific point of view?—Yes, they show the history, the development of the wood ship passing into the iron and steel ship.

2158. You would not think there would be overlapping if Greenwich made a large ship museum?—I have no idea, except what I have seen in the papers, of what the ideas of those who are interested in Greenwich are.

2159. It is chiefly to save the collections going to America and other parts?—It seems to me, if Greenwich is going to illustrate the history of the Navy, which is a different thing from ship construction, there will certainly be a considerable number of objects which I should not wish to take into the Science Museum, because I could not consider that they came within our scope.

2160. I do not think it can be, otherwise the MacPherson collection would not be going into it. A large number of the drawings are in connection with this, and it is going to deal with the Royal Navy. The other question I wanted to ask you was about the lectures. If a lecture room was constructed on the site of the new Geological Museum do you think it would be of use to you?—Are you speaking of the large lecture room?

2161. Yes, to hold 500 or 600.—Yes, that would be breaking out in a new direction altogether.

2162. You would advocate it?—Yes.

2163. The idea is, I think, to have a general user of the three museums, the Science, the Natural History and the Geological?—I should think that would amply meet our requirements.

2164. It would be used?—It would be used from time to time.

2165. I have another question I would like to ask. You said there was a good deal to be done as regards closer touch with industry. Would you be in favour of the representation of trade associations on your Council?—What body would they represent?

2166. Well, I presume that they would be leading people in the various industries or certain people who are in touch with those industries who would come in direct contact with your own council.—I was thinking of representatives of the technical institutions like the Civil Engineers, the Mechanical Engineers, the Electrical Engineers, Naval Architects and so on and any groups of industrial interest, British industries or anything of that sort.

2167. You see no objection to those bodies being actually represented on the Council?—I do not think

there would be. My point is that they ought to consider it as their National Museum.

2168. (Chairman): How many members have you on your Advisory Committee?—There are 11 members on it now.

2169. Who are directly representative of trades or industries?—They are all technical or scientific men in one direction or another, but I always have felt that an advisory body is in rather a different position.

2170. You definitely prefer a Board of Trustees?—I think it would be better for the Museum.

2171. Because the Board of Trustees would have more direct responsibility and more direct authority?—More direct interest in it, and naturally if one has responsibility one is more prepared to give one's aid to it than if one is merely offering advice. I think very strongly that it should be up to date and there should be something that would ensure that it is.

2172. We are greatly indebted to you for your valuable evidence and the memorandum which you have been good enough to send in.—May I mention one or two points which I think come within the scope of the Commission. One is the question of the purchase fund which has been referred to once or twice. It is really a very serious handicap to us at the present time. It has not been increased for the last 60 years. I think that the library needs more assistance than the museum, because it has got to a point where we are absolutely unable to obtain the volumes which we should have.

2173. What would you consider would be an adequate sum?—I suppose I ought to give the figure that was given to the Advisory Committee on Public Libraries the other day, of which Sir Frederic Kenyon was chairman. It was reported that the Library ought to have £3,500 a year, in addition to the £1,200 which it now receives.

2174. (Dr. Cowley): Because I think you mentioned £4,700?—Yes. Practically we have not bought any Foreign Scientific books for two years and have ceased to take 400 scientific periodicals in 1927 and we shall have to drop some more in 1928.

2175. (Chairman): You put the claims of the Library before those of the museum?—Well, it is the fact that the Library is less able to wait than the museum, because once these periodicals are out of print it becomes extremely difficult to complete your series since there is only a limited printed edition.

2176. On the other hand I should think the museum wanted money more than the Library?—That is so, but there is no doubt that the Library is becoming more and more used by scientific workers now that the books are lent out, because they are largely using scientific journals or periodicals which their local library or their institution library has not got. The Medical Research Council wrote the other day and said they had been able to reduce considerably their expenditure on periodicals which they used quite occasionally, because they could borrow them from the Science Library.

(Chairman): We are greatly indebted to you for your evidence.

(The Witness withdrew.)

THIRTEENTH DAY.

Thursday, 29th March, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

Sir MARTIN CONWAY, M.P., Litt.D.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
F.R.S.

Sir HENRY MIERS, D.Sc., F.R.S.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).Mr. J. R. CHAMBERS (*Assistant Secretary*).

Mr. F. E. SMITH, C.B., C.B.E., D.Sc., F.R.S., on behalf of the Royal Society, called and examined.

2177. (*Chairman*): There are a certain number of questions that I want to ask you, as I think you know. The memorandum* addressed to us by the Royal Society suggests the desirability of organising periodical exhibitions dealing with recent discoveries and advances. Would you illustrate from your experience at Wembley how this may be done and what steps would be necessary to give effect to the suggestion?—(*Mr. Smith*): I will tell you quite briefly what was arranged at Wembley, and then you will see what we have in mind. I speak more particularly of the second year at Wembley, when the Royal Society arranged an exhibition there to illustrate the results of recent research work. It is quite obvious, if one takes a subject like X-rays, infra red rays, or wireless, that it is not possible to exhibit any one of those things. We desired to demonstrate by means of experiment the existence of such phenomena and show how scientific investigators have, by means of experiments, developed their particular lines of thought. The Royal Society arranged at Wembley some 30 experiments illustrating phenomena over the whole range of electromagnetic radiation. Such phenomena include X-rays, ultra-violet radiation, infra red rays, and long wireless waves. I was amazed, and the organising Secretary himself was also amazed, that not only did people come again and again, but teachers with students came on as many as five occasions and spent many hours there. I was Chairman of the Committee, and I found that whenever I went to Wembley my whole time was spent in explaining the experiments to people. The Committee were very much impressed with the good that this kind of exhibition does. There were experiments which advanced students of physics and teachers of physics had heard of and had seen illustrated in text-books, but which they had never seen, and probably, would never have seen but for the exhibition. As you will appreciate, the experimental method is one of the very best methods of teaching. As a result of the exhibition a proposal was made by the Committee when it terminated its labours that the Royal Society should endeavour to arrange an exhibition of this kind in London. The Committee thought it might be under the auspices of

the Royal Society, but no suggestion was made at the time that it should be at the Science Museum. We were hoping that the Royal Society might see its way to organise every three or five years a similar exhibition with a large number of experiments which would illustrate the more modern discoveries in science. Immediately the suggestion was made, Sir Henry Lyons welcomed it, and such apparatus which had been bought out of Government funds was transferred to the Science Museum. However, at present it is quite impossible to organise experiments there. If you want an example, take a topic which is very prevalent at the present time; I refer to infra red radiation. The public do not really know what is meant by infra red rays, and the majority of scientific people have never seen experiments illustrating such rays. One may suggest that it is quite easy to arrange the experiments at lectures, but I desire to point out that even at the Universities it is not done, and not likely to be done. It takes a long time to set up some of the apparatus, and people are not prepared to spend much labour for a demonstration lasting only 10 minutes. Discoveries in infra red can be illustrated with an arc lamp transmitting through a polished sheet of ebonite. There is no visible transmitted radiation, but the rays can be brought to a focus, and a piece of platinum at the focus will become red hot. Such a demonstration would prove first that these rays do exist, and secondly that we have to modify our ordinary ideas of transparency. A substance which is transparent to some rays is not transparent to others. This leads to the question of coloured glasses. Again invisible rays may be rendered visible by the action of certain chemical substances. This leads on to phosphorescence and fluorescence, and so we can proceed with a number of not too expensive experiments illustrating many of the phenomena of radiation. In my opinion the Science Museum should show historical apparatus and modern apparatus, but historical apparatus should not be shown unless lessons can be learned from it. I regard the Science Museum as being a very considerable factor in scientific education, and by such periodic exhibitions of the kind I have mentioned its influence should increase.

2178. What prevents the Science Museum having these exhibitions now?—They have not the facilities

* See Minutes of Evidence—Ninth Day.

29 March, 1928.]

Mr. F. E. SMITH, C.B., C.B.E., D.Sc., F.R.S.

[Continued.]

at the present time, and so far as I know they have not the money even to purchase the apparatus, and certainly they have not the people to demonstrate.

2179. Will you give other examples of what they could do?—X-rays is a subject which is becoming of industrial importance, and few people, apart from seeing an exhibition of X-rays, really know anything about them. How interesting it would be if in the Museum there was an X-ray spectroscope. There are few such spectroscopes in the country, but with one, the analysis of crystal structure can be demonstrated, and other experiments could be arranged showing applications to metallurgy. At the Museum now models of crystals can be seen showing the crystal arrangement of certain substances. I think that not one person out of a dozen looks at them, but if the analytical apparatus could be demonstrated interest would be greatly increased.

2180. What is your estimate of the requisite cost?—The Royal Society Committee did not go into that in detail, but Sir Henry Lyons thought it would not cost more than £1,500 per annum. I think that very moderate, but one has to remember that a large number of manufacturers in this country will willingly lend apparatus.

2181. £1,500 a year would enable you to give a series of exhibitions and lectures on different subjects?—You would be able to provide a professional demonstrator and lecturer on such a subject as those I have mentioned, and I think find a certain amount of apparatus which would have to be purchased, but the bulk of the apparatus would undoubtedly be loaned. At Wembley the bulk of the apparatus was loaned. The General Electric Company lent apparatus, and I have no doubt they would lend to the Museum.

2182. Are you satisfied with the manner in which the Science Museum has been organised, or have you any suggestions to make as to improvements in the general method of showing the exhibits?—I am perfectly well satisfied. It is easy to be critical, but if one attempted to be critical and the Director of the Museum were here, I know that he could himself be critical of his own Museum. Certain sections are most admirably organised, but if I named a section which is not so well organised it is not because the defect is not known to the people at the Museum. It is, however, very difficult for them at the present time to put some of the exhibits in the best arrangement. So I hesitate to make suggestions, although I could give an example.

2183. Can you give an example of the sections you consider inadequate?—A short time ago I inspected the optical section. There is an admirable collection of antique optical instruments, and certain modern instruments, but you do not gain much optical knowledge. You cannot do so by merely seeing a microscope which was used by a certain investigator. But I know the Director agrees entirely that the optical section wants reorganising. It also needs money, because a number of the optical exhibits which are desired will have to be purchased. However, in general I express the greatest appreciation of the general organisation of the Museum. I do not desire to be critical.

2184. What do you say about the new building?—It is a very fine building, the finest Museum I have ever been in.

2185. And appropriate for the purpose?—I think very appropriate.

2186. The Royal Society memorandum suggests that a more advanced class of lectures than those at present given would be useful. Would you develop this suggestion. I think you have already done that?—Not entirely. In the Museum itself there is at the present time a half-finished Conference Hall. I believe a great deal of good would be done if the Conference Hall could be made useful, say, to the Scientific Societies and others. I can give a recent example. Six weeks ago the Optical

Society had a meeting, and the subject which they discussed referred to optical instruments. The meeting was held in the Imperial College. After the meeting they adjourned to the Museum to examine specimens. That is one example. The ideal thing would have been for the discussion to have taken place in the Museum so that the people taking part in the discussion could have the specimens from the Museum in front of them. To give another example, the Physical Society some time ago had a discussion on refrigeration. At a meeting of a small scientific society it is impossible to give demonstrations with refrigerating machines, and so no experiments could be made. If, however, one could have got an invitation from the Director of the Science Museum to hold the meeting in a conference room and have examples of refrigerating machinery on show, it would have added greatly to the value of the proceedings of the Society, and indirectly be beneficial to the country. There are many Scientific Societies that have discussions relating to subjects which the Museum illustrate by exhibits, but at present the exhibits cannot easily be shown at the discussions. Again, suppose that a professor of engineering, say from the Provinces, brings a number of advanced students to London, to visit the Museum. He quite frequently desires to give to his students a short lecture on some of the exhibits in the Museum. At present that is not possible; there is not a suitable room. The Conference Hall, of which the walls are up and I think the roof finished, should be completed for such purpose. I think it would be a very valuable adjunct to the Museum.

2187. Your suggestion is that a Lecture Hall is a requisite adjunct?—That is so. If the Museum is going to perform its proper functions—and I do think that assistance to industry is one of its functions.

2188. And for education?—Certainly—education and industry.

2189. Are you familiar with other Science Museums, e.g., the Munich Museum? How does the English Science Museum compare with them?—I am not familiar with the Munich Museum.

2190. Are you with any other Science Museum?—I am familiar with a new Science Museum which has been erected in Washington. I do not know the organisation of that Museum in detail, but I do know that experiments such as I have been indicating to you are shown there.

2191. Does the Washington Museum develop more on the side of education?—The Washington Museum, as I saw it—I was only there a short time—was really attempting to show the public by means of experiments the results of recent discoveries. I do not know even the name of the Museum.

2192. (Sir Richard Glazebrook): It is doing extraordinarily well. I know it?—They were attempting to do this kind of thing for the pure science side as the Museum to-day at South Kensington does for the engineering side. There, by operating switches, machinery works. There, by appropriately operating switches or making arrangements with the attendants, one can see the cathode ray in operation.

2193. (Sir Lionel Earle): With regard to the theatre, I think you say it ought to be in the centre of the Museum practically?—There is the foundation, and the walls and roof are already erected. I judge that the accommodation would be quite suitable, but as I understand it there are no funds provided with which to complete it.

(Sir Richard Glazebrook): May I interrupt for a moment? I think a distinction needs to be drawn between what Mr. Smith has called the Conference Hall and the Lecture Theatre. He is not contemplating, as far as I understand it, a room where there would be very large meetings, but where a Professor could talk to a body of students.

2194. (Sir Lionel Earle): I believe it is contemplated to build a theatre which would be available

29 March, 1928.]

Mr. F. E. SMITH, C.B., C.B.E., D.Sc., F.R.S.

[Continued.]

at times for the three large Museums, the Natural History Museum, the Geological Museum and the Science Museum. Would that not meet your case at all, because you could not move the machines?—You want to be able to move the machines.

2195. It must be actually in the Science Museum itself?—Certainly.

2196. What number of people would you consider should be accommodated?—The theatre should accommodate say 200 people. You might at times desire more accommodation, but I would not suggest a larger room.

2197. It was the intention to have the Conference Hall for that purpose.

(Chairman): Independent of the theatre?

(Sir Lionel Earle): Independent. Therefore they would probably never have to use the theatre, at the Science Museum.

(Sir Richard Glazebrook): They might get large popular lectures.

2198. (Sir Henry Miers): Would you have the public demonstrations to which you referred given by a staff that was part of the permanent staff of the Museum?—Yes.

2199. It comes to that sooner or later you could not engage different demonstrators for different occasions?—I think that would lead to dissatisfaction.

2200. It would be a permanent enlargement of the staff?—Yes. I do not contemplate that the figure I quoted, £1,500, would be sufficient for any great addition to the staff. No considerable addition would be necessary.

2201. It is evidently a beginning?—A very modest beginning.

2202. As a sequel to that, do you think the staff of the Science Museum should be used for research as well as demonstration?—No.

2203. No research is done at present?—No. I do not think that one of its functions should be physical research.

2204. You do not think that should ever become necessary?—No.

2205. On the other hand, it is rather difficult to dissociate teaching and demonstration entirely from research?—That is so.

2206. Still, you would face that?—I would face that in the case of the Science Museum, certainly.

2207. You say that much of the apparatus would be loaned, or given by different firms. That would very much reduce the expense, but do you think there would be much danger of the Museum being used by firms for the purpose of advertisement merely?—At Wembley quite two-thirds of the apparatus was loaned by firms, and there was no suggestion from any firm even that their name should be attached to the apparatus. I do not think there would be any danger of the Museum being charged with giving preferential treatment to any exhibiting firms.

2208. It would be important, for this or any other purpose, that that should be safeguarded, I take it?—Certainly.

2209. The Science Museum must always rely to a large extent on gifts and loans from firms?—Yes. One might take as an example calculating machines: there are machines in the Museum which show the development of calculating machines, and some modern ones are, I think, on loan.

2210. You would not protest against the preservation of obsolete apparatus?—Yes; if it is merely obsolete; if it is merely antique and teaches no useful lesson.

2211. Except in so far as it illustrates the history of the subject?—Links in a chain of progress are of educational value. For example, I very much appreciate the early calculating machines. Those of Babbage and Stanhope are interesting and much can be learned from them.

2212. You would not like a complete series to illustrate the stages?—I would like that.

2213. And preserve them permanently?—Yes.

2214. Do you think it would be advisable to preserve old apparatus permanently not merely for that purpose but for others? They have been used for the purpose of settling inventors' claims after the War, I understand. Reference is made to old wireless apparatus, for example. I think that is mentioned in the report we received from the Science Museum?

I have not thought very much about that.

2215. And also for the infringement of patents. I believe appeal has been made to the Science Museum when such questions have arisen. There is a case for the permanent retention of obsolete apparatus?—If one can learn lessons from obsolete apparatus, it should remain there. Probably there is not much difference of opinion on this point. If the apparatus shows novelty, it might be shown in the Museum, and if any patent questions were involved, presumably the apparatus is novel.

2216. I think it is important, because if you preserve all the old apparatus you very soon fill your Museum?—Yes. I am not in the least a supporter of having the Museum as a store house.

2217. Yet you cannot say when apparatus may not be needed at some time for some purpose?—But I do not think that is the function of the Science Museum.

2218. (Sir Robert Glazebrook): On the question of the co-ordination of the various Museums, there will in the future probably be three Museums on the site, the Science Museum, the Geological Museum, and the Natural History Museum. At the present moment those three are all under distinct Governing Bodies, and separate. Something is said here about co-ordination, and possibly I suppose if we were starting afresh, we would start with some kind of system whereby there was a Body of Trustees for all three working as three separate Committees possibly dealing with each of the separate Museums. Would any scheme of that kind, do you think, be desirable at present, or have you any views in regard to it?—This matter was discussed by the Royal Society Committee. The view I think which was quite generally expressed and approved was that they could not conceive of any super body managing all three Museums, but in any case there must be, as you said, three separate Councils. One cannot imagine a body of men who are competent to look after the Science Museum and be equally competent to look after the Natural History Museum. Two Councils are needed and a third for the Victoria and Albert Museum. Whether those three Councils should be responsible to a single Minister, or whether there should be some sort of super Committee, is a very delicate question. What one had in mind was rather this. In the Science Museum the Chairman is a man who gives his services voluntarily. Supposing this Chairman and the Director of the Science Museum met the corresponding Chairmen and Directors of the other Museums, say once or twice a year, and discussed their projects with them, I think there would be no overlapping, if that is one of the things which is feared. At such a meeting a great deal of good might be done. There was a little overlapping, as you know, in the past. The Science Museum at one time had a small Geological collection and a small biological collection, but both of these have been made over to the Natural History Museum. Meetings such as I have indicated between the responsible people, once or twice a year, should do a great deal of good. I might give as an example the scientific departments of the fighting services where excellent results have been obtained.

2219. The Council you have referred to at the present moment is merely an Advisory Body. Do you mean that it should remain an Advisory Body, or should it be an Executive Body managing and looking after the Museum, and with responsibility for seeing that the Museum is working satisfactorily?

The difficulty of an Advisory Body which consists of a number of people acting in a purely honorary capacity often means that the members have not the

29 March, 1928.]

Mr. F. E. SMITH, C.B., C.B.E., D.Sc., F.R.S.

[Continued.]

time to devote to the work of the Museum that they ought to devote. If the Body is going to be an Executive Body, it has to meet frequently, and the members have to put in much more time, apart from the meetings, in order to go thoroughly into the matters affecting the Museum. Either scheme is practicable, whether an Advisory Body or an Executive Council.

2220. Have you any preference for the one or the other?—There is a great advantage in having an Executive Council. I had in mind, quite apart from that, that the Council of the Science Museum might have on it certain representatives of the larger technical Societies in London, say the Civil Engineers who might nominate a representative, and the Mechanical Engineers. If those people took their duties seriously, it would to a considerable extent ensure that the Museum was fairly up-to-date with regard to engineering and civil engineering and other branches.

2221. Would it be sufficient if they had merely the duty of advising the Minister of State on questions referred to them, but had no real responsibility for the executive control of the Museum? Suppose, for example, the Director was not, as the present Director is, doing his work satisfactorily?—My preference would be to make the Council an Executive Council, but I have not thought out the exact machine. I think as a safeguard—I should have mentioned this earlier, as I think it is an appreciable safeguard against possible overlapping—that at meetings between the Directors and Chairmen of the three Museums a representative of the Treasury should attend.

2222. (Sir Martin Conway): I do not quite understand the difference between a Conference Hall and a Lecture Theatre. Do you mean that you want both?—I was speaking of the Conference Hall and considering advanced lectures on technical subjects. The theatre itself, I take it, is for a different purpose. The theatre may have meetings of 500 or 600 people where lectures on fairly popular subjects would be given. The British Association have citizens' meetings at which a lecture is given to citizens without any pretensions to advanced technical knowledge. The British Association also arranges discussions to which no citizen of the town is ever invited, but which are attended by members of the Association. At the latter meetings the subject is of an advanced character, and at the former meetings the dissertations are on more popular lines. When speaking of the Conference Hall, I had in mind the more advanced type of discussions where the number present would be comparatively small. In general a Conference Room to hold 200 people would suffice.

2223. You would like a Conference Hall for each of the three Museums, the Science Museum, the Geological Museum, and the Natural History Museum, and a larger theatre common to them all?—I have only really been thinking of the Science Museum, but it may be that the remarks with regard to the Natural History Museum are equally true.

2224. It would apply to the British Museum, to the Victoria and Albert Museum, and to any Museum?—Yes, I think it probably would.

2225. With regard to these demonstrations, there came into existence the day before yesterday an Association under the auspices of the Colonial Office and the High Commissioners of the Colonies, and so forth, for producing gramophone records and cinema films of matters of scientific, historical, artistic and other interest for circulation all over the world. We have already received applications from Japan and from Central America, Australia, and out of the way places, for cinema films of scientific experiments, in so far as they do not involve colour. We are informed that such cinema films can efficiently represent a very large number of important experiments?—I think in the mechanical sciences the answer would probably be yes,

2226. And in physics?—Not many in physics.

2227. You could not show the sub-red rays, and the vulcanite prism, and the platinum glowing by cinema films?—I think not. Let me give an example in illustration of what was done at Wembley. Visitors are always interested in wireless, and they refer to the characteristics of their valves and to electronic discharges, but how many have seen a demonstration of an electronic discharge in a valve? At Wembley the characteristics of valves were determined experimentally; the ionic discharge was caused to make the cathode red hot and other electronic discharges were made audible.

2228. You can do anything physical that does not involve colour?—It would not be possible to project the actual bombardment of an electrode with the result that the plate becomes red hot. A film, I think, could not show that.

2229. I do not know.—On educational films the movement of valves in engines is shown and in general for mechanical subjects I think the film is a most useful adjunct.

2230. If they were efficient for certain purposes, you could have those on automatic machines?—Yes. I like the suggestion of the cinema as an adjunct. We had one at Wembley to show scientific subjects.

2231. The Science Museum has a certain number of those things, but in your opinion could that be developed with advantage?—I am sure it could.

2232. (Sir Robert Witt): You have referred to the Conference Hall, and reference has also been made to the Lecture Room. Is there anything you could suggest that might be done to increase public knowledge of what is going on at the Science Museum, that is to say, to bring it to the attention by publicity or otherwise of a larger number of people who can enjoy the Museum or benefit by it?—I think once a Conference Room were arranged there, the mere fact that a number of Scientific and Technical Societies took advantage of it would soon give the Museum more publicity than it has at the present moment.

2233. Do you think it possible that either by the expenditure of a small amount of public money, or by possible organisation within the Museum itself, greater publicity could be obtained and that it would be time and money well spent?—Increased publicity would no doubt increase the attendance. I know that the publicity given to the Museum by the opening of the new extension by the King increased the attendance 100 per cent. The public suddenly realised that there are on show models of ships, aeroplanes, and old engines, of which they should have known before but did not because there was not sufficient publicity. But the people who would really benefit by the Museum would probably not be largely increased. The occasional visitor would no doubt increase, but it might not do corresponding good.

2234. Perhaps I could sum up my question in this way. Could anything more be done, in your opinion, to the advantage of the Science Museum by spending more time or money in publicity?—Yes, I think it could.

2235. Have you any suggestions to make?—A good deal depends on the form of publicity. I should not suggest that it should take the ordinary form of widespread publicity, I would rather suggest that publicity should be given in the way of the Museum preparing an account of its exhibits and circulating it to a large number of Philosophical and other Societies all over the country. I think that would lead to the biggest advantage to the community in general.

2236. (Sir Lionel Earle): In another memorandum which has been submitted to us by another Body in reference to the Museum they speak of unsuitable exhibits, and they say "it is open to question whether a large number of the collections retained in the present Museum are really suitable to its objects. Thus there is a very fine collection of models of early sailing ships which might be more

29 March, 1928.]

Mr. F. E. SMITH, C.B., C.B.E., D.Sc., F.R.S.

[Continued.]

properly housed, either at the present United Services Museum in Whitehall, which already has a large collection of such objects, or, alternatively, placed in a new Museum which would deal with the social rather than the industrial history of the country. The preservation of such models is a matter of prime importance." Do you feel that these models, which are very attractive, are essential from the point of view of the bulk of them to the Museum?—Not the bulk of them.

2237. Therefore you think that if a Museum were created, as is the intention of the Admiralty, at Greenwich, the bulk of those models should be removed there?—Yes. That would leave those models at the Museum which really show advances in naval architecture.

(The Witness withdrew.)

Sir CHARLES HOLMES, D.Litt., Director of the National Gallery, called and examined.

The following Memorandum was submitted by the Trustees of the National Gallery in reply to a Questionnaire addressed to them by the Royal Commission (see Appendix I):—

1. (1) The foundation of the Gallery dates from 1824, and was effected by a Treasury Minute of the 23rd March, in which Lord Liverpool announced the purchase of Mr. Angerstein's collection by the Government, and the measures which he had taken for its custody. It was provisionally housed at 100, Pall Mall.

(2) The first Act of Parliament relating to the Gallery was the National Gallery Sale Act of 1856, which gave permission to the Trustees and Director to sell pictures unfit to be preserved in the collection, subject to certain conditions. The proceeds of the sale were to be paid into the Exchequer.

(3) The next Act of Parliament is the National Gallery Loan Act of 1883, whereby the Trustees and Director were empowered to lend pictures to other public galleries situated in the United Kingdom under the control of the Government, of any municipal authority or of any society or body approved by the Trustees. Pictures which were acquired by gift or bequest were excepted from the operation of the Act, subject to a term of years.

(4) In July, 1824, a Treasury Minute nominated a Committee of six gentlemen to undertake the superintendence of the National Gallery pictures, who gradually acquired the title of Trustees. By the Treasury Minute of 27th March, 1855, the whole National Gallery establishment was reorganised; the number of Trustees was then 13, exclusive of two *ex officio* members. The Minute recommended that this number should gradually be reduced and that it should not at any time exceed six, none to be *ex officio*. The Trustees were to hold meetings at Trafalgar Square every month during the session of Parliament, or at such other times as the Director might consider necessary. For reasons detailed in the Minute their powers were limited to advice, approval or protest to the Treasury and Parliament. They could not prohibit or insist upon a purchase, or any other measure, in opposition to the Director. In 1894 this constitution was changed by Treasury Minute of 26th April, by which the responsibility of the Trustees was increased and that of the Director diminished. (See under (5)). The Director became at the same time a member of the Board. A Treasury Minute of June, 1897, increased the number of the Trustees from six to eight.

A further Minute, July, 1909, increased the number from eight to 10.

A Treasury Minute of 3rd August, 1916, limited the period of office of future Trustees to seven years, subject to re-election under certain conditions.

2238. The trade of shipbuilding?—Yes.

2239. But the bulk of the models which are not really necessary for that purpose ought to go to the Naval Museum at Greenwich if made?—I would say the models are of great interest, but in the main not of educational value.

2240. (Chairman): You think that more can be done for the Science Museum in the educational direction?—Yes.

2241. And rather by sacrificing the past?—Sacrificing the antiques.

2242. And developing the new and the present?—I think so.

2243. We are greatly indebted to you for your valuable evidence.

(5) The Minute of 1824 had appointed a Keeper and Assistant Keeper to the Collection. When the administration was reformed in 1855, in accordance with the recommendations of the Select Committee of the House of Commons, Sir Charles Eastlake was appointed Director for a term of five years, to be eligible for reappointment. His chief duties were the selection and purchase of pictures, and superintending the arrangement, description and conservation of the collection. He might purchase pictures abroad, or in cases of emergency, on his own responsibility, recording his reasons for the information of the Trustees. He was to prepare and issue, with the sanction of the Trustees, rules and instructions for the guidance of the officers and the attendants, regulations for the admission of students; and was to prepare and issue a descriptive catalogue of the pictures in the collection.

By the Treasury Minute of April 1894, the Director, while remaining the chief executive and administrative authority of the Gallery, was to take his place as a member of the Board, and any decision as to the acquisition of new pictures, the preservation of those already in the Gallery, or the management of the institution was to be arrived at on the responsibility of the Board as a whole. In cases of emergency the Director was empowered to act on his own responsibility, reporting to the Board what he had done with as little delay as possible. An age limit of 70 was imposed.

By Treasury Minute of August, 1916, the new Director, being an established Civil Servant, retained his status as such. The conditions as to tenure will be open to re-consideration in the case of future appointments.

By a Minute of the National Gallery Board, 8th March, 1921, the Director was empowered in cases of emergency to purchase a picture or pictures for a sum not exceeding approximately £2,000, if possible in consultation with not less than two members of the Board.

(6) From 1824 to 1854 the sums voted for the purchase of pictures were the exact amounts required to meet the purchases which had been negotiated, and were charged to Civil Contingencies. From 1855 to 1864 votes were taken in anticipation of purchases.

From 1865 onwards the normal method of provision was an annual grant. Up to the year 1888 this grant was £10,000, which was twice temporarily suspended for several years, to allow for the purchase of the Peel collection and of the Blenheim pictures. In 1889 the grant was reduced to £5,000 but the Trustees were permitted for the first time to retain any unexpended balances.

In 1921 the Trustees were empowered to aid to this grant of £5,000 which had been suspended during the war, the fees from two additional Pay

29 March, 1928.]

Sir CHARLES HOLMES, D.Litt.

[Continued.]

Days, an allowance which on the 27th of June, 1923, was commuted by increasing the Grant-in-Aid from £5,000 to £7,000.

2. (a) Shortage of clerical staff, which throws wasteful routine work on officers.

Difficulties arise from our insufficient grants for—

- (1) An adequate purchase of Pictures Fund.
- (2) An adequate Library Fund.
- (3) Fuller staffing of the Reference Section.

Though these are not exactly caused "by the historical origin of the Museum, etc."

(b) "Legal difficulties."—Certain restrictions as regards (1) the sale of pictures and (2) the loan of pictures are imposed upon the Trustees by the two Acts of 1856 and 1883 respectively.

The restrictions are—

- (1) We cannot lend gifts and bequests till 15 years have elapsed from the date of acquisition.
- (2) We cannot lend gifts and bequests, to which a condition as to grouping is attached, till 25 years have elapsed.

(3) We cannot lend to other places than "public galleries situated in the United Kingdom (including the Free State of Ireland) belonging to or under the control of Government or of any municipal authority or of any society or body approved by any two or more of the Trustees together with the Director."

Municipal authority means the Common Council of the City of London, the Metropolitan Board of Works, Town Councils, etc., etc.

- (4) We cannot lend to a Public Gallery which does not exclusively devote the profits made from the exhibition of our pictures to promoting Science and Art.

The terms of the Sale Act of 1856 render the Trustees unable—

- (1) To sell certain classes of pictures, *i.e.*, bequeathed and presented pictures; and pictures which are deemed fit for or required by the National Collection.

- (2) To sell any pictures not bequeathed and not given (*i.e.*, purchased) except after tabling the contemplated sale for six weeks previously in both Houses of Parliament and then only by public auction.

The Trustees have no powers to exchange anything absolutely; but in practice they exchange loans. They are free to select pictures from offered gifts or bequests and to exhibit any picture in the Exhibition Galleries or in the Reference Section, save where the Donor or testator imposes an "all or none" condition as regards acceptance and a "grouping" condition as regards exhibition.

3. Intercourse with and loans to galleries in the United Kingdom are unhampered. Exchanges (save as loans) are precluded.

But as stated under (2) (b) (Legal difficulties) loans to Dominion, Colonial and Foreign Galleries and Museums are not open to the Trustees.

As regards intercourse with Foreign Galleries it is the practice of the National Gallery officers when abroad to visit the Directors of Foreign Museums and *vice versa*.

4. Intercourse between the National Gallery and the other National Museums is constant. Actually neither competition in purchase nor overlapping takes place, the Directors making a practice of keeping in close touch.

In common with the National Galleries of Scotland, Ireland and Wales, the National Gallery, London, purchases pictures. But in these cases no question of overlapping would rise; since different publics are served. The National Gallery Board is also suzerain Board of the Tate Gallery, with an eye on the

mutual needs of the two Galleries, so that here again overlapping could not reasonably arise.

It is of course possible that the National Gallery and the Victoria and Albert Museum might wish for the same article: Cassoni, Rood screens, Carved and painted retables, altar frontals, painted church furniture, etc. In such cases experience has shown that agreement between the galleries is easily reached. But overlapping as such is not necessarily harmful to the public services and in certain cases deliberate overlapping would serve two functions—a panel at Trafalgar Square and a replica at South Kensington having separate significance. Moreover with scope for overlapping the chance of securing valuable objects would be increased; *e.g.*, if the Victoria and Albert Museum failed to secure a retable the National Gallery might step in.

As regards the relations subsisting between the National Gallery and the Millbank Galleries, it is understood that in considering the location and distribution of British pictures between these galleries regard should be had by the two bodies of Trustees to the year 1850 as the normal date after which British pictures should *prima facie* be exhibited at the National Gallery, Millbank. For modern foreign pictures 1870 should be the agreed corresponding date. This decision to be subject to the right of the Trustees at Trafalgar Square to exhibit at the National Gallery such picked examples as they consider desirable.

Competition with the National Portrait Galleries in London and Edinburgh is not impossible; but the working arrangements of other public collections are familiar to the National Gallery Trustees among whom are Trustees of the British Museum, the National Portrait Gallery, the Victoria and Albert Museum Advisory Committee, the Wallace Collection and the Tate Gallery. There is no doubt that arrangements would easily be made between the Departments, if any question of overlapping should arise.

5. At present the National Gallery has two Students' days each week, on which 6d. entrance is charged to the ordinary public. Students holding tickets, and members of the National Art-Collections Fund are admitted free. This entrance fee diminishes the public attendance in the interest of the students and makes an Appropriation-in-Aid.

Total Annual Attendances of Visitors.

	Two Free days a week.	Sundays.	Four Pay days a week.
1921 ...	351,645	87,445	120,128
1922 ...	362,959	91,206	175,078
1923 ...	328,236	44,217	160,354
1924 ...	540,121	116,865	98,537
			(part 4 days).
	Four Free days a week.		Two pay days a week.
1925 ...	506,454	97,490	73,794
1926 ...	439,968	82,730	69,294

Attendance of visitors is also influenced by other conditions than Pay-days and Free-days. Special exhibitions, such as an event as the Wembley Exhibition and also weather conditions greatly affect public attendance, *i.e.*, August Bank Holiday attendance in 1927 (a record wet day) was 12,560. August Bank Holiday, 1926 (a fine day), the attendance was 4,600.

The Trustees favour the retention of this assistance to students. From its foundation the Gallery was regarded as an educational source for British painters, and to-day the leading art schools make

29 March, 1928.]

Sir CHARLES HOLMES, D.Litt.

[Continued.]

constant use of the Gallery as part of their students' training. In the last four years 372 art-school students, out of a total of 571 new ticket holders, have had tickets issued to them.

The monetary yield from these two pay days in 1925 was £1,844 17s. (73,794 visitors). In 1926 £1,732 7s. (69,294 visitors).

As from 1st April, 1921, an experimental increase to four pay days per week was made. The effect of this can be gauged by comparing the following figures:—

Number of Pay days per week.		Total attendances for year.
Pre-War.		
1913	2	617,892
Post-War.		
1919	2	511,785
1920	2	659,423
1921	2 for the first three months, and 4 for the rest of the year.	559,218
1922	4 (throughout year)	629,243
1923	4	582,807
1924	4 for three months only, 2 for remainder of year.	755,523
1925	2 all the year	677,738
1926	2	591,992

The proceeds of the two additional pay days, imposed from 1st April, 1921, to 31st March, 1924, were credited to the Picture Purchase Grant, and amounted to £6,076 10s. The proceeds of the two normal pay days per week from January, 1921, to December, 1924, was £7,775 18s. 6d.

The Trustees would strongly deprecate any increase in the number of Pay Days.

6. The posts of the Director and the Keeper and Secretary of the National Gallery are not filled by competitive examination. These officers are appointed by the First Lord of the Treasury, and Civil Service Certificates are issued in their favour. The Director's office is dealt with separately under Question 1. At the National Gallery the Keeper acts as Director in the latter's absence. His normal duties as Secretary and Accounting Officer cover the maintenance of the fabric, the control of the staff, as well as responsibility for the Minutes and accounts of the Department. The Director makes a practice of consulting with the Keeper, whenever possible, on the technical and administrative matters, and it has become the Keeper's duty to equip himself to be able to act for the Director, if necessary, in all matters.

The Assistants are recruited through the Civil Service Commission, in accordance with the Regulations. One of the Assistants works chiefly under the Director, the other chiefly under the Keeper and Secretary and Accounting Officer.

In so small a department as the National Gallery, with a superior staff of only four, the Assistants rapidly acquire first-hand knowledge of the administration of the Gallery, and the Director's policy ensures that both Assistants are grounded and constantly exercised in the technical examination of pictures. It is taken for granted that their principal business is the study of pictures and the literature of art. In practice this has usually to be done after office hours. The Trustees have sanctioned yearly grants to the Assistants, out of the Lewis Fund, to aid them in visiting foreign galleries. But they would be glad to find a way of extending their facilities for foreign study.

They also regard additional staff to undertake routine clerical work, e.g., pay sheets, accounts, indexing, &c., as essential. A technical carpenter would be a very useful addition to the staff.

The Trustees would welcome any scheme enabling them to increase the educational and research facilities for the Junior Officers of the National Gallery.

7. The exhibition rooms of the Gallery no longer afford proper accommodation for many of the first-rate pictures which the Collection possesses. These pictures have to be arranged in a series of rooms on the Ground Floor, where the lighting is imperfect and unsuitable. No permanent attendant staff can be provided for these scattered rooms on the Ground Floor, though individual members of the public may visit them on request with the Head Attendant, or some officer of the Gallery. As opportunity offers, occasional pictures from this Reference Section are shown in the upper galleries. The provision of further Exhibition galleries is an imperative need.

The pictures in the National Gallery are arranged by schools, and, so far as possible, in chronological order within those schools. The largest Italian altarpieces are collected in the cruciform space round the Dome. The Mond Collection, covering more than one school and period, has under the terms of the Mond Bequest to be shown as a separate unit.

8. The Trustees of the National Gallery, by arrangement with the Treasury, finance all their publications out of the Lewis Trust Fund, crediting the said Fund with the profits of sales. The Trust Funds of the National Gallery are altogether independent of the Vote, and, subject to audit by H.M. Exchequer and Audit Department, are entirely controlled by the Trustees of the Gallery.

The only payment in connexion with reproductions included in the Vote for the National Gallery, Trafalgar Square, is the sum of £300 in respect of the provision of official records for the National Gallery, Trafalgar Square, the National Portrait Gallery and the National Gallery, Millbank. All of these Galleries are served by the photographic staff of the National Gallery, Trafalgar Square.

The salaries, apparatus and material of the Photographic Department, with the salaries of the two saleswomen at Trafalgar Square and of one saleswoman at the National Gallery, Millbank, are charged against the Lewis Fund.

The National Gallery, Trafalgar Square, is supplied by its photographic staff with the prints which are sold to the public from the Stall.

Prints for reproduction are supplied to the public on the payment of a fee entitling the purchaser to make a reproduction. Electrotypes of more than 1,000 pictures are available for purchase. The Trustees publish Illustrated Post Cards, prepared from their own photographs and printed by various firms. The Trustees further publish an Official Catalogue, an Illustrated Guide, a Short History of the Gallery, and three Volumes of Illustrations to the Catalogue. Production of these is put out to competitive tender. A small series of coloured post cards has recently been published by the Gallery.

The following reproductions made by outside firms are on sale at the Stall:—

A series of four coloured reproductions.

A series of coloured postcards.

Two colour reproductions of Turner Water Colours.

The Trustees sanction, in addition, the sale at the National Gallery stall of various books, published by outside firms, which deal primarily with the pictures in the National Gallery and the National Gallery at Millbank.

These publications are sold on trade terms.

29 March, 1928.]

Sir CHARLES HOLMES, D.Litt.

[Continued.]

The National Portrait Gallery is supplied with photographic prints for sale in that Gallery, free of charge. Proceeds of these sales, minus a commission of 15 per cent., which is retained by the National Portrait Gallery, are credited to the Lewis Fund. The Record Department of the National Portrait Gallery is supplied with photographic prints by the National Gallery, free of charge.

The photographs for the illustrated publications issued by the National Portrait Gallery are supplied by the National Gallery, free of charge, and the preparation of such illustrations is supervised by the National Gallery staff.

The National Gallery, Millbank, is supplied by the National Gallery with photographic prints for sale on the stall, and with the photographs needed for the publication of its various illustrated Guides and Catalogues. No charge is made for the latter photographs.

The National Gallery at Millbank is credited with the net profits realised from the sale of their photographic prints by the National Gallery.

The copyright of all photographs made by the National Gallery is the property of the Trustees.

9. All the exhibits in the National Gallery are available for close study by the public, or by students, subject to the condition that the glasses may not be removed from the pictures.

Two days in the week are Students' days, for practising painters and Art School Students desirous of copying in the Gallery. Tickets enabling such copying are issued by the Keeper; subject to the Trustees' rules.

The Trustees have a small Art Library intended for the official work of the place. Students with personal introductions are allowed to consult books, and the staff do their best to help inquiring visitors. But the Library has not the accommodation, the scope, or the attendants required by a reference library for the general public. Those who wish to make any systematic study are therefore referred to the National Art Library in the Victoria and Albert Museum, or to the British Museum.

EXAMINATION OF WITNESS.

2244. (*Chairman*): We are anxious to have your views on the present system of purchase at the National Gallery. Do you consider that the present sums available for the purchase of pictures are laid out to the best advantage?—Will it be in order if I read my reply to that question?

2245. Certainly.—Our system of purchase under the 1894 Minute, and as still further defined by the Lansdowne Resolutions of June, 1902, is one of purchase by Committee. The system has one disadvantage which is generally admitted, in that it tends to compromise, and to the loss of works of outstanding power and originality. All the greatest works of art have in them some element of the surprising and the unusual, to which the trained professional judgment is attracted immediately, but which is apt to shock the amateur at first sight, so that to him appreciation comes more slowly, and perhaps not at all. In consequence, one or two cautious members of a Committee, especially if they happen to be powerful and distinguished personages, may influence the rest by their hesitation, and block the purchase of the very works which by their surprising character should be the chief attractions of a great gallery. Agreement will be reached only in the case of works which are inoffensive to all, and therefore supremely interesting to nobody. This was precisely what happened during the first 30 years of the Gallery's existence. The explosion that followed a long series of commonplace acquisitions of the Committee system

cleared the way for the reforms of 1855, and purchase by an independent Director. This proved to be the making of the Gallery. So much for theory. In practice, during my term of office, the Board, with one or two exceptions, and these not supremely important, has always acted on the Director's recommendation. But this apparent uniformity has brought one curious and serious disability in its train. Several of the most notable purchases have been made only at the cost of considerable controversy. Each controversy tends to leave a little bitterness behind, a bitterness which perhaps is inevitable where a man's personal taste seems to be at issue, and to be flouted by the purchase of a picture which he dislikes. In time this creates a very real difficulty for an active Director. Whenever he obtains a majority vote for a purchase, he runs the risk of alienating the confidence of friends in the minority, who cannot on this occasion see eye to eye with him. They prefer some other school, some other type of work, or may be frankly suspicious of the picture in question. In time the cumulative result of these disappointments will be to create a strong body of doubt, if not of definite opposition, upon the Board which would be fatal to the Director's influence. Unless the Director be a man of immense determination and courage, he will begin to feel that his task is hopeless, and to avoid giving further occasion to hostility will be careful to recommend nothing that is not inoffensive to the Board, with a result that the purchases tend to be as undistinguished as those of a Committee pure and simple. Such a breakdown of the Director's energy and initiative would, of course, be a deplorable thing for a great Gallery; since it is by the exercise of these qualities that all great Galleries have been made. And the fear of it is no imaginary thing. I myself, for example, have not used the powers of emergency purchase which are nominally granted to the Director, simply because experience showed me that they were hedged round with so many cautionary restrictions that their employment would have led to immediate and formidable controversy. We have not perhaps lost much thereby, and I have been saved the trouble of hunting the sale rooms as carefully as I used to hunt them for the National Portrait Gallery, but the fact may be cited to show how dread of unpleasantness, even in a relatively trivial matter, may hamper a Director's energies. For it must not be forgotten that the very eminence of the Trustees, and the fact that the majority of them are famous in debate and in public affairs, places a Director at a great disadvantage the moment he has to discuss questions of principle and procedure, and at some disadvantage even when the controversy is more or less technical. He cannot always be so ready with his arguments, so apposite in his illustrations, or so just in his phrasing, as men whose lives have been spent round the Council table. He cannot hope to succeed in a discussion with such men, especially when they may be said to belong to a society apart from his, with direct access perhaps to the Cabinet or even to the Prime Minister, unless his case is so overwhelming as to speak for itself. Even then some phrase for which he is not prepared may lead to his undoing. Unless, therefore, his powers, both personal and statutory, are considerable, the professional adviser to a Board of Trustees is likely to find after a time that he has to struggle against an opposition which is too strong for him. That is the inherent fault of the 1894 system. And the time is one at which we cannot afford any system but the best. Our rivals are wealthier than ourselves, and we can only make up for our financial deficiencies by employing the money which we do possess to the best advantage possible. A complete return to the 1855 system is probably impossible in the present state of feeling. But I think if the Director, after weighing the opinion of the Trustees, could be granted the deciding voice in all purchases

29 March, 1928.]

Sir CHARLES HOLMES, D.Litt.

[Continued.]

except when opposed by a unanimous decision of the Board, we should have the best obtainable working compromise. For if we assume that the general judgment of the Board will be sound, we must assume also that the Director will be a man of sense who will not go out of his way to risk a contest with the Trustees by openly disregarding their reasoned collective opinion.

2246. What is the extent of your emergency powers of purchase now?—Up to the sum of £2,000 with the consent of two Trustees, but the Lansdowne resolutions have never been quite formally annulled by the Board, so that the actual definition of emergency is one which might be stretched so far against a Director as to make almost any purchase a matter of controversy. And where there are so many other controversial matters, unless it were a life and death case, and something of quite supreme importance, the Director would not be likely to exercise that power, because he would say it was not worth risking a serious quarrel for something that was not absolutely of vital importance.

2247. Have you the Lansdowne resolutions there?—(The witness then read the resolutions of the National Gallery Board passed at a special meeting held on 10th June, 1902.) The emergency powers you have spoken of are an addendum to the Lansdowne resolutions?—They were certainly subsequent to the Lansdowne resolutions, but the latter, certainly during Lord Lansdowne's lifetime, were very real to him and, as you know, he was a very formidable debater. So without the very best reason in the world, without some very, very strong reason, I should not have cared to risk a conflict.

2248. What are your personal views, as Director of the National Gallery, of the advantages or disadvantages of the present administrative system, i.e., as created by the Treasury Minute of April, 1894?—Although I am in general agreement with Lord Carlisle's Memorandum of June, 1902, a return to the constitution of 1855 might be distasteful to some members of the Board, as diminishing too much the authority to which they have become accustomed. I think the practical working of the department would be greatly improved by a much less drastic change, which can best be understood by a brief summary of the historical facts. The constitution of 1894 soon gave rise to internal difficulties, and led to severe external criticism of the ineffectiveness of the Board at a time when fine pictures were rapidly leaving the country. As a constitution, indeed, it did not differ in essentials from the practice of the National Portrait Gallery, which had worked without a single hitch during the whole seven years of my Directorship there. But on coming to Trafalgar Square I found that the constitution was interpreted in a wholly different spirit, with a wholly different tradition, and a wholly different conception of the relation of the Trustees to the Director. At the National Portrait Gallery the Director was a professional adviser to the Board, and administrator of the Gallery, whom the Trustees united to help and encourage. At Trafalgar Square his opinion seemed neither to be asked nor expected. As the controversies between Lord Lansdowne and Sir Edward Poynter were on record, and as the breakdown of Sir Charles Holroyd under the system had just occurred, I saw that this attitude was not personal to myself but was the tradition of the place. Lord Plymouth acted as mediator in the discussions which ensued, and an assurance was obtained from Lord Curzon that in 99 per cent. of the technical matters discussed the Board would accept the Director's opinion. This assurance, coupled with permission to make an emergency purchase up to £2,000, with the consent of two Trustees, removed for the time being the more prominent disabilities of the Director and Staff. Hitherto the Chair at each meeting had been taken by the Senior Trustee who happened to be present. The appointment in 1919

of a permanent Chairman created a new division of authority, but as I had worked under Lord Dillon in that capacity at the National Portrait Gallery with perfect ease, the position was not unfamiliar. And with Lord Lansdowne, the first Chairman, constitutional precedent was so carefully observed that few difficulties arose. His successor, Lord Curzon, so far enlarged the activities and authority of the Chairmanship, that by degrees the Director's authority was gradually absorbed. The cleaning of pictures, for example, being a highly technical matter, had hitherto been done by the Director's order and on his responsibility. Now the services of a foreign picture cleaner were pressed upon him strongly by certain members of the Board, and on the Director's refusal to take responsibility for the change he was ordered to report to the Board before any cleaning of importance was undertaken (January, 1925). Shortly afterwards the Director was forbidden to make any change in the attribution of pictures in the Gallery without first reporting to the Board. Two years later the Trustees rejected the Director's plan for hanging new acquisitions. By these and other decisions of minor importance the Director's power of making any change in the arrangements, repair or labelling of the collections without risking a conflict with the Board was extinguished. Even the propriety of his encouraging important gifts to the Gallery was seriously challenged. Concurrently the development of the Cabinet system of circulating memoranda on details of policy and prospective purchases, added immensely to the labours of the Director and the Staff. In default of any more drastic remedy, it would be no small help to harmonious working if some distinction could be drawn officially and formally between the technical matters on which the officers of the Department may be presumed to speak with professional authority, and those matters of general and financial policy where the counsel of the distinguished amateurs forming the Board would be of service. Such technical matters would seem to include the cataloguing, attribution, cleaning, restoration and arrangement of the pictures in the collection with the selection of the suitable frames and backgrounds for them. The right of the Director to decline pictures which he considers unsuitable has never been challenged. It would be well in addition to define beyond question his right of purchase and acquisition in emergencies, and of settling the organisation and work of the departmental staff. He would then be able to use his technical knowledge to proper advantage although his powers would still be less than those of the Directors of most of the great Continental Galleries, or than those of his predecessors of 1855-1894—by far the most notable epoch in our Gallery's History. Such a definition, after all, would be hardly more than a formal embodiment of the assurance given by Lord Curzon in 1916, to which I have already referred. I must add that the staff of the Gallery is at present insufficient. The multifarious duties which now devolve upon the senior and junior officers, in particular the valuable work done for the Estate Duty Office, leaves them little or no time for private study and no reserve to fill any sudden vacancy. Men capable of making the rapid and accurate judgment which every branch of National Gallery work involves, cannot be improvised, nor can they be procured ready made at the rate of salary allowed for junior assistants. At least one more junior is urgently needed at once to be trained for work in both the Gallery and in connection with the Estate Duty Office, lest when any change takes place in the present personnel, the whole machine breaks down.

2249. Do you consider that under present arrangements there is sufficient co-ordination between the various Museums and Galleries purchasing pictures? Do you think more regular arrangements would be to the public interest?—Yes, so far as pictures are

29 March, 1928.]

Sir CHARLES HOLMES, D.Litt.

[Continued.]

concerned, there is now no chance of serious overlapping in purchase. Any doubtful point can be settled by friendly co-operation between the Directors. The acquisition of drawings by no less than three of the great London collections would appear more open to criticism. But each of these collections has a special function of its own, and the public convenience is probably well served by not being confined to any single one of them.

2250. Do you suggest any more regular system of meetings between the authorities of the different Museums?—Unofficially, there is a little institution known as the Museums Dining Club which meets, I think, about three times a year, where we all have very pleasant meetings. We meet quite regularly, and the meetings include the Directors and Keepers of all the London Museums together with the Directors of the principal provincial museums. There we always go through almost any technical and inter-departmental questions which might otherwise give rise to possible misunderstanding.

2251. You have said that the work is such and the exiguity of the staff is so great, that you have not time for private study. That would also apply, I suppose, to your contact with the public, that the amount of time you have for contact with the public is seriously diminished by your official duties?—The officers of the Gallery have naturally to make the best compromises they can. There are times when absolutely necessary official work has to be done, and at those times what you might term the opportunities for social intercourse or travelling are naturally very restricted, and one has to fit things in as best one can.

2252. Would the increase of staff give you further opportunities of travel and better opportunities of contact with the public?—I certainly think it would give everyone a somewhat easier time when once the new men had been trained; but it is still more important, I think, to give the Board one more person to rely on, because we are always very short handed, if there is any double claim on the staff such as might come through illness at a busy time. At the present moment I have one assistant away ill, I hope he will get back next week; and another has been ordered a month's holiday from the end of this week, so that we always work, I think, rather too near the edge of disaster.

2253. Would it be possible or desirable in the National Gallery to regroup pictures into exhibition and study series effectively?—I should have said that that was done already, so far as the physical conditions of the building admit. It was the principle that the Trustees adopted when we started reorganising the Gallery after the War, and a principle which has been approved, I think, and is being followed almost everywhere, in the more go-ahead modern museums. We only exhibit to the public works which we consider good for them, that is to say, the very best things of their kind. The things which are less artistically important are kept on the first floor in a series of rooms, all classified so that any student or special enquirer can, within our means, have access to them readily.

2254. Would that plan of division be facilitated by the further building facilities?—Further building facilities would alter it a little in one respect. At present we have to keep on the first floor, that is to say away from the ordinary public, a certain number of pictures which in any other Gallery of the world would be exhibited in a top-lit room upstairs. If the increase of pictures, slow as it is, goes on, the number of pictures which will have to be kept downstairs, and their quality, will rise steadily. As the number of works in the Gallery increases, if the building is not also increased, the number which will be unjustly relegated to the first floor will increase. In connection with the new Venetian room the point of the gift of this new gallery by Sir Joseph Duveen, the intention of the gift, was to remedy the most glaring of these anomalies. The

Venetian School has suffered very badly for the want of space in the upstairs galleries, and though I did my best, by changing the exhibits on the walls upstairs, to give everything a chance, there was a wholesale removal of pictures downstairs which ought by rights to have been shown on the top floor. And indeed to show them now, I have had to prevent the very natural expansion of the English School, to which I would like to give one more room. But until I get a room for the Venetians the room which naturally would have taken the overflow of the English School has had to be devoted to the Venetian.

2255. To what extent will the offer of the new gallery by Sir Joseph Duveen relieve any existing congestion?—It will just relieve congestion in those two schools. It will enable us, I think for the first time, to show our Venetian pictures in something like a complete sequence, not only of pictures but of galleries. We shall have a complete series running from the beginning of the Venetian School in the early fifteenth century up to the Venetian School of the eighteenth century, one series of galleries, and it will set free another gallery adjacent to the English School for the occupation of the English School which at present is quite unjustly congested. It will not, on the other hand, relieve the congestion in several other rooms. The Flemish pictures of which we have a most admirable and beautiful series are at present quite inadequately housed, and I see danger in two or three other quarters of, if I may use the simile, the jug being too small for the gradually increasing quantity of liquid that it is to contain. We are in a great many cases in the position of having rooms which are so full of pictures that they are like a jug which is brim full, and which, if other works are added must overflow into the Reference Section or relative darkness, works which in any other gallery would be regarded as most important and attractive. The Flemish rooms are the next ones after the Venetian and the English, which suffer badly from this overcrowding, and it would be extremely useful if from time to time—I know what the difficulties of the day are—we could get similar benefactors, because I know I must not expect any building from Sir Lionel Earle. If now and then a room could be built on the space at the back, we could, by gradual shifting, make further rooms available for other sections as they overflow.

2256. Does not the National Gallery largely owe its distinction and charm to the fact that it is not too large?—I am afraid I could not admit that for a moment. I think the distinction of the Gallery is due entirely to the quality of the pictures. The size of the Gallery appears to me to make no difference—within limits. A large Gallery, if well spaced and well arranged, must be much more distinguished and charming than a small one which is neither so well equipped nor so well ordered. I do not think there is any charm about size, either great or small, in itself: it is simply a relation of size, the fitness of size, to contents. It is exactly like a suit of clothes. A small tailor's dummy, when newly tailored by the tailor, looks very neat; but if that admirable suit of clothes had to be put straight on to someone six feet high, the result would be ludicrous. A Gallery grows like a person, and the building has to be adapted to its natural growth. We are in the stage where the Gallery is still in the position of a growing schoolboy whose cuffs, sleeves and trousers from time to time become extraordinarily short, so that in some respects the Gallery is discreditable. The Director ought from time to time to act as a good tailor would, and say: "It is really time you had another pair of trousers." Buildings, like clothes, cannot be indefinitely let out; you have to make a really substantial addition. You cannot expand a small room into a large one just by putting a hydraulic blower inside it.

2257. Then you contemplate indefinite extension?—I think extension within reason must keep pace

29 March, 1928.]

Sir CHARLES HOLMES, D.Litt.

[Continued.]

with the additions to the Gallery. If we are to look at it as a historic record, the Gallery in process of time must absorb a certain amount of what is now called modern art, as modern art becomes classic, as it will do perhaps in another century. There will always be a process of accretion. As regards the old Masters, and very valuable old Masters, those accretions, as we know, will probably be limited by sources beyond our power. We may get a dozen or so very important pictures from various sources, some of them rather large pictures perhaps, which will entail every now and then an additional space for the old Masters. But we have also to contemplate that the future will provide Masters, as the past has done, and that the National Gallery will always have to be the home of the very best things. However carefully you select and sift, some growth is essential to its continual vitality. We happen to have the space at the back which ought I think to be sufficient for the needs of at least another, shall I say, half century, or century—at least half a century—and I think I might say fairly a century with economy; but the necessity of future growth, if the Gallery is to be a living Institution, must be contemplated and be kept in mind.

2258. (Dr. Cowley): The extension at the back, of which you have just spoken, would I suppose be largely taken up by relieving the present congestion of which you were speaking?—I do not think largely. I fancy myself that so far as the old Masters are concerned three, not more than three, Galleries of moderate size ought to contain our acquisitions for a good many years. I think that the principal need of the future will be the provision of Galleries for works which are now relatively modern but which will in time and in their turn be old Masters, so that I should say that of the perhaps 12 or 14 rooms for which space is available at the back, not more than one-third or one-quarter would be needed for what are now old Masters. One other school I have to consider is the English school. That is a point on which I believe Sir Robert Witt and other members of my Board all feel very strongly, that an extension there would probably be necessary. But I think at least half the space available would not have to be built on for a great many years. I do, however, think that it is very desirable that say three or four more rooms should be provided at the very earliest possible moment.

2259. There are one or two older questions that we have already talked about to some extent. I gather that you do not consider the danger of overlapping to be serious, overlapping in objects acquired by the National Gallery?—Not at all in the future. There have been certain bequests in the past, notably I think to the Victoria and Albert Museum, which at certain points do seem to overlap with ours. They have French pictures in the Jones bequest, among the furniture, which include several works which might be in the National Gallery, and they have a collection of English pictures. And of course there is the great question possibly of the Raphael cartoons. If those were ever transferred to the National Gallery that would mean the provision of a special Gallery for them. Those are the only notable cases of overlapping in the past, that occur to me at the moment, and I really think that in future, if the official and other authorities of the Galleries concerned maintain the existing friendly relations between each other, there is no reason why that should be taken as a serious danger so far as painting is concerned—actual oil paintings. I have mentioned separately that in the case of water colours there did seem to me need for just a little care, but in the case of oil paintings there is none.

2260. You think there is a considerable overlapping in the case of water colours?—Undoubtedly; there are three collections in existence or being formed, but whether the overlapping is detrimental to the expenditure of public funds, or contrary to the public convenience, I should very much doubt. I

think that each of these forms of collecting has its own public and makes its own separate sort of appeal, so that probably the overlapping there does little or no harm.

2261. I gather that you do not regard as serious the kindred danger of competition in the things acquired by the Gallery?—No, not if the authorities of the Galleries have the same friendly and co-operative spirit as they possess now.

2262. You would be in favour of greater freedom in lending pictures, I gather, to Municipal Galleries, and so forth?—I think we have at present, so far as Municipal Galleries are concerned, a very considerable freedom in lending. No Municipal Gallery that can protect pictures properly and insure them properly, is ever refused a loan, but the number of pictures available for loan from us must always be limited. And the actual works available for loan are still further limited by the risks of travel. Valuable panel pictures, for instance, cannot be sent about the country without risks being incurred which I think are quite out of proportion to the benefits derived from the loan. I think some members of the Commission are aware that one or two are being lent actually inside London, but the precautions taken in connection with the loan are such that could not possibly be taken in the case of long journeys. It involves a considerable danger to send a panel picture any long journey, because in many cases, the panels, even if sound outside, are badly worm eaten, and one serious jolt might cause irreparable damage. And of course those responsible for the safe custody of these things would have to be very careful before exposing anything for which they were responsible to a risk of that kind.

2263. You think the present powers are sufficient?—So far as loan inside this country is concerned. I really am not conscious of any case of loan inside this country where our present regulations have resulted in grave hardship, or grave loss to what I might term the public convenience.

2264. I feel great sympathy with what you were saying about the Director's position. That is a very important thing, it seems to me, from the point of view of the administration. What would you recommend as the best solution of the difficulty? You spoke of Lord Curzon's Minute, I think, as having defined his position?—It was a personal assurance that an official distinction should be drawn very sharply between what I might term technical matters, on which the head of the Department might be regarded as the professional authority, and the more general matters of administration where naturally the Trustees, from their wide experience of the world, would be entitled not only to have a voice but perhaps a dominant voice. And I was anxious to ask the Commission to consider seriously the drawing of that distinction clearly and rather generously as regards the Director, because he, poor man, has to contend sometimes in debate with a weight of metal that no ordinary man is expected to face. I can assure Dr. Cowley that a debate with, shall I say, masters of debate like Lord Curzon and Lord Lansdowne is no joke, for even if the Director is right, the skill and weight of authority with which the other point of view is put, imposes a very heavy physical and nervous strain upon him. Before a friendly meeting like this it is quite easy for me to explain. When sometimes the *instantes tyranni* seem rather numerous and very much on the war-path, the Director has rather a tough time, because he has not had the advantage of a long Parliamentary training in the House of Commons, and afterwards in the House of Lords and the Cabinet. He is the unfortunate technical student who is brought in to be sort of professional adviser and administrator, and his position is of course extraordinarily difficult. Unless he is given rather more power than shall I say, in strict constitutional theory he ought to possess, he is apt to be absolutely over weighted by the heavier metal with which he has to contend.

29 March, 1928.]

Sir CHARLES HOLMES, D.Litt.

[Continued.]

That of course has been one of the most extraordinary features in the Board's history in the past. I read about the early history of the Gallery when composing this little pamphlet on its history, and I was very much impressed by the way in which the very great gentlemen who originally managed the Gallery were so overpowering that the unfortunate early keepers did not dare to express an opinion. Things happened without their opinion being asked or their daring to say anything, because they were not able to express their opinion fully out of regard for the greatness of the personages with whom they had to deal.

2265. I can quite understand the difficulty, I know what it must be, but what do you think would be the best way of remedying that?—Through a very formal definition of the technical matters in which, unless some very strong reason were urged to the contrary, the Director might be supposed to have naturally a deciding voice, that is to say technical matters connected with the Gallery management, and with the details of the repair and custody and arrangement of the pictures.

2266. You do not think it would be difficult to lay that down in black and white?—Not a bit.

2267. To draw a line?—No. I think it would be a relatively simple matter, and I believe it would remove one of the very greatest difficulties we have had. I think the members of the Board who are present here would agree with me that it is very difficult, unless that definition is made, for the Board to say, under the terms of the Rosebery Minute, that they are not responsible for these things just as much as the Director; and under that unfortunate Rosebery Minute they are. Lord Lansdowne was, of course, a great stickler for this point. He said "We are entrusted with these powers, and we cannot divest ourselves of them." The same view was held by all the legal minds on the Board, and they were perfectly right in theory. All the Director could ask for was a certain amount of rope. Sometimes he was able to get it, sometimes he was not, but I think his position would be very much easier if his responsibility for his technical advice and technical action in these matters was definitely defined. Then, after all, if he is wrong and is hammered by the Board and censured by the Treasury, it is his own fault. But you may be quite sure that he would not take advantage of powers of that kind, where they are accompanied with so much responsibility, except after weighing every act of his most carefully. It is perfectly safe from the practical point of view, and I think it would save the Board a great deal of trouble. At present they are bound, in theory at least, to take responsibility for a great many of these technical matters, and naturally it does lead to a constant, or there is a risk of constant, clashing of opinion with their professional adviser.

2268. (Sir Lionel Earle): Does that include increased powers as regards the Director's purchase of pictures?—No. I had made a suggestion as to the purchase of pictures when I spoke of purchase. No. This merely concerns matters of administration; that for the technical things the Director should be solely responsible. If he went wrong, that would be his fault.

2269. (Sir Robert Witt): In your very interesting and forcible criticism of the changes that have taken place since 1855, and from what you said to Dr. Cowley, I gather your view to be that you would prefer the position of the Director to be that which it was in between 1855 and 1894 rather than what it is to-day?—A similar one. I do not ask for a return to that constitution. Then the Director had paramount authority in everything. There is always this tendency to conflict between the professional and the amateur on purely technical matters, and it is much better that the Board should have someone to whom they can say, "Very well, the Director has taken responsibility for that,

though I do not believe he is right." Then, if he proves to be wrong, it is his responsibility. It would immensely simplify the actual working of the Department. All I meant was that on technical matters, which it is not for me but for others to define, the Director should be absolutely responsible. In all the matters of larger policy and administration, I think it is well that the position should not be changed. In the greater matters, the authority of the Trustees might well remain as it is in the 1894 arrangement. By separating out this technical business we should at once remove one of the most constant causes of friction, and I think I may mention to the Commission that it is not only possible friction with a Director, but a certain amount of trouble with the staff. They can never know, even in doing the smallest technical thing, whether they are not liable to do something which is going to get either themselves or someone else into trouble with the Board. The result is that the actual working of the place is delayed by people wanting to know whether they have authority for the smallest thing, because they do not know whether it will be brought up in judgment afterwards or not. I think it would make all our lives a great deal easier if—and now I am speaking as a human being and not merely as an official—we could be relieved of that risk. It is very hard, I can assure the Commission, to argue sometimes with a Board that contains so many men of immensely greater ability and knowledge of the world.

2270. I think you said that it was between 1855 and 1894 that occurred the great period of the Gallery acquisitions?—I think I could quote your own words to that effect.

2271. I think I would accept that. That would be my own view, certainly, but is not there one change that has been made since then, since those great days when the foundations of the Gallery were well and truly laid, and that is that the Directors were appointed for a period of five years only, renewable at the end of that period?—Yes.

2272. That is no longer the case?—No. Might I add one sentence on that? I do think that the shortness of the Director's appointment had one disadvantage, if I may mention it to the Commission, that is to say, it could be used to a certain extent as a sort of threat. And, undoubtedly, it was so used occasionally, I believe: rather in the way of old gentlemen, in novels at least, who shake wills in the face of those with whom they do not quite see eye to eye, and to whom they would say: "You oppose me in this. Just you wait and see when your term of office is coming to an end." The consequence was that it had in it the germs of subservience. If I may answer frankly, when my own appointment was considered, I was a Civil Servant, and therefore not liable to this. And I declined to accept the offer that was made to me unless my Civil Service status was confirmed; because I felt that if things at the Gallery happened to be very difficult (the position of the Director there had notoriously been rather a difficult one, for the causes I have indicated to the Commission), the difficulty of facing a large number of extremely able and practised men was in itself a sufficient handicap. And if they had the power in addition of turning you out into the streets after five years, it was not good for the Director himself. So where I have spoken here of initiative and energy, I think our policy in the future ought to be to try to encourage the next Director rather than to depress him.

The policy of rather patting a man on the back, which was the one followed by the National Portrait Gallery, produced very willing and good servants, always trying to do something extra well for the Gallery. If, on the contrary, you feel that almost any show of initiative is going to lead you into trouble, you are not going to get, the government and the nation are not going to get initiative; and even if you have got a natural store of it that

29 March, 1928.]

SIR CHARLES HOLMES, D.Litt.

[Continued.]

initiative from time to time is apt to be very seriously sapped by the controversy that you feel you will have to face, if you take any definite move. You will forgive me perhaps for speaking on the human aspect, but I honestly believe in this matter three-quarters of the difficulty is human, and only about a quarter of it is constitutional. If the general position of the Gallery had been like that of the National Portrait Gallery, you would not have wanted any change in the present constitution, but the National Gallery tradition is one of much more strenuous debate, and where you have strenuous debate you must give the weaker animals a certain amount of rope, otherwise they will be knocked over.

2273. But whatever the merits of the five years or the life appointment system may be, I only want to ask you whether you think that the five years system did work well during that very famous and important period between 1855 and 1894, or can you see any disadvantage that accrued to the Gallery from that system during that period?—The change of constitution seems to me to have made the five years a difficult thing. When the director was independent the five-year system does not seem to have been a disadvantage to him, because I think the results of his initiative in all cases were so conspicuous; but when his initiative ceased to work with the same freedom, things became troubled, and so the five-year system became an additional rope round the director's neck.*

2274. If I might just ask one other question. We are talking purely of administration, and nothing personal in any sense. How would you view the opinion expressed that it is not essential that the director of the National Gallery should be a painter. There have been many distinguished painters who

* Sir C. Holmes subsequently asked that his answer on this point might be supplemented as follows:—

We all hope to educate in England a race of Students similar to those whom the Continent has produced. But the young Englishmen who start upon this profession, and qualify for it, as for example my assistants here have done, will be placed at a very grave disadvantage compared with students of other artistic subjects, and deprived of a not illegitimate goal of ambition, if the Directorship of this Gallery, the chief post for which their studies might be supposed to qualify them, and one of the very few posts in England which is comparable to the Directorship of the great foreign galleries, is not only hedged about with restrictions which we look to your Commission to moderate, but is also liable to abrupt termination after a five years tenure. I know how hardly the scanty material rewards attaching to this form of disinterested but most precious scholarship are already bearing upon scholars who have wives and families to support, and some sort of public position to maintain as well. I fear that if to these pecuniary disadvantages we add extreme uncertainty of tenure, we are not likely to attract the best students of the future, and are certainly not likely to retain them. No other Gallery or Museum known to me imposes any such disheartening limitation of office upon its chief for that very good reason. We all know how directly and quickly the risks and discomforts of a post are reflected in the inferior quality of the applicants for it. Men of common ambition indeed will never be lacking, but those who might have a place in the highest walks of scholarship will avoid, if they are young, and seek to escape, if they are middle aged, a career from which they are liable to be thrown on the streets by some unexpected act of those in authority. And they are not likely to encourage their juniors to follow them into the same administrative *cul-de-sac*. I have seen something of the evil effects which uncertainty as to future treatment may have upon able men, and so venture to reinforce the plea which I made before the Royal Commission, to make office here a thing to which a fine intellect can look forward without apprehension.

have been Directors of the National Gallery; you perhaps the most distinguished of them, but how far do you consider it essential that the Director of the National Gallery should be a practising painter?—Honestly I think some close and practical experience of painting is absolutely essential for judging the finer points, both in connection with the value of pictures and their conservation and repair. I have noticed, for instance, that in discussing matters with our own exceedingly skilful repairer, Mr. Holder, there are certain points now and then on which he comes to me for advice, simply because I happen to be a painter, a painter shall I say on rather a broader scale than himself. The small things he can do; his work is absolutely miraculous, but sometimes where there is a larger space to be covered, or as in the case of one or two pictures during the war, such as a head with a piece damaged, he would come to me naturally and ask advice as to how exactly that thing should be treated. There are cases where my technical knowledge might in some very small degree overlap his own. As the Director has to employ the cleaners and watch them, it is most important that he himself should have considerable knowledge of the actual manipulation, not only of the actual processes, but the results of those processes and the peculiarities of all the mediums employed. I am happy to say that all the present assistants at the National Gallery are in one degree or another painters and, though I would not go so far as to say it is necessary for the Director of the National Gallery to be anything more than, shall I say, quite a bad painter, he ought to have been trained in the technique of the craft because without that knowledge he is apt to come appalling croppers. I may mention the late Sir Claude Philips as an instance; in spite of his almost unique memory and scholarship, there were particular things which he could not tell, because he had not actually handled a brush, and so was unable to draw the proper distinction between the work of a master and a pupil. A very good example which I may quote is the case of Watteau. I do not think anyone who is not something of a painter could tell the difference between a genuine Watteau and a good work of the school. There are certain things which require real technical knowledge, and a very nice technical knowledge, and though I would not go so far as to say that a man need have been a very good painter, yet he should have had some practice in painting if he is to face the ordinary everyday problems which we have to face. We have quantities of problems submitted, quite different problems, connected with the technique of painting; but everybody in the Gallery is more or less trained, and could up to a certain point answer those questions offhand. If they had to be referred to outside authorities, the Gallery could never carry on except with about three times the staff it at present possesses. We have constant need of people who are able to give a comparatively rapid and approximately accurate judgment, and I do not see how that judgment is to be arrived at without some real technical knowledge of painting. Many amateurs have a very fine *flair* and shrewdness and sympathy with what I may term the spiritual qualities of a painting and its colour, but the questions of execution have to be settled for them first; that is to say, they will go and buy something which is, as a painting, quite rubbish, simply because it is rather attractive in colour and has a certain effectiveness; when any painter could have told them at once it was not painted by a first-class man.

2275. One other question with regard to the powers of the director. In view of what you have said, should I be right in saying that, as far as you remember, there has not been any case of a picture being bought by the Gallery against the wishes of the director?—No, never in my time, and I wish particularly, when giving evidence here, to say that only in two cases that I remember have the Board

29 March, 1928.]

SIR CHARLES HOLMES, D.Litt.

[Continued.]

turned down a suggestion. In the one case it was turned down, and I would like this to be placed on record, on the question of price, and that they repented at the next meeting, but then it was too late. They said it was rather too dear and authorised me to negotiate at a lower figure than the one suggested. The result of the negotiations was the man withdrew the picture.

2276. What was the picture?—It was that Nattier, the finest Nattier that I think, in handling, we ever saw. The other, of course, was the Chinese fresco, where a large principle was involved. I was sorry the Board decided as it did, and it did not decide on what we may call purely aesthetic grounds. If my evidence here is to be recorded by the Commission I would like to say I have always felt that the addition of a small Oriental collection, an Oriental room, to the National Gallery would, in my opinion, be a most desirable thing. And it will be a necessity in future because only by comparing the artistic products of the East with those of the West, on the spot, can one learn what the relative value of their respective contributions to the whole of Art really amounts to.

2277. Only one more question, in regard to loans abroad, to the Colonies and Dominions. You are, I think, aware that there is a certain body of opinion that stresses that, with proper safeguards as regards the kind of picture, the quality of the picture and the condition of the picture, it is a desirable thing in itself. Would you take that view, or would you like to say anything on that subject?—I think, if I may slightly shift the form of my answer, I would say I should always be in favour of a much increased policy of exchange of loans. It is not so much the making of loans for themselves that I value, as the fact that where we have a surplus we should be able to exchange with things in which we are deficient. I think that really is the more practical part of the policy, because in most cases the things that we could send to the Colonies are very few. It is very easy to exaggerate the number of pictures that we have really available for loan, because of this system of ours of exhibiting the big collections upstairs, big collections which are catalogued and which are known all over the world. The depletion of those for any purpose whatever seems to me a most undesirable thing. The pictures in the Reference Section are all catalogued, and for the most part are pictures of some considerable interest, and if they once go to a place far out of reach they cease to be available for historical and critical study. All that we could lend in that way would be a limited number of things which are in the nature of duplicates. It is clear that a Gallery like ours is in the position of a great library; it represents a sort of complete unity, of which its catalogue is the record, and the rather reckless dispersal of that by means of loans, to any considerable extent, really does weaken considerably its value as a centre of study. If the loans to distant places were confined chiefly to pictures that were duplicates, of course there could be no possible objection to it, so long as they were not works of capital importance. I think it ought always, however, to be recognised that such loans, as we are a poor country now, have to be quite subsidiary to the loans which we make in exchange for other loans. I think this aspect of international exchange and loan is quite as important as the other one.

2278. My question, of course, was intended to apply to both, to those who can afford to lend in exchange and those who, like our Dominion Galleries, have nothing practically to send us in exchange. Your answer has covered both. Thank you very much.

2279. (Sir Henry Miers): You have, I understand, a very generous system of loans to provincial galleries. Do you consider that they make proper use of their opportunities, or adequate use of their opportunities in getting pictures from you?—I think the use of

them is increasing and, so far as I can judge from the visits I pay from time to time to provincial museums, the wish to make use of them is increasing too. One cannot help being struck when one goes to many of those places, by the extraordinarily inadequate equipment that they possess; and it is our duty, I think, to encourage them, so far as possible, not only by loans but by personal contact. I have of late been trying to do a little more than I have had time to do in the past in that way, because I think that is one of the next directions in which the National Gallery ought to expand. After all, we are supported by the taxpayers, and it is our duty to see that the taxpayers, so far as possible, all over the country get something in return for their money.

2280. I was doubtful whether local galleries had applied to you for loans, or whether they are reluctant to do so?—I think they very often are influenced to a great extent by the character of their Art Committees, and their Art Committees are not always composed of men of very wide or acute intelligence.

2281. Also whether they change the pictures as often as they might under your system?—There I think the Trustees have a very wise system, that we only lend for comparatively short periods. We try to lend a little group of chosen pictures for a period, say, two or three months, so that the place has an opportunity of seeing them for two or three months, and then we have them back again or send them on somewhere else.

2282. Are those loans entirely made from the whole of the Reference Collection, or is it only some part of the Reference Collection on the ground floor which is used for these loans?—Usually loans are made in this way. A curator will come and explain what he wants; he wants representative Dutch pictures, such as Hobbema's. We go through the collections with him, and give him a representative series which does not contain any bad pictures, and does not contain anything which we think is likely, by its absence from our Gallery for two or three months, to cause inconvenience to any students who happen to be studying that branch of the Arts: that is to say, we try to lend out of our wealth rather than out of our poverty. We happen to have 14 or 15 examples of a man like Hobbema, some of them very fine. We will lend perhaps a couple of good ones. Hobbema is a Dutch Master in whom we happen to be rather rich; we can lend quite good examples of him without depleting on the whole our own collection for visitors.

2283. One more question about the Reference Collection, would you if possible wish that to be more accessible to the public than it is now, that it should become part of the public galleries? Is that merely limited by the absence of staff?—It is limited by the absence of staff: and the actual staffing of it does present a rather serious difficulty because it is of necessity housed, as I think you have had an opportunity of seeing, in a certain number of quite distinct sections; each of those in itself is rather complex and contains several rooms. For the more valuable portions of the Collection upstairs the Trustees have very rightly insisted that the Treasury shall provide us with a nominal, I say only nominal, minimum of one attendant per room. At luncheon time it generally reduces itself to about half that proportion, but the Trustees could not ask the Treasury in the present state of the national finances for anything like the same allowance for our downstairs rooms. I do not think the Board would object, and I certainly should not, if we could have perhaps a couple of attendants provided specially to look after these places, but the difficulty of really admitting the public wholesale to these rooms is a sort of geographical difficulty. As they are straggling rooms, and stretched out a good deal, if you once get the public mixed up in them, they would be wandering into the offices and into the housekeeper's room and into all sorts of places. You know the

29 March, 1928.]

Sir CHARLES HOLMES, D.Litt.

[Continued.]

inquisitiveness of, shall I say, some nationalities other than our own, and it would be very difficult to shepherd them. But I think it would be a great help to us if we had just a couple of attendants, to be able to put one in charge of each side of the Reference section, so that when an application was made upstairs to look at that section the man could be told off to show people round.

2284. (*Sir Lionel Earle*): About the loans abroad, how do you expect foreign countries to send their magnificent collections, like the recent Flemish Exhibition, if we never reciprocate to any extent as regards some of our masterpieces? Does not it give us the character of meanness. Can you say that any of those wonderful Flemish pictures which came from Belgium had any real damage done to them by the journey?—No. As regards large loan exhibitions I do not think necessarily they create a precedent for us. I do not say that in the case of the Flemish pictures any actual damage was done, but I think the habit of sending very valuable and fragile pictures about is one which I might recommend to private owners, but which I could not conscientiously recommend to the Trustees of the National Gallery for their more important things.

2285. You really condemn the directors of the great galleries abroad for doing what they do?—I think condemn is an unjust inference.

2286. You do not anyhow support them?—I would say that every loan of the kind from us means the double transit of the Channel. If I might draw a distinction the majority of their inter-State loans do not involve sea transit and transhipment.

2287. But if it comes to London?—It does then, but with the majority of their loans it does not. You have to remember that every loan of ours has to go across the Channel and if it is ever to reach us again it has got to come back across the Channel. I think that the preservation of a great collection like ours, as a substantial unit, is after all the permanent duty of the Trustees.

2288. Would you go so far as that even as regards the great English School, I am thinking more of them because it is no good sending Flemish pictures to Belgium, I am thinking of the great English School which is little known on the Continent?—May I refer to something which I said earlier on, namely, that we should lend out of our wealth. I consider our wealth consists chiefly in Turner and, as we have a fair supply of Turner, from the national point of view works by Turner of which we have a fair number are the contributions which I think we might generally make to any movement for international exchange, because those are things we can lend out of our strength. I could not recommend lending out of our weakness. An American millionaire, supposing that he lost a Roger Van der Weyden, could either out of his insurance, or out of his own pocket, with the help of some friends of ours, replace it. But the British nation would find it very difficult, and I do not think, if damage did occur, it would be very nice for the Trustees and the Director who would have been contributory agents. I think that for these overseas loans, possessions like our unique group of Turner are the main bargaining assets that we have and that, while the loan of English pictures in general might be made from some other source, these would be, I think, the natural contribution of the National Gallery.

2289. It would require statutory powers I fancy to do that?—It would.

2290. Therefore it relieves the Director and the Trustees of responsibility because Parliament would take the responsibility?—Parliament would only pass an Empowering Act.

2291. I know, still I assume they recognise that and would be prepared to take the risk as regards certain English School pictures, which it would be

justifiable to exchange for the loans coming here, the great exhibitions?—I was going on to say that perhaps there is a certain number of pictures of the English School that might be loaned, but it would have to be more or less confined to those painters in whose works we were richest.

2292. I am not sure that I do not attach as much importance to this—I won't say more—as to the loans Sir Robert Witt has suggested as regards the Dominions because I think that international reciprocation and so on is a very great factor in humanising the world, anti-war, and for every reason and I think we are particularly disliked on the Continent on account of our extreme Conservatism. I would almost say selfishness in these matters?—I hope you will not think I disagree with that policy, generally speaking. I only have to recognise that in giving evidence here on the subject I must guard myself against the danger of that altruistic generosity to which public bodies are often so liable, giving away anything so long as it costs them nothing. But if I have to give advice on the matter where I am paid to advise, I must give it with proper caution and so, although I quite agree with you in general, I feel sure that we ought not to go too far in lending from our weakness, but only from those sources where we are strong. I entirely agree with you that British works of the British School, in particular Turner, are a most desirable form of propaganda.

2293. Would you say that the field for recruiting keepers is fairly strong in England, or in Great Britain? The reason why I ask that question is because a scheme has been brought before us of taking on *attachés*, to train for future heads of Museums. Do you think that is an advantage?—I think in idea the thing is admirable, but to carry it out you need certain preliminaries. The training of any young man calls for a certain amount of time and attention from his seniors, if the training is to be any good, and the consequence is the seniors must have time to attend to that. We can give and do give to one or two voluntary assistants a certain amount of quite useful routine work to do, but if anybody is to be trained with us, I think he should be attached by some much closer tie. That is why I have been pressing the Treasury to let us have one more junior assistant because then, if he is once definitely attached to the Gallery as a junior assistant, he can go through the mill thoroughly, whereas your amateur, however well-intentioned, cannot be used in quite the same way. He has got his people; his people want him to go away; there are all kinds of ties which may prove stronger than those of the Gallery.

2294. Unless he plays the game he does not get his certificate. It is very important for him to get it?—I may say that it is very difficult for me to find any young man now who can afford to give much time to a profession where the rewards are so precarious and insufficient.

2295. Do you think they are better in Germany? Of that I have not sufficient knowledge to say, but here at least the number of men who are anxious to do work of this kind is very small, who are willing to do it voluntarily, and those who do come to me are nearly always exceedingly poor and very anxious to get some sort of pay. What we do need badly I think is a paid junior assistant. I have only asked for one. I should like two. We could use two to be trained, and they can be trained by us. I think we all feel this very strongly. We do not object to the *attaché* system at all, but unless the man is a young man, someone whom we can employ with the freedom with which one employs a junior assistant, he would for a very long time be an additional handicap to the already very small staff.

2296. If you had one assistant, or even two, would that ease your position as regards taking on the *attachés*?—Yes. I think it would do so

29 March, 1928.]

Sir CHARLES HOLMES, D.Litt.

[Continued.]

most definitely, because at present, as I ventured to put in my reply about administration, we work with an extremely dangerously small margin of, shall I say, administrative competence. I think I may mention that on Monday, as a matter of fact, I was trying to get the Treasury to consider seriously an application made on this very point by the Trustees. I brought Sir Russell Scott in, and took him over the various parts of the Gallery, and showed him all the cataloguing and Estate Duty Office work that my Department had to do. Then I took him, at the last, to the Keeper, so that the Keeper could show him the accounts and administrative side of the thing from his point of view. We found the Keeper in front of a table covered with pennies, silver and ten shilling notes. He was doing the petty cash, because the other assistant was ill and there was no one else to do it, and so he had to do it himself. This did impress the Treasury. It was the only thing there, I think, which really made them see that we were not over-staffed, that everybody has to do the work of the others. So that we could not really, I think, do justice to any young man who wanted to get the better part of the initiation the Gallery ought to provide, until we have enough junior staff to carry on while we are teaching him.

2297. I think you said that the space at the back of the National Gallery was sufficient in your opinion for 50 or perhaps even 100 years, if new galleries were placed there. Is that your view?—I think so.

2298. What would be the future after 100 years? What is your idea; that the Gallery could not expand any more, and have to go to a new site, or what? I asked because it might be unwise to build for the National Portrait Gallery and move it elsewhere altogether, if you consider your dream of the future is that the whole of that site, say 300 years hence, would be required for the National Gallery?—If we imagine ourselves at the end of those 100 years, it is quite possible that a portion of the pictures which we now have in the upstairs Gallery, some portion of them, will have gradually so far faded out of intelligent sight as to be in a sense negligible, that gradually a weeding process would go on *pari passu* with acquisitions. And I think I can answer in another way. Do you not think that in the course of 100 years the whole question of lighting will have altered so much that a reference section can be constructed under the Galleries, so well lit as to accommodate not only Sir Robert Witt's library, but I think all our reference section, and show that perfectly. I believe you will agree with me that it is in that that we really see our future.

2299. I just wanted your views?—I think that if I could go to sleep for a 100 years, and had to tackle the problem then, I should not find any great difficulty about it.

2300. It has been brought to our notice that the attendance, certainly on the paying days, is really not nearly so much as one would expect at a great Gallery like that, and it has been brought to our notice that a good tearoom in any of the new buildings would have a magical effect on the attendance. It is suggested that people get tired and weary, and that if they knew they could get a good cup of tea at the Museum they would come more readily. Is that a thing that you would advocate in future extensions?—I believe I have to ask the Chairman's permission to answer that question, because it is a matter which is coming up at our Board next Tuesday.

(Chairman:) Certainly.

2301. (Sir Lionel Earle): I wanted the Director's own opinion.—My own opinion would be this, that around Trafalgar Square there are a great many places of refreshment. As a matter of fact, it is one of the headquarters of places of refreshment of various kinds, and so the need of a tearoom on the spot is not nearly to my mind as urgent as it is either at South Kensington Museum, where the few available tea houses I have ever tried in

the neighbourhood are quite unsuitable, or the Tate Gallery, where there is, to the best of my knowledge, absolutely nothing except the admirable establishment which Mr. Aitken has provided.

2302. It is a different thing. You might still go home for your tea. It is for the people who get weary while seeing the pictures and who would like a cup of tea and then go on to continue their tour of the Museum.—I do not think we could, except probably after an immense amount of preparation, provide anything which would constitute a rival attraction to the various places in the immediate neighbourhood of Trafalgar Square. I am not by any means certain whether at some time the Government will not have to. I have often felt myself that if I were running the National Gallery as a business proposition, I should try and indicate that it was a National Gallery, in some way which was perhaps not quite too blatant on the front, because I think a great many people pass the Gallery without realising what the building contains. I was most particular in the case of the National Portrait Gallery, when first I went there, to ask to be provided with nice brass plates, and I think they certainly made a very, very great difference. A great many people stopped and looked at the plates and then turned into the Gallery on realising what it was.

2303. (Chairman): Mr. Charteris has asked me to put the following questions. With regard to powers of sale, do you agree that they should not be extended?—At one time I thought that our powers of sale might well be extended, but I am now inclined to think, in view of the provision that the Government has made for what I may term our greater emergencies, that we should be probably wise not to ask for increased powers of sale, but only for increased powers of loan.

2304. With regard to powers of exchange, would you like a definite power to exchange with foreign Galleries, and if so, how should the power be limited? I understand that the Bill of 1916 had no restriction of any kind apparently, and such absence of restriction might be considered too wide?—I think that the exchange should always be in the form of exchange of loans. That does give both parties, I think, a very desirable elasticity, and I think you would agree, Lord d'Abernon, that it has the great international advantage of silencing many recriminations, because what would always happen would be that, supposing you exchanged a Turner for a Goya, in Spain, a certain number of people would say, "Why have we the Turner and not the Goya?" and people here might say, "Why have we that inferior Goya instead of the beautiful Turner?" But if it were merely exchange of loans, the risk of international friction would be greatly diminished.

2305. With regard to Turners, where ought they to be kept, at the British Museum, the Tate Gallery, or at the National Gallery?—The collection of Turner drawings may quite logically be divided into two parts. The first part contains some three or four thousand water-colour drawings, finished or partially finished, which are of very great aesthetic interest and value, and have a very considerable market value, since a great many of them belong to the phase of Turner which is most highly valued by collectors all over the world.

The second portion consists of sketch books in pencil—isolated sketches in pencil—mere scribbles and note books, of which I believe there must be something like 12,000—the material from which Turner composed his pictures. Those have a very definite historical interest for the few, really few, students of Turner. They have all, by the action of the Trustees in the past, been arranged in good order, and if they were deposited on loan in the British Museum they could there be stored and kept in the way which would make them most useful to the occasional student. The coloured drawings, on the other hand, ought to be retained by the Trustees,

29 March, 1928.]

Sir CHARLES HOLMES, D.Litt.

[Continued.]

because they are part of the nucleus of Turner, which is perhaps the largest remaining asset that the Trustees have for interchange of loans. In connection with such a suggestion as that made by Sir Lionel Earle, a group of Turner water colours might well go with any show of English pictures, because there is nothing which is better calculated to show the originality and greatness of the English School. If those were once deposited anywhere else, as at the British Museum, we at the National Gallery would be divesting ourselves, quite unnecessarily, of one of the most valuable parts of the possessions with which we are entrusted. And I venture to say that at the British Museum they would be infinitely less accessible, when once put away in their portfolios, than they may ultimately become if they are looked after either at Trafalgar Square or at Millbank. When the question of custody at Millbank arose a few weeks ago, my colleague spoke to me about this, and I said at once: "If you are in any doubt let me have them at the National Gallery and I will somehow or other make arrangements for their custody, shorthanded as we are." I think it is most important that the Trustees should not relinquish, or should not be induced to relinquish by any specious arguments, something which is not only extraordinarily creditable to English Art, but which is very closely wrapped up with the unique collection of Turner paintings which we possess.

2306. Would it require legislation to enable the National Gallery to make extended loans of Turners?

They would naturally come under the same law as oil paintings belonging to the Gallery. The only condition the Trustees would probably be wise to make in their case is that as they are water colours, and very susceptible to light, they should always be exhibited with proper precautions as to curtains, similar to those which we now adopt in the National Gallery.

2307. To enable you to lend them abroad, you would require legislation?—We should require legislation to enable us to loan them abroad, just as one requires it for anything.

2308. With regard to the division of modern foreign pictures between the Tate Gallery and Trafalgar Square, Mr. Charteris says how very much better the Tate Gallery would be and how very little worse Trafalgar Square would be, for the removal from the one to the other of the Manets, Latours, Puvis, etc.?—The matter has already been discussed more than once, I think, between the two Boards, and the conclusion come to has always been the same. I should have to protest most strongly against the removal from the National Gallery of a portion of the pictures which entitle it to be called a living gallery, and to urge that these are things which already in every country but our own are old masters, and that some small representation of them at Trafalgar Square seems to me essential.

2309. As to the question of copyists, do you favour the imposition of a fee on copying days?—I think it is largely a matter of expediency. I have myself a great respect for some of the copyists in the Gallery. The Gallery is used at times by quite a number of intelligent young men who seem to me to do admirable work there, and I cannot forget that one of the chief objects for its foundation was the encouragement of the study of painting in this country. A great proportion of the most intelligent of our modern painters have learned a part of their craft there. I might in particular mention the late Mr. McEvoy, whose immense originality in later life was balanced by the reputation of being the most unremitting and patient copyist in the National Gallery during his student days. I think that if only 1 in 50 of our copyists justified themselves afterwards, the National Gallery would have served part of the purpose for which it was founded. Though I do not think that probably the removal of the fee on a sixpenny day would make very much difference to the copyists, I think if, on experiment, it were found to do so, the discouragement of a

limited number of geniuses, which might be the result of removing the 6d., would be a more serious thing for the country than the discouragement of a few thousand people who were not geniuses. I honestly think that the culture of the more promising men of the country is one of our particular duties, and though I would not be averse myself to the abolition of the 6d. being made the subject of an experiment, I think that the abolition should be merely experimental. And if it were found, in, say six months, that it did create anything in the nature of a nuisance or impediment to this little band of copyists, I think the little band of copyists ought not to be deprived of the limited isolation which they have had ever since the Institution began.

2310. (Sir Lionel Earle): Is there not a possibility of giving better facilities to the copyists by getting a new building and putting up some rules such as "not open to the public"?—Then you have the difficulty of removing pictures from the walls for an uncertain period, and the complaints that arise from even necessary changes now would be multiplied. I am afraid that is not possible. There is no doubt that the system that we have now is the only one. The removal of many of these pictures is a thing which we only undertake with fear and trembling, because the mere moving of very heavy pictures from one place to another is a very serious thing. One or two had to be built up during the War, simply because, owing to the way in which the panels on which they had been painted were constructed, even the setting down of them on the ground might have broken the frail gesso into a series of wide cracks, and caused pieces to split off. So that I fear there is no way of accommodating copyists in that way with the best pictures; the best pictures must, I think, remain in their places. On the other hand, it is not fair to the public to pay 6d. and find that the best exhibits in the Gallery have been removed to where they are inaccessible.

2311. In spite of that you advocate the abolition of the 6d.?—Oh, no, I only said that if it were felt very strongly that the 6d. ought to be abolished, I would suggest only doing it as an experiment, so as to see what the result was, before it were made a permanent thing. I know the case of the copyists is a much better one than anyone imagines. I think that sufficient justification is provided by the three or four people, perhaps, who at any given time are copying, and who do good work afterwards. Four geniuses in a century are sufficient to justify a system.

2312. Are not a great number of the copyists purely commercial copyists?—I should have said that the proportion used to be one-third commercial, one-half purely amateur, and one-sixth professional. As the amateurs died off we have not replaced them. We have always tried to get a professional or semi-professional qualification from each copyist, and the number of purely commercial copyists is much smaller, I think, than it used to be. I was looking round this morning; a great many are really hard-working art students, and there are one or two specially copying pictures for commissions for public places or other purposes.

2313. (Chairman): I have finished Mr. Charteris' questions. With regard to your reference section, how do the public know of the existence of a reference section below?—Every picture in it is included in the catalogue. I do not know whether the catalogue itself perhaps gives the reference section due publicity, but we make a point of cataloguing absolutely everything, so that if a man is looking for a particular picture, he has only to look at the catalogue, or ask the attendants who direct him to the reference section from the catalogue. We have nothing but the entry in the catalogue. We have no staff for showing the reference section; it is really for the use of students and not for the public in general, although any member of the public can see a picture there on application.

29 March, 1928.]

Sir CHARLES HOLMES, D.Litt.

[Continued.]

2314. With regard to the division of questions, which should be under the competence of the Director only, or mainly under the competence of the Director, and that of the Board, I want rather a clearer definition of what you call the technical questions specifically—backgrounds to the pictures, backgrounds to the hangings?—That was, after all, a matter which the Commission would naturally wish to decide for itself. "Such technical matters would seem to include the cataloguing, attribution, cleaning, restoration and arrangement of the pictures in the collection, with the selection of the suitable frames and backgrounds for them." I said "would seem to include" as a personal opinion.

2315. You would include hanging, background, labelling and framing?—Yes. Attribution.

2316. (Sir Lionel Earle): Restoration?—Yes. There are definite things for which the Director, while he is given independence, is also directly responsible and liable to be "shot at" but at the same time I want the Commission to recognise that a sensible Director would not in any important issue in connection with those matters commit himself, if he

had the least doubt, without telling one or two members of the Board what he intended to do. And I may now tell the Commission that when the Gallery was redecorated after the war, as we did room after room, I did specially bring this question before the Board, asking what sort of schemes they liked, and explained to them, and they said, "Do different rooms in different ways," and I jotted down what they said, and actually carried out in one room or another I think practically every suggestion that was made to me by the Board. I do not feel that in giving some of these powers to the Director you do anything really except help him to get through what is an enormous amount of work with the least possible friction. If there is any important issue, you must assume that your Director is a sensible man, and that rather than risk an unpleasant controversy he is sure to consult you.

2317. Do the Board interfere now with the hanging?—I think that is rather a direct question. I should say once or twice, but not often, not often.

(Chairman): We are greatly indebted to you, Sir Charles, for your evidence.

(The Witness withdrew.)

FOURTEENTH DAY.

Thursday, 26th April, 1928.

PRESENT:

The Rt. Hon. the Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.

A. E. COWLEY, Esq., D.Litt, F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Mr. JOHN BERESFORD (Secretary).

Mr. J. R. CHAMBERS (Assistant Secretary).

The Rt. Hon. Sir HERBERT MAXWELL, Bart., F.R.S., D.C.L., LL.D., The Lord President, The Rt. Hon. Lord CLYDE, D.L., LL.D., The Rt. Hon. H. P. MACMILLAN, K.C., LL.D., Mr. JAMES MACLEHOSE, LL.D., Mr. W. G. NORMAND K.C., Mr. W. K. DICKSON, LL.D., on behalf of the National Library of Scotland, called and examined.

The following Memorandum was submitted by the Trustees of the National Library of Scotland in reply to a Questionnaire addressed to them by the Royal Commission (see Appendix 1):—

The National Library came into existence as such in 1925. It was formerly the Advocates' Library, and having been gifted to the Nation by the Faculty of Advocates was reconstituted as the National Library and vested in the present Trustees by the National Library of Scotland Act, 1925, which received the Royal Assent on 7th August, 1925. The actual transfer took place on the 26th October of that year, being the appointed day fixed by Order of His Majesty in Council in terms of the Act.

The Library was founded in 1682 by the Faculty of Advocates, that is to say by the Scottish Bar, Sir George Mackenzie of Rosehaugh being then Dean of Faculty and the most active supporter of the project. Large donations of books were made to the Library by Members of Faculty and by others

and a portion of the fees of Intrants to the Faculty was appropriated to its support. In 1709 the Copyright Act of Queen Anne conferred upon it the right to claim a copy of any work published in Great Britain, a privilege which has been renewed by every subsequent Copyright Act. It soon became the largest and most important Library in Scotland. Permission to make use of the Library for purposes of reference and research was readily granted by the Faculty to all suitable applicants, and since the 18th century it has been practically the Scottish National Library.

By the middle of the 19th century the operation of the Copyright Acts had enormously augmented the bulk of the Library, and this process continued at an increasing ratio. It became evident that the private resources of the Faculty were insufficient to provide adequately for the maintenance of so great a Library, or to continue satisfactorily the historic policy of the Faculty of making their collection

26th April, 1928.]

The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon. Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND, and Dr. W. K. DICKSON. [Continued.]

available for the use of the public. In 1864, in 1869, and again in 1873, endeavours were made to obtain public support, but without success. In the following years the question was mooted from time to time, and in 1912, by which time the annual expenditure had risen to a sum approaching £5,000, it was once more seriously taken up by the Faculty. The suggestion that the Library should be transferred to the Nation was favourably received by the Government of the day, and negotiations were proceeding when the outbreak of the War put an end for a time to the project.

Post-War conditions rendered the position more acute. As temporary expedients, special funds for carrying on the Library were raised by subscription among the members of Faculty, but it became clear that it was now impossible for the Faculty out of their own unaided resources even to maintain the Library on the old level. In 1922 the Faculty made a definite offer to present the Library to the Nation, with certain reservations. The then state of the public finances prevented the immediate acceptance of the offer, but the Government expressed high appreciation not only of the offer which had been made but of the Faculty's liberal policy with regard to the Library in the past, and a grant of £2,000 a year was made to enable the Library to carry on to better times. In 1923 Mr. (now Sir) Alexander Grant offered to provide from his own resources the sum of £100,000 to provide for the administration of the Library. This solved the immediate financial difficulty, and the transfer of the Library to the State took place as above mentioned in 1925. With the transfer of the Library the annual grant of £2,000 ceased, and the Library has since been supported in effect by the income of Sir Alexander Grant's endowment supplemented by small votes from public funds which in 1927 amounted to some £350. In addition to this, in 1926 and 1927 the Library has had the advantage of services by the Office of Works and the Stationery Office. In particular the Office of Works has improved the Electric lighting and the storage accommodation and has executed other much needed improvements to the value of about £6,000.

Information has been requested by the Commission with regard to certain special matters:—

1. *The statutes, charters, or other instruments creating and governing the Library, the constitution of the governing body and its method of appointment.*

The constitution of the Library is created by the National Library of Scotland Act, 1925, copies of which will be sent to the members of the Commission. The Act established as the governing body of the Library a Board consisting of 34 members appointed as follows:—

Ex-officio members.—The Lord President of the Court of Session; The Lord Advocate; The Secretary for Scotland; The Dean of the Faculty of Advocates; The Minister of the High Kirk (St. Giles), Edinburgh; The Member of Parliament for the Central Division of the City of Edinburgh; The Lord Provost of Edinburgh; The Lord Provost of Glasgow; The Lord Provost of Dundee; The Lord Provost of Aberdeen; The Lord Provost of Perth; The King's and Lord Treasurer's Remembrancer.

Appointed members.—Five appointed by the Crown on the recommendation of the Secretary for Scotland (one of whom must be "representative of organised labour") and five appointed by the Faculty of Advocates.

Seven appointed as follows:—

One by the Senatus Academicus of each of the Universities of St. Andrews, Glasgow, Aberdeen, and Edinburgh, and one by the Convention of Royal Burghs, one by the Association of County Councils in

Scotland, and one by the Association of Education Authorities in Scotland.

It is also provided that Sir Alexander Grant, or a person to be nominated by him, shall be a member during the lifetime of the said Sir Alexander Grant.

Co-opted Members.—The trustees also co-opt five members.

Powers.—Section 2 of the Act provides that the Board shall have the general management and control of the Library, and for that purpose may:—

(a) make, revoke or vary statutes for securing the due administration of the Library and preserving the books and other articles belonging thereto, including statutes regulating admission to the Library;

(b) accept and receive for the purposes of the Library or any of them gifts or bequests of money, books or articles, or any other property;

(c) exchange, sell, or otherwise dispose of any duplicate books or other duplicate articles belonging to the Library, and with the consent of the Treasury exchange, sell, or otherwise dispose of books or other articles belonging to the Library which in the opinion of the Board are not required for the purposes thereof;

(d) with the consent of the Treasury apply any money received by the Board on the exchange, sale, or disposal of any books or other articles and any moneys received by the Board from any other source and not subject to any specific direction or condition in the purchase of any book or other article which in the opinion of the Board it is desirable to acquire for the Library, or otherwise in defraying any of the expenses of the Board;

(e) lend to any library, gallery, or museum under the control of a public authority or university in Great Britain or to any library, gallery, museum, or exhibition approved for the purposes of this provision by the Treasury, any duplicate book or other duplicate article belonging to the Library, or any book or other article, not being a duplicate, which can in the opinion of the Board be temporarily removed from the Library without injury to the interests of the students or of the public using the Library: Provided that, before making any such loan, the Board shall be satisfied that due provision is made for the safety and insurance of the book or other article lent, and for payment of all expenses in connection with the removal and return thereof or otherwise in connection with such loan;

(f) subject as thereafter provided, and with the consent of the Treasury, appoint a librarian and other officers, assistants, or servants on such terms and subject to such conditions as the Board think fit;

(g) subject to the provisions of the Act, do such other things as appear to the Board to be necessary or expedient for furthering the interests and increasing the utility of the Library.

The Act transferred to the National Library the copyright privilege held by the Faculty of Advocates, subject to the condition that legal books received under the Copyright Act should be transmitted to the Faculty for the purposes of their Law Library. Persons who were Members of Faculty at the date of the transfer retain a limited right of borrowing from the Library. Joint regulations have been framed by the Board and by the Faculty regulating the exercise of this right and other matters in which both bodies are interested.

The Rt. Hon. Sir Herbert Maxwell was appointed Chairman of the Board.

The former Keeper of the Advocates' Library was appointed Librarian of the National Library, and certain members of the staff were transferred to the new establishment:—

26th April, 1928.]
Lord CLYDE, The Rt. Hon. H. P. MACMILLAN,

The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon.
Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND,
and Dr. W. K. DICKSON.

[Continued.]

2. *Difficulties of current organisation and administration and legal difficulties arising out of the historical origin of the Library, or the statutes and instruments by which it is governed or the method of government (including restrictions on the power to lend, exchange or dispose of its possessions or on the power to exhibit a selection only to the public with reserves for students).*

As regards the organisation and constitutional machinery of the Library no difficulties have arisen. The Statute was carefully framed in view of the requirements of the Library and is of recent date. It has operated smoothly and the experience of the Trustees suggests that there is no need for modification of the Statute.

Certain difficulties have arisen as regards administration, which are attributable to the historical origin of the Library. These relate chiefly to staff, funds, and accommodation.

Staff.—At the time of the transfer of the Library the staff of the Advocates' Library consisted of eleven persons, the Keeper and ten assistants, one of whom was a boy of 16. The Keeper was one of the annually elected officers of the Faculty. The assistants were all employees on monthly or weekly engagements. The caretaking and cleaning of the building and the portering of books borrowed by Members of Faculty were carried out by the Faculty servants, who were under the direction of the Treasurer of the Faculty and did not form part of the Library staff.

When the transfer of the Library took place the Faculty retained the legal portion of the Library as their Law Library. Four of the assistants who were at that time employed in the Law Department remained in the employment of the Faculty. The Keeper became Librarian of the National Library in terms of the National Library of Scotland Act, Section 14 (1). Five of the assistants who were employed in the General Library were on the recommendation of the Keeper and with the consent of the Treasury transferred to the National Library, and became permanent Civil Servants under the same Section. The boy was employed by the Trustees as a clerk on a weekly engagement.

The National Library accordingly started with a staff consisting of the Keeper, five assistants and a boy clerk. It was arranged with the Faculty that the cleaning, heating and other necessary services should be done as hitherto by the Faculty staff, a contribution towards the cost being made by the Trustees. Thus, in effect, the Library commenced its life with the same staff as had been employed by the Faculty, though the Faculty had been compelled to restrict the staff to the minimum required to carry on the Library on the most economical scale.

Two additions have since been made to the established staff. Dr. H. W. Meikle has been appointed Keeper of Manuscripts (Civil Service certificate dated 30th May, 1927) and James Ramsay, formerly the boy clerk, has been appointed junior assistant (Civil Service certificate 13th April, 1927). Another boy clerk has been engaged in his place. An unestablished messenger has also been appointed.

The Library Estimates for the current year include £100 for temporary clerical assistance, and a typist is employed as required. At present the Trustees also employ a temporary assistant who is engaged in cataloguing the Lauriston Collection, recently bequeathed to the Library by Mrs. W. R. Reid of Lauriston Castle. This assistant is not paid out of public funds, but out of the income of the Reid Estate.

The present total staff of the Library thus consists of the Librarian, the Keeper of Manuscripts, six permanent assistants, a boy clerk and a messenger, with a temporary typist and a temporary assistant, twelve persons in all. The assistants transferred from the Staff of the Advocates Library all receive fixed personal salaries, which were sanctioned

by the Treasury after consideration of their experience, qualifications and duties. By the Act their retiring age is fixed at 70.

The dimensions of the present staff are utterly inadequate to the needs of the Scottish National Library. The staff is exceedingly small in comparison with the staffs of other comparable Libraries. The Trustees have from time to time been in correspondence with the Treasury and with the Scottish Office regarding its increase. They do not think that it is possible to settle the number and organisation of the staff which will ultimately be required for the Library. That depends upon the nature of the public services which it undertakes in the future, and also in some measure on the buildings provided for it. But the Trustees think that ultimately the Library should possess a staff organisation at least comparable to that of the National Library of Wales.

No great increase of staff can be satisfactorily accommodated in the present building. The Trustees have accordingly confined themselves to indicating such an increase of staff as seems to them desirable while the present building continues to be occupied and the work of the Library continues substantially as at present. On 15th July, 1926, the Trustees addressed to the Secretary for Scotland a letter proposing that the following additions should be made to the staff: a sub-Librarian, a Keeper of Manuscripts and three additional assistants. Further correspondence took place on the subject, and the result was the appointment of Dr. Meikle as Keeper of Manuscripts and of one junior assistant as above mentioned. The Trustees are still of opinion that a sub-Librarian or Secretary and two more assistants should be added to the permanent staff without delay.

They think that it is desirable to appoint a Secretary or sub-Librarian to take charge of routine correspondence and accounting, and generally to assist the Librarian in the routine of administration. A similar official exists in most comparable Libraries, in particular in the National Library of Wales, the Bodleian, and the University Library of Cambridge. At present these duties are necessarily discharged by the Librarian personally and absorb a large part of his time which should be devoted to his proper duties as Librarian. The Trustees regard this as an undesirable arrangement.

In view of the increasing accessions received by the Library and its increasing use by the public there is ample work for at least two additional assistants. For example, the systematic ascertainment of gaps in the existing collection with a view to filling them up by purchase is impracticable without further assistance. As the Trustees have already found, this is an urgent matter. Again it has long been impossible to deal satisfactorily with the large accessions of music received by the Library under the Copyright Act. Further the existing cataloguing machinery of the Library is not and cannot without increased staff be sufficient to deal punctually with the numerous items comprised in recent donations.

These observations relate only to the staff required for the ordinary and necessary work of the Library. In other comparable Libraries much valuable bibliographical work is produced in connection with special departments and collections. In the Scottish National Library there are many special departments and collections calling for such work. But without a considerable extension of staff no service of this kind, such as other Libraries offer to the public, can be rendered by the Trustees. Further, if the Catalogue is to be reconstructed, a special temporary staff will need to be organised for that purpose.

With regard to the future recruiting of the staff the appointment of officials under the Act rests with the Trustees, subject to Treasury consent. The appointments in the Library, whether of high or low grade, in general require special qualifications,

26th April, 1928.] The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon. Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND, and Dr. W. K. DICKSON. [Continued.]

and each vacancy should be considered as it arises. This is a matter to which the trustees attach great importance. If all or even the majority of vacancies in the staff were to be filled up by assistants originally appointed to the lowest grade there would be no security that efficiency would be maintained. With regard to the recruitment of those assistants, for whose work only ordinary educational qualifications are required, the practice of the Advocates Library was to engage boys of suitable character and education and to train them as boys for four years. If a vacancy occurred on the permanent staff of assistants, one of these boys, if he had proved satisfactory, was generally appointed to it. Boys who were not so appointed had good opportunities both of self-education and of obtaining employment as law clerks or the like. Mr. Ramsay, the recently appointed assistant, was formerly trained as a boy, and received his present appointment after passing a qualifying examination by the Civil Service Commissioners. The Trustees think that this system has worked well in the past and that it is desirable to preserve it.

Funds.—The funds available for the use of the Library consist of:—

(1) *Grant Fund.*—The income from the Endowment Fund of £100,000 provided by Sir Alexander Grant, which income, amounting to about £5,000, is collected by the Exchequer and is treated as an Appropriation-in-Aid.

(2) *Annual Vote.*—Moneys voted by Parliament, appearing in the Estimates for the current year as £772 (Civil Estimates, Class IV, 12).

In addition, the following funds which cannot be used to meet any part of the ordinary or administrative costs of the Library, are available for purchases:—

(3) *Reid Bequest.*—Income receivable from the estate of the late Mr. and Mrs. W. R. Reid, of Lauriston Castle, of which the Trustees are the residuary legatees. Of these funds £50,000 have been already paid over, and when certain life-rents have fallen in it is expected that the total residue of the estate will amount to about £70,000. The income at present receivable from this source is about £2,230.

(4) *Rosebery Fund.*—The income of a sum of £5,000 provided by Lord Rosebery is available for additions to the collection of manuscripts.

(5) *Tait Fund.*—A sum of £200 received through Mr. W. A. Tait, C.E., is available for the purchase of engineering books. Part of this has already been spent.

(6) *Lyle Fund.*—A sum of £500 received from Mr. A. P. Lyle, of Glendelvine, is available for the acquisition of books on ships and shipping.

The maintenance and furnishing of the building are undertaken by H.M. Office of Works. Heating, lighting and domestic services are carried out by the staff of the Faculty of Advocates, a weekly payment of £7 out of Library Funds being made for these services.

The book-binding of the Library is done by H.M. Stationery Office.

Generally speaking, the Trustees think that the funds now available for the purchase of books are sufficient under present circumstances, but that the funds available for administration are inadequate. They desire to point out that for many years the funds at the disposal of the Faculty of Advocates were admittedly insufficient for the proper maintenance of the Library, and that every effort was necessarily made by the Curators to reduce expenditure to the lowest level consistent with the absolute essentials of Library service. They would regard it as unfortunate if the expenditure on the Library by the Faculty of Advocates were regarded as forming a precedent for the provision to be regarded as suitable for the National Library.

3. *The desirability of freer intercourse and a larger measure of loan and exchange with Municipal, Colonial and Foreign Collections.*

Under the Statute, Section 2 (c and e), the Trustees have certain powers of loan and exchange. These powers are at present exercised by the Trustees, generally, in the form of the loan of a manuscript or rare book to the British Museum or to one of the University libraries for the use of a reader engaged in research. The Trustees are of opinion that sufficient facilities for loan and exchange are provided for in the Act. They think that such loans should not be of frequent occurrence and that they should not become matters of course. Extensive or regular lending appears to them to be inconsistent with the purpose of a library of deposit and research.

4. *The extent of present intercourse and the desirability of more frequent and fuller intercourse with the Authorities of the different National Libraries in this country, and also with other Libraries in Edinburgh, with a view to the more scientific co-ordination of the policy of purchase, and the elimination of overlapping.*

Most of the accessions to the Library are acquired under the Copyright Act. With regard to these the question of co-ordination does not arise.

With regard to purchases, the Librarian of the National Library corresponds from time to time with the Keepers of Printed Books and of Manuscripts at the British Museum and with the Librarian of the University of Edinburgh and of the Signet Library, these being the libraries with whom competition or overlapping is most likely to occur in connection with the purchase of important items of Scottish interest, and endeavour is made where possible to avoid competition or unnecessary overlapping. It is probable that if the National Library finds itself in future in a position to make more extensive purchases such communication will become more frequent. The Trustees are of opinion that this matter may appropriately be left to the personal co-operation of the Librarians and that the creation of formal machinery is not necessary.

The Library has not hitherto been a large purchaser of modern foreign books. So far as it has been necessary to consider the purchase of foreign scientific books the attitude of the Library has been that if these are to be found in other Edinburgh Libraries where they can be consulted by students there is no necessity for their being added to the National Library also. But in special circumstances the purchase of foreign scientific books would be favourably considered, e.g., a book of permanent value which is not included in any of the scientific libraries in Edinburgh.

5. *The existing accommodation, present arrangement of books, and allocation of space.*

The Library is still housed in the premises adjoining the Parliament House which were occupied by the Advocates' Library. These buildings belong partly to the Crown and partly to the Faculty of Advocates. When the Library was handed over, the Faculty of Advocates retained their Law Library as a professional working library. This library is also housed as formerly in the same buildings. The buildings have been provisionally allocated by agreement between the Faculty and the Trustees of the National Library. (Plans of the existing buildings showing this allocation will be submitted.) The portion allocated to the Trustees includes the Laigh Parliament House, in which books and manuscripts of special interest are exhibited to the public, the Business Room, and the old Reference Room of the Advocates' Library, now used as the public Reading Room. The existing public entrance to the Library is through the Parliament Hall, and it is difficult to shut off the Library premises from premises occupied by the Faculty and the Law Courts. A

26th April, 1928.]

The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon. [Continued.
 Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND,
 and Dr. W. K. DICKSON.

large number of books belonging to the Faculty's Law Library are still shelved in rooms occupied by the National Library and *vice versa*. These are being gradually re-arranged.

The present accommodation is insufficient and much of it is unsuited for library purposes. In particular a considerable part of the book-storage is dark. Some of it is badly ventilated and the books consequently suffer to some extent from damp. At the same time owing to the shortage of space it is impossible to discontinue the use of these rooms.

In 1924, when the proposal for the transfer of the Advocates' Library to the Nation was under consideration H.M. Office of Works prepared plans of a building on the existing Library site and the site of the present Sheriff Court House, with a frontage to George IV Bridge, designed for the housing of the Library, and also intended to provide improved accommodation for the Faculty of Advocates. These plans will be submitted to the Commission. They provide on paper for a suitable building giving ample reading room accommodation and staff accommodation and storage for about 1,400,000 volumes in addition to those already in the Library. The Trustees note with satisfaction that the plans show that suitable space will be provided for the exhibition to the public of books, manuscripts and historical documents, a matter which they regard as of great importance and for which the present buildings are not well adapted.

The Trustees appreciate the difficulties of carrying out such a building scheme as is contemplated in the plans, and they understand that the matter cannot be hurried. They are however anxious that the urgent necessity of more suitable buildings should be appreciated. In particular, they desire to point out that so long as the Library remains housed in the existing building, and continues to share it with the Faculty of Advocates, it is impossible for the Trustees to provide adequate accommodation for the use of the Library by any large number of the public, or to provide suitably for the exhibition of books and manuscripts. With regard to book-storage, measurements have recently been made of the amount of vacant shelving still available, and it is estimated that at the *present* rate of increase of the Library the question of storage will become acute in about ten or twelve years. But it must be kept in view that accessions from all sources, under the Copyright privilege, from purchases and from donations, show a strong tendency to increase every year, and that if this tendency continues the period of ten or twelve years may be subject to very serious reduction.

The joint occupancy of the building by the National Library and the Faculty of Advocates has worked well so far, owing to the friendly relations existing between the Library staff and the Faculty officials, but it contains obvious possibilities of difficulties, and the Trustees think that it should be brought to an end as soon as circumstances permit.

6. *The present position as regards the production of a catalogue, and the financial arrangements in connection therewith.*

The Library possesses a Printed Catalogue in seven volumes, which contains about 260,000 entries and includes all accessions down to the end of 1871. Since that date the Catalogue has been continued in slip form. This Catalogue has been kept carefully up to date till the present time, the cataloguing rules being almost identical with those of the British Museum. This slip Catalogue has served the purposes of the Advocates' Library fairly well for more than fifty years, but it has the obvious defect that it can only be used with the assistance of the staff and cannot be handled at all by readers. The Trustees regard the provision of a catalogue which can be so handled as an urgent necessity. They have had under consideration the comparative merits of a card catalogue and a catalogue in book

form similar to those of the British Museum, the Bodleian Library, and the Library of the University of Cambridge. They are of opinion that the book form is preferable and that a catalogue in that form ought to be provided.

To provide such a catalogue, starting from the present date, would be a comparatively simple matter. The real difficulty is to provide a catalogue in book form covering the time which is at present covered by the slip Catalogue, from 1871 to the present time. This is estimated to cost at least from £15,000 to £20,000. An endeavour is being made to raise a fund from private sources towards this purpose and subscriptions to the amount of £1,500 have already been intimated.

7. *The present practice as regards facilities for students.*

Reference is made to the Regulations as to the Admission of Readers, a copy of which is annexed. These are practically the old Regulations of the Advocates' Library, and are framed on the lines of those of the British Museum. They have been found to work satisfactorily.

Hitherto the Library has been closed in August. It is proposed that from next year onwards it should be kept open in August with the exception of a few days required for cleaning.

The Reading Room at present closes at 4 p.m. on week-days. The Trustees have given careful consideration to the possibility of keeping it open till a later hour. It was their desire to keep it open till 6 on week-days, but after anxious consideration it was decided that it was impossible with the existing staff and in the existing buildings to achieve this. They have therefore decided that it is to be kept open till 5 o'clock on ordinary week-days.

* * *

With reference to the request of the Commission that the Trustees should submit a separate statement on the extent to which they take advantage of their privilege under the Copyright Acts, the Trustees would refer to the Report by the Standing Committee for the year 1926. It contains (pages 6 and 7) a complete statement of the items received under the Copyright Act from 26th October, 1925, the date on which the National Library as such came into existence, down to the end of 1926. A similar statement will be contained in the Report for 1927.

EXAMINATION OF WITNESSES.

2318. (Chairman): We are indebted to you for your memorandum. I do not know if you would like to make a general statement before we ask questions?—(Sir Herbert Maxwell): Well, my Lord, before my colleagues give their specific information I may make a very few observations on the general questions before us. I assume the Commissioners are well acquainted with the conditions which led the Government to take over the Library founded by the Faculty of Advocates and owned and maintained by them for nearly three centuries, therefore I need not enter into that question. When we as Trustees took over the Library as a going concern we were faced with certain difficulties which have not yet been entirely cleared away. The staff was wholly inadequate. It was inadequate for the Advocates' Library and it was still less sufficient for the development of the Library into a National Library and we found ourselves in considerable difficulty, and have been so far unable to discharge the functions which should be undertaken by a National Library. Then another question was the Board of Trustees. The Trustees, thirty-six in number, are scattered over a very wide area, and it is very difficult, indeed it has been found impossible, to keep them duly informed of the proceedings of the Executive Committee. We have no

26th April, 1928.]

The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon. Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND, and Dr. W. K. DICKSON. [Continued.]

funds to defray their expenses in coming to Edinburgh from as far North as Aberdeen and as far South as Galloway, and as it is essential that the Committee should meet not less frequently than once a month, unless the Trustees can be kept regularly informed of the proceedings of the Executive and Finance Committees, they practically become Trustees only in name with no voice in the administration of the Library. I think there is only one other thing I need mention of pressing importance, that is the catalogue. The last printed catalogue ends with the accessions of 1871. Since then there has been a slip catalogue which has been kept closely up to date. This catalogue has the disadvantage that the public cannot be permitted to handle it, which renders it quite unsuitable for the purposes of a National Library. The provision of a catalogue which can be so handled is an urgent necessity.

2319. We are very much obliged to you. Lord Clyde, you have had a discussion with the sub-committee?—(Lord Clyde): Yes.

2320. Which, I think, has advanced matters a good deal in regard to future accommodation and building for the National Library. Perhaps you would make a considered statement of your general views?—(Lord Clyde): May I explain, in supplement of what Sir Herbert Maxwell has said, that in the old days when the Library was under the administration of the Faculty of Advocates, the responsible body was a small group of curators appointed by the Faculty itself from among their own members. These curators were always on the spot. They were for the most part men who had an interest in books and were often personally interested in letters; and their regular meetings which took place (if I remember rightly) once a month were easily convened, and if any occasional question arose they were always immediately available. The convenience which attended private administration of that kind cannot be expected under a system of public administration; but the point which Sir Herbert has raised is on that account really a vital matter, though not a very large financial one.

2321. You are speaking of travelling allowances?—No, what I have in mind is rather this: in the place of the old curators there comes now a Standing Committee of the Board of Trustees. Two difficulties arise. The Board is not, and should not be, an Edinburgh Board; but it must be remembered that Edinburgh does not stand to Scotland as London does to England. That means there is difficulty in obtaining regular attendance of the same men every month to attend to the same piece of business, a difficulty which never arose in the old days. That difficulty can only be palliated (it cannot be overcome) upon condition that we are in a position to circulate the minutes of the Standing Committee every month, not only to the members of the Standing Committee, but to the whole body of Trustees. There are no less than 34 of them. In present circumstances we have neither staff nor money to do this; and that constitutes our second difficulty—which is indeed involved in the first. We may have been right or we may have been wrong, but our policy from the beginning has been that all our available resources should be used for the purpose of giving increased facilities to the public, and we have done so deliberately and persistently. We have not spent a single penny more than was spent in the old days on what is purely administration, and the result is (as Sir Herbert has pointed out) that neither the members of the Standing Committee nor the members of the Board of Trustees have circulated among them the minutes of the Standing Committee; indeed, they are practically without information of the actual administration of the Library throughout the six-monthly period between the meetings of the Trustees.

2322. What financial diversion would that necessitate?—Not a large one. At the present time we have no administrative staff beyond that which the

Faculty of Advocates had. We have the Librarian and we have a typist. That is all. Now you can see at once that it is impossible to conduct the mechanical details of public administration upon that basis. I have ventured to reinforce this for this reason, that I am aware that some of the Trustees resident at a distance from Edinburgh have found themselves disappointed because they are not more intimately associated with the administration of the Library. In present circumstances this is inevitable, unless we were to infringe upon the increased privileges we have given to the public. We have spent all our money upon that. Indeed, I remember when Sir Herbert occupied the Chair at the first meeting of the Board of Trustees, the last thing he said (and I thought it was entirely right) was that, as we were situated financially, we could do no more than carry on (as regards the internal administration of the Trust) exactly as the Faculty of Advocates had carried on; and that is what we have done.

2323. What does it mean financially?—It means a Secretary who would take the whole of the secretarial work off the Librarian's shoulders, including correspondence and accounting. The Librarian has plenty of work to do in regard to his proper work as Librarian. It might also mean an additional typist.

2324. Put it into money; how much does it mean?—Might we defer that until we come to staff? We have the figures.

You asked me about buildings. It occurred to me that the most convenient way might be if I put in a copy of a memorandum which the Trustees have prepared regarding the Library building. It summarises the situation up to April of the present year. Perhaps it would be convenient if I read it, and if, as I did so, any members of the Commission would ask me any questions they wish. This memorandum has recently been forwarded to the Secretary of State for Scotland by the Trustees along with a letter (which, if you please, my Lord, I will put in also) intimating to the Government the precise position up to date, and making a certain request which you will find in the letter and to which I wish to refer in a moment.

2325. I think it would be better if you read it right through and then we can put our questions afterwards?—Very well, my Lord. I will read the memorandum:—

"Since the institution of the National Library in 1925 the Trustees have had before them the need for the provision of more suitable accommodation for the Library, and have from time to time been in communication on the matter with the appropriate Departments of His Majesty's Government. They now desire to bring the subject again under the consideration of the Secretary of State, in view of the fact that owing to the generous offer of a private benefactor it is now possible to provide the necessary buildings largely from private resources.

2. In 1924, when the proposal for the establishment of the National Library was first under consideration, H.M. Office of Works prepared plans of a building partly on the present site and partly on the adjacent site of the Sheriff Court House with a frontage to George IV Bridge, designed (along with the premises in which the existing collection of books is now housed) to provide permanent accommodation for the Library and for the readers who resort to it. In the opinion of the Trustees these plans, subject to some modifications of detail, provide for a suitable building.

3. The plans have now been so arranged as to admit of the building being completed in three parts or stages, namely:—(1) A main block facing George IV Bridge, adjacent to and communicating with the Parliament House, containing the Reading Room, Exhibition Rooms and administrative rooms of the Library, with

26th April, 1928.] The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon. [Continued.
Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND,
and Dr. W. K. DICKSON.

storage for about 1,197,000 volumes; (2) A subsidiary block at the back of No. (1) providing additional storage for about 300,000 volumes; and (3) A further block providing accommodation for the professional use of the Faculty of Advocates and for their Law Library. The Trustees are satisfied that if the first portion alone were carried out the main needs of the Library would be permanently met as regards reading room accommodation and exhibition space; while the accommodation for book storage, together with the relatively small unexhausted storage in the existing premises, would provide accommodation for accessions for the next fifty years. The erection of the second portion might be postponed until the question of storage accommodation again arises, say fifty years hence. The erection of the third portion may be regarded at present as indefinitely postponed, as it is understood that the Faculty of Advocates are not anxious that their present building should be altered.

4. The erection of the first portion involves the removal of the existing Sheriff Court House, and this cannot be commenced until suitable accommodation has been provided for the Sheriff Court elsewhere. The Trustees are aware that a scheme for the erection of a new Sheriff Court House on another site has been mooted for some time past, and is at present under consideration by the Office of Works. The Trustees are advised that the preliminary arrangements in connection with the transfer of the Sheriff Court House to the new site and the erection of the new Court House will occupy three or possibly four years, and the cost is estimated by the architect of the Office of Works at £78,000 exclusive of site. It will thus be seen that the lapse of three or four years and an expenditure of £78,000 are unavoidable preliminaries to the commencement of any operations connected with the erection of the new Library buildings.

5. The demolition of the existing Sheriff Court House and the erection of the first portion of the Library buildings will occupy three or four years more, and are estimated to cost £178,000 exclusive of site, say, £200,000 in all.

6. On 28th June, 1927, the Trustees addressed a letter to the Scottish Office inviting the consideration of the Secretary of State to the provision of suitable Library buildings. The chief requirements of the Library were indicated, and it was stated that the space for book storage in the existing premises would be exhausted in ten or twelve years. If the accessions increase in volume as they are at present doing the storage will be exhausted even earlier. These are among the circumstances which make the early settlement of plans for the new buildings a matter of urgency.

7. In his reply to the Trustees' letter the Secretary of State pointed out that it would be appropriate to raise the building question before the Royal Commission on Museums and Galleries, the appointment of which was announced on 6th July, 1927. On 28th January, 1928, the Library was visited by a Sub-Committee of the Royal Commission under the chairmanship of the Hon. Evan Charteris. The Committee were conducted round the buildings and made a detailed inspection of the premises. They were shown the plans of the existing buildings and of the projected new buildings, and they took evidence from the Librarian, from Mr. Normand, K.C., Chairman of the Standing Committee, from Mr. Paterson, Architect of the Office of Works, and also from the Lord President. A detailed Memorandum on the requirements of the Library has been furnished to the Commission

8. Within the last few days the Trustees have received from a private individual an offer to contribute to the cost of the first portion of the new Library building to the extent of £100,000 subject to the following conditions: (1) that the Government is prepared shortly to take in hand and complete the first portion of the new building; (2) that the donor's contribution shall be paid in instalments from time to time as the work proceeds simultaneously with payments not less in amount to be provided by the Government out of public funds; (3) that the donor is to be the sole private donor contributing to the work; (4) that the building is erected on the existing site and an adjacent site fronting and having a public entry from George IV. Bridge and communicating directly with the buildings in which the National Library (formerly the Advocates' Library) is at present housed; and (5) that the plans ultimately adopted are approved by the donor.

9. In view of the new situation thus created and of the urgent requirements of the Library the Trustees desire to invite the consideration of the Secretary of State and of the Government to the matter and respectfully to express the hope that action with regard to it may be no longer deferred."

That memorandum has the donor's full approval. The conditions, as stated, have been adjusted by himself. They are wholly, and from the beginning, his own. They have not been the subject of any concerted deliberation of any kind. The memorandum was sent to the Secretary of State for Scotland on the 6th April, 1928.

2326. This gives the views of the Trustees?—Yes, the letter which accompanied the memorandum was in the following terms:—

"DEAR SIR JOHN,

I am authorised by the Trustees of the National Library of Scotland—through their Standing Committee—to approach you on the subject of the enclosed Memorandum and to ask your good offices in bringing it before the Government, and particularly the Prime Minister and the Chancellor of the Exchequer.

The public-spirited offer to which the Memorandum relates is made by Sir Alexander Grant, the same generous donor who contributed the original endowment fund at the time when the Library was handed over to the Nation. He has requested that no publication of his new offer should be made in the press until the Trustees are in a position to accept it, and I feel sure you will help us in respecting this request. I have his full authority in communicating his name to you and to the Government, and the Memorandum has been submitted to and approved by him.

The importance of his offer and the urgency of dealing with it, will be obvious from a consideration of the circumstances already known to you and summarised in the Memorandum, and the Trustees, to whom the problem of increased accommodation of a kind worthy of the national character of the Library is a matter of the most pressing concern, are anxious to be in a position to accept it as soon as possible. To this, the Government's assent to the whole undertaking referred to in the Memorandum is, of course, an essential preliminary; and it is with a view to obtaining that assent that I am authorised to approach you. Upon such assent being given, I anticipate no difficulty in having the sum named in the offer put under trust for disbursement in accordance with the conditions of paragraph 8 of the memorandum, in much the same way as was done with the original endowment fund.

26th April, 1928.]

The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon. Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND, and Dr. W. K. DICKSON. [Continued.]

The Chairman of the Board of Trustees (Sir Herbert Maxwell) and myself, along with Mr. Ramsay MacDonald—who is much interested in this matter—and one or two of the other Trustees will gladly wait upon the Prime Minister and the Chancellor of the Exchequer at any time convenient to them—and to yourself. Some of us (myself included) are to give evidence regarding the Library before the Royal Commission on Museums and Libraries (we have already appeared before their Committee sitting in Edinburgh) on the 26th or 27th of this month; and we shall accordingly be in London at that time in any case."

Before you ask me any questions, I ought to say that I received an acknowledgment of this letter, and that I have since been personally in communication with the Scottish Office. I think, perhaps, I need say no more than that the result of my communications (which extend up to yesterday afternoon) are so far entirely favourable. I have, as yet, no definite assurance that the Government accepts the position

2327. But the first reception is favourable?—Entirely so.

2328. Now do the Trustees make any comments upon the position?—The first definite indication which we had of any intention on Sir Alexander Grant's part of contributing a further sum to the Library was received in the month of November last. It was not in the form of a definite offer; indeed, it was not in the form of an offer at all. It was an indication that he was anxious to make a further contribution to the funds of the Library and particularly to the building fund, but it was accompanied by a condition of absolute confidentiality. As anybody else would in such circumstances, he wanted to be fully informed of the nature of the proposals and indeed to be placed in possession of whatever information the Trustees themselves had on the subject, and I need not say we at once gave him every facility in that respect. But when I say 'we' I do not mean the Board of Trustees; I mean some four or five of the individual Trustees who alone were in what I may describe for the time being as the secret. The result was when the annual meeting of the Trustees occurred there were four or five members of that body who had information which they were unable even to disclose to their colleagues; and a further result was that when the Commission's Committee met us in Edinburgh I was unable to acquaint them fully with the position of matters. There followed sundry communications, and as the result of these the offer which you find recorded in that memorandum was made, and the condition of confidentiality was withdrawn with the exception that Sir Alexander is anxious there should not be any press publicity until the building project was assented to on the part of the Government.

2329. Before the completion of the first stage of the building the Government has to find another £100,000 outside Sir Alexander Grant's contribution?—That is so, roughly. In regard to the question of cost—suppose the Government gave their assent to what I have described in that memorandum as the whole project (because it is no use carrying through the first portion alone), the first thing will be to arrange the transfer of the Sheriff Court, not an entirely new and unexplored problem but still one upon which some negotiation may be required. There are plans for the new Library building, that is to say, there are elevations and plans of the ordinary kind for the various buildings; but there are no details, no working plans, and it is a very large concern. There are no plans at all for the new Sheriff Court. It seems to be inevitable that 12 months would be consumed in negotiations in regard to the transfer of the Sheriff Court, the terms the Government will give and all the rest of it, the preparation of detailed plans for the

new Sheriff Court and for the new Library buildings. I feel sure that at least 12 months is involved in that before a penny of public expenditure is required. Assuming 12 months did it, there follows upon that the erection of the new Sheriff Court, the existing Sheriff Court being occupied as usual. The new Sheriff Court will take two or three years to build, and it is only at the end of three or four years that the first slate can be taken off the roof of the existing Sheriff Court with a view to getting it demolished. It is only after that that the erection of the new Library building can begin. In other words the financial problem from the point of view of the Government is nil for 12 months at least: then, during say 2 years, something like £100,000 will have to be provided, and at the end of that there begins the expenditure to which Sir Alexander Grant's contribution would be available to the extent of 50 per cent.

2330. You said just now that no approval has any validity unless it includes the whole scheme, do you mean all three portions or the first?—No, the approval need not go beyond the first portion.

2331. (Sir Lionel Earle): May I ask a question? Supposing the building of the first portion came to £180,000 or £170,000, whatever you like to take, do I understand then that Sir Alexander Grant will give on the fifty-fifty basis on that and anything that remains would be carried forward to a future extension 50 years hence?—No. His idea proposes the demolition of the existing Sheriff Court and the construction of portion number 1. Suppose that came to £170,000, then he would bear £85,000 of it and the Government would bear £85,000 of it and that would wipe off his obligation.

2332. He would not pay £100,000 towards that £178,000?—No. It is pound for pound. May I say I do not think there is much likelihood of that position arising?

2333. (Sir George Macdonald): Does his condition cover the second and third portion of the scheme as well as the first?—Only the first.

2334. His condition about being the sole donor?—His offer will only apply to No. 1.

2335. And therefore his conditions only apply to No. 1?—Yes.

2336. (Chairman): What are your views as to his condition that he should be the sole private donor?—You ask me a difficult question. I am not the donor, and represent only the grateful recipients.

2337. As the recipient?—We must take what we can get.

2338. Is there any probability of that condition being waived?—None.

2339. (Mr. Charteris): Would he regard a contribution towards the new Sheriff Court as interfering with his conditions?—I do not think there is the slightest probability of that condition being waived.

2340. The point I was wondering about was supposing a private donor made a contribution towards the erection of a new Sheriff Court, would he regard that as invalidating his conditions?—I do not think he would, but I cannot imagine any generous donor giving anything towards the provision of a new Sheriff Court.

2341. (Sir Lionel Earle): With regard to the Trustees whom you said were so scattered, I presume there would be no question of changing that body to make it less scattered?—You cannot, to be representative in a national sense it must be scattered. We are faced in Edinburgh with difficulties which would never face you in London, and which make the necessity of some means of communicating our proceedings to everybody much more imperative than it would be here.

(Sir Herbert Maxwell): Several of the Trustees are *ex officio*, the Lord Provosts of Glasgow and Edinburgh.

26th April, 1928.]

The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon. [Continued.
 Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND,
 and Dr. W. K. DICKSON.

2342. (*Sir Lionel Earle*): I think we recognise—the sub-Committee recognised—the staff was inadequate for a great National Library?—I do not want to over-emphasise the point, but there is sometimes a little jealousy in Scotland of an Edinburgh Committee and an Edinburgh Board; and it is inevitable in existing circumstances that the practical work of administering the Library should come to depend upon four or five people who are on the spot; but that is very undesirable.

2343. I am not sure whether the National Library of Wales would be allowed to frank the communications from that Library.

(*Mr. Beresford*): The National Library of Wales gets a lump sum in the form of an annual grant.

(*Sir Lionel Earle*): They have to pay for their own stamps.

2344. (*Mr. Beresford*): Everything.—(*Lord Clyde*). I hope you will not think it is a mere question of stamps. It is the physical job of getting minutes and relative papers reproduced and sent out. At present all that must fall on the backs of the Librarian and one typist—which is to use the Librarian as a clerk, while he should not be used in that way at all.

2345. (*Sir Lionel Earle*): Only one other question. Has any member among your body any idea whether the Sheriff Court House is going to oppose going to the new site? Are they going to resist that and say it is unsuitable?—It is difficult to foretell which way the sparks will fly when you light a fire; and while I see no reason to anticipate any material opposition there is sure to be criticism. I do not think that will come, either the criticism or the opposition, from the Sheriff Court House Commissioners, but it may come from other sources of public opinion.

2346. There will be a great deal of criticism to building anything of that sort, altering that castellated building?—Possibly.

2347. But you have no reason to assume they will strenuously oppose it?—I do not think any formidable opposition is likely.

2348. If they won't go there, it means an extra £30,000 to be added for buying a site?—It is conceivable there might be such determined public opposition as might bring about a situation of the kind you indicate, but I think it is extremely improbable.

2349. (*Sir Henry Miers*): If five years or so must elapse before any building extension is made, can the Library carry on during that period? I gather, as far as the storage of books is concerned, it can, but can it as regards reading-room accommodation?—Yes, we can. As you will learn, the number of readers has increased very materially since the change of administration has occurred, and indeed in the last year there is an increase in readers of 40 per cent.

2350. (*Chairman*): Have you the figures?—We can give you them. Those who will come after me have got them. For all that, our existing public reading room, although it is not all that might be desired, is a good one, and is ample, and we have storage accommodation which ought to provide for the accessions of from 10 to 12 years. I would like to say about that that, while that is the best information we can give you, it is an estimate. It depends on an estimate of 15,000 volumes per annum of accessions, but even the unit basis of one volume is a matter of estimate as you can understand, and the tendency in the last few years has been for accessions very materially to rise. If they do, the 10 or 12 years' estimate will be upset; but we think you may reasonably take it there is 10 years' storage at any rate.

2351. (*Sir George Macdonald*): May I ask one or two questions upon the memorandum that was put in? It is stated that one of the reasons for handing over the Library to the Nation was that it was impossible for the Faculty out of their own unaided resources even to maintain the Library at the old

level. Now I have heard that made the basis of a criticism to the effect that the Faculty were in possession of a white elephant which it wished to present to the Government. There is probably an answer to that, and if there is it is desirable it should be on the notes?—I was Dean of the Faculty during a considerable part of the War-time; and as Dean of the Faculty bore the main responsibility in connection with the affairs of the Faculty and their Library. When the War began the Faculty had accumulated funds amounting to somewhere between £20,000 and £25,000; I am sorry I cannot be more accurate from recollection than that. The effect of the War was that the number of persons who entered the Faculty became very attenuated and for a number of years entirely ceased. A large part of the revenue of the Library depended on the fees paid by entrants, and the consequence was that that revenue entirely failed, and the small fund of between £20,000 and £25,000 rapidly diminished, while the unavoidable costs of administering the Library rapidly increased until they approached close on £5,000 a year. I was personally responsible for starting a fund in order to see ourselves through as far as we possibly could. We had to depend upon our own resources, and we raised a figure of about £13,000. You can easily imagine at the rate of an expenditure of £5,000 a year how long £13,000 lasted; and before the War was over I saw plainly that the possibility of going on was hopeless. A relatively small professional body like the Faculty could not be expected to provide a sum of £5,000 per annum in perpetuity; and my then colleague Mr. Macmillan took the lead in the movement which ultimately resulted in the offer of the Library to the Nation. There is that justification for saying that we had a burden heavier than a professional body could bear.

2352. But I take it there was another alternative open to you; if you had taken a less statesmanlike view of the position you might have sold some of your manuscripts?—That was proposed when I was Dean of Faculty, but I did not countenance it, and the Faculty would never have agreed to it.

2352A. I merely wanted to point it out as a possibility that it would have been open to the Faculty to dispose of some of their valuable property and cut down facilities for public access and carry on as before?—That was proposed.

2353. I think that is the answer to the criticism I referred to?—I think it is.

2354. In reply (2) to the Commission's Questionnaire, you mention the appointment of Sir Herbert as Chairman. It rather reads as if that were made by the Trustees, and I think it was made by the Secretary of State?—I think it was made by the Crown.

2355. In regard to the point you raise as to administration, I do not want in any way to detract from the effect of what you say, that there is a need for increased staff, but how do you produce the minutes of the meetings? Do typists do them?—At present we keep, with the help of the Librarian and his typist, we keep a minute, but there is no circulation at all.

2356. Do you ever try the Stationery Office to reproduce the minutes for you?—This very memorandum we have put before you was reproduced by the Stationery Office, but we have felt ourselves from the beginning bound, as far as we possibly could, to avoid directly or indirectly the incurring of any administrative expense at all.

2357. You are now suggesting that expense should not be incurred or met?—Yes.

2358. There is a passage which rather interests me in the memorandum in which you refer to recruitment. You say, "If all or even the majority of vacancies on the staff were to be filled by persons of the lowest grade there is no security that efficiency would be maintained". You might elaborate that

26th April, 1928.]

The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon. Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND, and Dr. W. K. DICKSON. [Continued.]

a little by telling us what is in your mind?—Take the appointment which has recently been made (which I myself believe, and I know my colleagues all believe, has been a very successful one) of Dr. Meikle as Keeper of Manuscripts. There is a case where you cannot promote a man from the staff at all. You want a specialist. Promotion is a personal question, and when you get to the higher positions in connection with a Library mere clerking, mere experience, is not enough; you want special qualifications, and you cannot expect these to be produced automatically in an officer who rises gradually through the usual steps of promotion.

2359. Is there not this in it, that you are a very small unit; when you come to the British Museum, there you do not have to go out of the area at all?—There you have a large area of selection and somebody who proves his merit.

2360. What would be your remedy for this difficulty which you have experienced and which you foresee?—I have never myself quite seen my way through the trouble. As you know, the difficulty is that the moment you introduce people from outside you come athwart the pension difficulty, and that has been to me always the main difficulty. I would rather leave this point to others. I think Dr. Dickson might be of value to you on it.

2361. Then in regard to purchase, you received a year or two ago a very valuable bequest?—Yes, the Reid bequest.

2362. What is it likely to amount to?—At present it amounts to £2,300 a year. It ought to amount, when certain life interests fall in, to something between £3,000 and £4,000?—(Dr. Dickson): The total capital is round about £70,000.

2363. That means you are not likely to have to come upon the Government for purchase grants?—(Lord Clyde): Not, I think, to any large extent. Of course, the Reid bequest is so far earmarked that it is for the purchase of "suitable additions to the Lauriston Library." But Mr. Reid's Lauriston Library had no special characteristics except that it was generally Scottish and historical, and these are characteristics of the National Library also—apart from some of the accessions under the copyright patent. There are many lacunae in our collection, and most, if not all, of these can be filled by purchases made out of the Reid bequest. The books so bought will receive the special Lauriston Library mark, and will constitute additions to that department of the collection. The answer to the question you put to me accordingly is that the bequest will practically meet most of our demands in respect of purchases for the time being.

2364. One of the effects of this bequest will be to increase the rate at which your Library is growing. The Faculty have not expended anything like £4,000 a year up to the present.—No, a few hundred only.

2365. Then we have had a representation made to us about a point you have not referred to and have not referred to in your memorandum, that is the possibility of conflict between the interests of the National Library and the interests of the Register House in regard to particular documents. I suppose you would agree that documents of national importance, if of a strictly legal character, if they related to property and that sort of thing might be more appropriately housed in the Register House.—(Mr. MacLehose.) That question has been merely considered by us incidentally, but I happen to be Convener of the Books and Manuscripts Committee of the Trustees, and we do not anticipate any serious difficulty in regard to that point. The question arose quite recently in reference to some valuable manuscripts which are loaned to the Register House. We are hoping they will become national property. The question was put to me as to whether an arrangement could not be made by which the strictly legal documents might go to the Register House, and the documents (of which there are a considerable

number) dealing with literary matters might go to the National Library. As far as the National Library is concerned, we do not anticipate any difficulty or any conflict of interests that cannot be quite easily arranged.

2366. I read from a memorandum which has been presented to the Commission:—

An effort at adjustment is most desirable, and indeed necessary, in the interests of historical scholarship, on behalf of which I venture to submit this Memorandum. It would be unfortunate if the two places were suffered to proceed on the present unsystematic lines.

Arrangements for an adjustment of function in respect of historical documents acquired by the nation would seem to involve the institution of an impartial body of experts, qualified to pronounce upon what claims relevance to the Public Records.

You would not be disposed to agree with that?—(Lord Clyde.) No. I was not aware this question was to be raised, but is it not vitally connected with the organisation of the Record Office? There can be no difficulty on this matter if the Register House (including the Record Office) is given a proper Official Head.

2367. You mean the keeper of records would be in close touch with the keeper of the National Library?—Yes, and the idea of conflict would be almost impossible.

2368. And I suppose in the last resort the Secretary of State would exercise some sort of influence in that way?—No doubt. Difficulties of a not dissimilar kind, I am very well aware, have arisen recently over and over again, but they have arisen because of the chaotic state of the Register House; and until it is put under a proper Official Head you will never advance at all.

2369. (Sir Thomas Heath): May I just ask one question in regard to the finance. I understood at first that Sir Alexander Grant offered a sum of £100,000 towards the cost estimated at £178,000, and I rather gathered from what Lord Clyde said that would go in the proportion of £100,000 to £178,000?—That must have been some fault of mine. It goes £ per £.

2370. That really means it was based, I suppose, on an estimate of £200,000 rather than on £178,000?—It was. £178,000 is a carefully estimated figure by the Board of Works for these plans, but of course there is always the chance that it will be more, and there is nothing estimated for site at all. My view was that that £178,000 for all practical purposes might be regarded as £200,000. If the cost was £250,000, then the last £50,000 would fall upon the Government alone.

2371. Supposing it was above £200,000 then the offer does not extend beyond £100,000?—That is right.—(Mr. MacLehose.) When Sir Alexander Grant spoke to Lord Clyde and myself I think he made it quite clear that he assumed the cost would not be less than £200,000, therefore he was offering half. I think the contingency of it being £78,000 and £100,000 was not present to his mind at all.—(Lord Clyde.) Not at all.

2372. (Dr. Cowley): You spoke about increase of staff as being the first necessity for efficiency of the Library. You only mention the need for a secretary and a typist, but that of course is a small matter, I suppose £500 or £600 a year would cover it?—You will get the figures.

2373. But that is not the whole of the increase of staff necessary I gather?—No.

2374. You want a considerable increase besides for Library purposes?—Yes.

2375. I wanted to be sure that was so.—My colleagues are quite ready to give you the figures.

2376. The need for the typist and so on is in order to keep you in touch with the Trustees. I was going to put what Sir Lionel Earle asked, whether the present constitution of the Board of Trustees is really the best that could be got. It seems awkward to

26th April, 1928.]

The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon.
 Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND,
 and Dr. W. K. DICKSON.

[Continued.]

have a lot of people scattered about the country who cannot possibly meet. Is it impossible to arrange a Board of Trustees, since the matter could be done by the Government, I suppose it would be constituted in such a way that they could meet?—That is a very hard question to answer. It is inevitable that if the Institution is to have a National character the membership of the Administrative body should be widely scattered. I had not personally very much to do with the actual selection of the membership of the Trustees at the time the Act was passed, but I think it would be very difficult to make a change which would give you any material improvement.

2377. (Sir George Macdonald): The constitution was settled by Act of Parliament?—(Lord Clyde.) It was.

2378. (Sir Lionel Earle): How are the Trustees appointed?—It is provided under the Act. There are a certain number of members who are *ex officio*. A certain number are co-opted and certain others are elected at the annual meetings.

2379. That is in the recent Act of Parliament?—Yes.

2380. (Dr. Cowley): There is an account of it in the Memorandum?—It is important. If you were to ask me can I suggest anything that would be really better, I could not, if you are going in for public administration at all.

2381. I imagine that the administration of the Library is in the hands of a standing Committee?—For practical purposes, yes.

2382. And the standing Committee is appointed by the Trustees?—The standing Committee is appointed by the Trustees at the annual meeting.

2383. Is the standing Committee resident in Edinburgh?—No, only partly so: that is the trouble again. It would not do to make it a preponderantly Edinburgh body, it would not give contentment I am sure. I am not suggesting that the non-Edinburgh members begrudge their railway fares, but they are people with their own business to attend to.

2384. With regard to the building, you spoke of the building being constructed in three parts. I suppose you have a general design for the whole building first?—That is so.

2385. You put up the first part, which is to last I gather for about 50 years, and then would the whole building be calculated to last for about a century?—No. You may I think, disregard the third portion altogether. The third portion was really dependent upon the requirements of the growth of the Law Library of the Advocates which remains their own, and on certain other conditions about storage which I need not go into. I do not think the third stage is a practical matter at present; it may become so some time hence. The first stage is really the frontage building. The second stage is nothing but the raising up of the back building to the same height. These two together provide for considerably more than half a century. The first one provides for 30 or 40 years.

2386. (Chairman): Mr. Normand is prepared to make a statement regarding administrative staff, as to immediate requirements and the requirements when the new scheme is completed?—(Mr. Normand.) As regards the present staff I think it should be clearly understood that the position is that we practically inherited the staff with which the part of the Library which was handed over was carried on by the Faculty of Advocates. Twenty years ago the Faculty of Advocates found it necessary to restrict in the most drastic manner their expenditure upon the Library, and they reduced the staff to the bare minimum which permitted them to carry on, to receive books and to catalogue them. They had practically no funds available for the purchase of books, and the gifts to the Library, while they were important, were not nearly as considerable as they now are. When the transfer took place, there were transferred to the National Library the Keeper and, I

think, five assistants. We have made demands since then for considerable additions to the staff. All that has been conceded is a keeper of manuscripts and one assistant, and that is the staff with which we are expected to carry on a National Library just now. All that we can do is to take in the books and to catalogue them and to make them available for the number of readers who are at present there. We can only catalogue them—Mr. MacLehose will discuss how we catalogue them—but we can only catalogue them by preserving for our own use, and not for the use of the public, a slip catalogue by which we can find any book added to the Library. We have now a purchasing power of about £2,800 per annum. We have in addition received a very much greater flow of accessions since the transfer of the Library to the Nation, and thirdly the accessions under the Copyright Act are always slowly but surely mounting. Therefore, how much longer we shall be able even, for example, to keep our slip catalogue up to date, as we now do, with the present staff is doubtful. There are certain things which have long fallen into arrears through no fault of the Faculty of Advocates or anyone, but because there has not been the means adequately to carry on on a National scale. One for example, and perhaps the most important, is that there are known to be considerable blanks in our collection through the failure to take full advantage of the copyright privilege in the past, and also the casualties of loss which leave in our shelves blanks which ought to be filled up, particularly perhaps things relating to Scottish History, topography and so on, and also in other departments. One thing we ought to be doing is to be filling up these blanks on some system. We ought to be spending our purchasing power of £2,800 a year in some systematic manner. We ought therefore to have persons available who will look into these collections on a systematic basis to ascertain what the blanks are in relation to what we ought to have, and to enable us to expend our money in a fully rational and beneficial way. The longer that is postponed the more expensive the books which we intend to purchase, and which we must purchase, will become, the less far our money will go, and therefore we ought to commence that operation as soon as possible. It cannot be done with the existing staff. Another thing is the collection of music. That is in a worse position than it was during the time when the Faculty had charge, because when it was the property of the Faculty there were certain members of the Faculty who were themselves musicians and they formed themselves into a Committee which went through the music as it came in, who classified it, catalogued it, and placed it. That broke down during the War when members of that Committee went on Service, some were killed, and it was never reconstituted after the War, and now the music is not adequately dealt with and nothing more can be done until we have an assistant who is capable of dealing with music. I only give those three things, the necessity for keeping the catalogue up to date even in its present form with a greatly increased flow of accessions, the necessity of finding out what are our lacunae and filling them up, and music, as illustrations. There are numerous other things which might be indicated, but those are very simple things which we cannot carry on; we cannot succeed in carrying on longer the essential part of a Librarian's duties as things are, let alone any of the things one would expect from a National Library. We have accordingly asked more than once that in addition to the increase of staff already authorised we should at least and at once get an assistant Librarian (I should prefer to call him a secretary) with a typist and two assistants. The need for an assistant Librarian or Secretary is very urgent and pressing. The real truth is that unless we get such an official our administration will be in great danger of break-

26th April, 1928.]

The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon.

[Continued.]

Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND,
and Dr. W. K. DICKSON.

ing down. Under the former regime when the Faculty of Advocates were in possession, the duties of the Librarian in matters of office administration were slight, indeed negligible. There was no official correspondence, there were no accounts to keep, in fact they were kept by other officials of the Faculty, there were no letters to write to the Scottish Office or other Departments, and there was no complicated official correspondence of any kind. Now all that has changed. The Librarian has to prepare accounts, for the King's Remembrancer, he has an extensive correspondence which takes a large part of his time every day, and a great deal of his time is taken up with work which is no part of the duty of a Librarian. If it had not been that there was a certain number of the Trustees who carried on a good deal of the work of administration which ought to be done by officials, I am certain the Library affairs would have been in a less advantageous position than they are in now. As it is, some of the most prominent of our Trustees, not resident in Edinburgh, have protested, and I think reasonably, against a system of administration which concentrates the work in the hands of a Standing Committee or a few of its members and only summons the general body of the Trustees twice a year and never sends them any information in the intervals. The reason of that is that we have no means really of making information available. If we had a Secretary, with a typist, he would at any rate be able to write full minutes of the meetings of the Standing Committee and we should circulate them and keep the Trustees generally in touch with the proceedings of the Standing Committee. It appears to us to be essential that the Librarian's merely clerical work should be taken off his shoulders and transferred to someone else who would be competent to deal with it. Apart from that, two assistants, in addition to a Secretary and typist, would be of considerable value and at any rate enable us to overtake some of the work which is in arrears and prevent the catalogue falling into arrears. How much longer such an addition to the staff as I have indicated would serve our needs, I do not know. It could serve them only for a little while. The cost of such an addition to the staff is a matter of estimate. I consider that a sum of £1,350 per annum would cover it. As to more remote contingencies we have considered that, and it is extremely difficult for us to indicate what would be the probable requirements say in the event of the new buildings, which have been discussed, being built. There was, however, put forward at the meeting of the sub-Committee which came to Scotland a suggestion by the present Librarian to the effect that we should have besides the Librarian, a Secretary or Assistant Librarian and a typist to do what might be called the office work, and in addition that we should have a Keeper of Printed Books, one Head Assistant Keeper, another Assistant under him, six less important assistants, and six junior assistants, all in the Department of Printed Books; that we should have a Keeper of Manuscripts which we have now got, and one assistant to him; and two messengers. That is at any rate a very modest programme as compared with any comparable Library in this country. It allows for a personnel of 22 at an estimated cost of £8,050 in all. I see the National Library of Wales has a personnel, a staff, of 49; I believe that the Bodleian has a staff of somewhere in the seventies. Close comparison with other Libraries is a little difficult, because the personnel of other Libraries appears to include cleaning staff. Now our cleaning is done by servants of the Faculty of Advocates, who clean the whole building in joint occupation. For these services we of course pay the Faculty. If our new building scheme were completed we should require cleaning staff of our own over and above the Library staff which I have outlined. All one can say is that our demand is by comparison extremely moderate. If a Library building such as we hope for were, as it were, erected

to-day by some magician's wand, a Library staff of 22 or 30 is the staff which we should have to constitute at an early date. That staff is more or less the staff which we shall have to work up to, and have in being at or soon after the time when in reality the new building may be expected to be created. Our needs by that time may go beyond that; we cannot say, it depends upon what accessions we get, whether we get further gifts of money in order to purchase, and a great deal depends on the number of readers. One of the most hopeful things about the National Library is that ever since its transfer to the Nation the readers have been increasing continuously. Last year there was an increase of nearly 40 per cent. over the previous year, which was a much higher number than any year before that. The figures, which I may give, are as follows:—

1926	Total attendances of readers	= 4,360.
1927	" " "	= 5,985.

For the first three months of this year the attendances have been 2,014, as against 1,691 for the corresponding months of 1927.

Accordingly it would be extremely rash for us to commit ourselves to any general statement as to our expected requirements, say seven years hence, when we might be in possession perhaps of other buildings. All I can say is that, if the other buildings were in existence now, that is the staff we should have to constitute probably. If the buildings are to be created seven years hence, that is the staff we shall have to have in being at least at or about the commencement of the new era with the new buildings.

2387. (Chairman): Dr. Dickson, I understand that your present exhibition facilities are very inadequate. Will you give us some idea of what you consider desirable?—(Dr. Dickson.) That is an aspect of the Library about which I have always felt strongly, because our Library is one of the ancient Libraries which like all such Libraries is also a Museum. It has always seemed to me that while a Library like ours must be primarily a Library of Research, that is intended for the use of a selected public, on the other hand the principal service which such a Library can render to the man in the street is to provide an exhibition. We could provide an exhibition of historical and literary manuscripts, illuminated manuscripts, early printing, bookbinding, etc., of the same kind as is provided by the British Museum, of course on a smaller scale, but of its kind and within its limits certainly as interesting, at any rate to Scotland. It has been suggested to me that I might illustrate what I mean by recalling something that happened in connection with the Glasgow Exhibition in 1911. There was an International Exhibition in Glasgow in that year which comprised a very important exhibition illustrative of history. A Committee of persons interested in history was got together. My friend Mr. MacLehose was a member of that Committee and was asked to take charge of the exhibition of printed books. I was asked to take charge of the manuscripts. We put our heads together and arranged an exhibition illustrative of the development of the book over a period of 1,000 years. The exhibition was entirely of originals without facsimiles or photographs or anything of that kind, and most of those things, certainly most of the manuscripts, were selected from the shelves of the Advocates' Library. That is a line of development where I think the Library might be of great use to the public, and I am anxious that that should be kept in view in anything that is done. The plans as they exist provide I think fairly adequate accommodation for exhibition purposes. As the plan stands I think the building is adequate, only ample provision should be made in the way of show cases and of facilities for exhibitions. I wish to make that point before the Commission because I think it is one of great importance.

26th April, 1928.]

The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon.
Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND,
and Dr. W. K. DICKSON.

[Continued.]

2388. (*Chairman*): Mr. MacLehose, I believe you can tell us about the catalogue position?—(*Mr. MacLehose*.) The position in regard to the catalogue of the National Library is that up to the year 1871 we have an excellent printed catalogue which is in eight bound volumes and was completed in 1879. That contains a quite adequate and satisfactory record of the books which were added to the Library up to the year 1871. From 1871 to the present day the only catalogue we have is a series of packets like this (*example handed in*). This is a dummy packet with one or two written titles at the beginning. That is the actual catalogue which exists. That provides for a careful record for office use of the books which are added to the Library, but Your Lordship will understand that it would be impossible to put the only official record such as that into the hands of the general reader. There is only one copy. If any reader goes to the Library he cannot turn up any catalogue and see what the Library contains, after 1871. That is, we feel, all the more important in a Library like the National Library, because it is a Library which is used for research. The opportunities of work are very greatly limited if the student is unable to ascertain what books on any subject are available. I feel sure Dr. Cowley will appreciate the extraordinary difficulties of carrying on the Bodleian if the only record available was merely a collection of slips in his private room, of the contents of the Library. In calling attention to this clamant need, I should like, if I might, to say that having been on this body of Trustees for a year or two I am impressed with the enormous amount of work that the Members of the Bar in Edinburgh were able to carry out, and if I feel that there was a very great need for a better catalogue I think the last thing we should do is to complain that more was not done, because a very great deal was done for that Library. But the problem before the Advocates for the last 50 years has been one which was entirely beyond the capacities of a body of private individuals who had to put their hands in their pockets in order to accomplish their aims. We are now met with the problem how we are to supply this need, and it is a question which becomes the more difficult because there is not a "shelf catalogue" in the Library. I do not say that is absolutely accurate, because there are certain rare books which are treated separately and there is a fuller record of them, but, broadly speaking, and very broadly speaking, there is no shelf catalogue at all. In the British Museum not only have they a shelf catalogue, but they go over the whole Library every six months and have an inquest and see that every book is there. I think in the Bodleian you do it once a year?

2389. (*Dr. Cowley*): Yes.—In the National Library it has not been done for 45 years. We have also to remember that Members of the Bar and one or two other privileged persons in these 45 years were allowed to go about the shelves. The British Museum have every morning to correct the mis-placings on those shelves in the Reading Room which are open to the public, because readers put books back in the wrong places. Mr. Normand and Dr. Dickson and myself took a very great interest in trying to get some scheme of finding out what were the lacunae, and getting a list of wants prepared, but we were immediately met with the difficulty that we had not sufficient staff to give the time required for such work. We were also met with the difficulty that we could not count upon the absolute reliability of this manuscript catalogue, although it has been kept with great care. Certainly within recent years it has been kept with very great care, and it is greatly to the credit I think of the officials of the Library that it was reported—and this is true of every month—it was reported at the Meeting on 5th January that all books received up to 31st December had been incorporated in the list of books. It is

not allowed to get into arrear. But still the need is there for a catalogue which can be consulted by readers. We then proceeded to see if we could raise some money ourselves, and so we issued an appeal for £15,000 or £20,000 to try and give us a complete catalogue on the lines of the British Museum catalogue. The result of our appeal has been that we have got in a sum of £3,051. That is the amount of the promises collected in the last six months. As the Commissioners will understand, it is a very difficult task to collect money for the catalogue of a Government Library. It is not an object that particularly appeals to the average donor, but we have made this beginning. The scheme however, is a very big one. As to the future, we are well aware that a question may be raised with regard to cataloguing. We recognise that if you have half a dozen Libraries with copyright privileges, the British Museum, the Bodleian, Cambridge, Edinburgh, Dublin, and Wales (and other Libraries, for instance the Glasgow University Library print their accessions), it may be an extravagant thing for each of these Libraries to be printing their new accessions at the present day. It is quite possible that some system of combination may be arranged for the future as regards that. As to this point we are fully alive and are ready to co-operate. But our problem is really the gap between 1871 and the present day. We feel that we have very great treasures in that Library, and for the most part until the catalogue is available they are locked up. I am so conscious of the other needs of the Library in the matters of buildings and staff, that, as I mentioned to Lord Clyde yesterday, I was unwilling even to press for the catalogue, important as that is, because other things are also needed. But the impression of the Trustees who have been brought into the management of this Library is, I feel sure, that we have there for Scotland a very great treasure house, that a great deal has been done to preserve these treasures at great sacrifice in the past, and that if we can only find some means of making them more accessible to the public we shall be doing a great service.

2390. (*Chairman*): Mr. Macmillan, we should like to hear your views generally?—(*Mr. Macmillan*): I have not had the privilege of listening to what my colleagues have said hitherto, and really I am not in a position to deal with the immediate administrative requirements of the Library with anything like the fullness that they can. There is, however, one aspect of this Institution which I should like with your permission to emphasise for a moment, as having had something to do with the carrying out of this transfer to the Nation of the Advocates' Library. I am not sure that it has been fully realised what was, if I may so call it, the munificent character of the transaction. The Faculty of Advocates had in 1689 founded their Library. It was originally intended as a professional Library, but it ultimately came to be regarded as the National Library of Scotland to all intents and purposes. It received that recognition when the Copyright Act of 1709 was passed, by being privileged to ask for a copy of every copyright book. That is really the hall mark of its public character, and yet it remained until 1925 a Library which was the private property of the Bar of Scotland, a relatively small profession numbering only between 300 and 400 members, and in no sense a wealthy body. Such was their enthusiasm in the cause of letters that throughout all these years they maintained this great Library at their own charges, maintained the building, maintained the service, and not only had of course themselves the privilege of the use of the Library, which was a very great privilege, but they extended that privilege to the public. It was a very remarkable thing that a private Library should thus have been made available to the public; no one was ever turned away, any person who came to consult books was welcomed, he was given accommodation and the services of our staff and he had every facility that

26th April, 1928.]

The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon. Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND, and Dr. W. K. DICKSON. [Continued.]

we possessed placed at his disposal. That was a great service to the country, and we carried it on all these years until, as has already been explained to you, the financial position became really impossible. One does not want to emphasise unduly the financial sacrifices that members of the Bar made, because we were very anxious if we could to continue on the old lines as long as we could, having always been very proud of what we were able to do. But, as the Lord President will bear me out, we reached the breaking point after the War, and notwithstanding certain exceptional efforts that were made, we recognised the time had come when the Library must be transferred. We then made an offer which I think is unique in the history of this country; we made an offer to the State of the entire contents of this Library which include, pray observe, not merely those accessions which we had received through the Copyright Act, which we always regarded as having a certain public character attached to them because we had received them really in a sense for the public, but many treasures which we had ourselves acquired and which we could have realised at once with Dr. Rosenbach for a fabulous sum, such, for example, as the original manuscript of Waverley, the most precious of all Scott's manuscripts, as well as other manuscripts of his, valuable collections of correspondence, including letters of Mary Queen of Scots and Queen Elizabeth, and innumerable manuscripts and books of the greatest interest. There were, indeed, some members of the Bar—of whom I was not one—who thought that we ought to save the financial situation by selling some of our manuscripts and with the proceeds carry on as we had done in the past. Personally, I was always averse from that course because it seemed to me most unfortunate that the Library should be in any way impaired. The transfer was made ultimately, but it was a transfer of an exceptional character, an entirely exceptional character, it was a free gift of the whole contents of this Library of a value practically inestimable in cash. It was accompanied by an offer on the part of this relatively small body of professional men in Scotland of the premises which contained that Library, and moreover it was accompanied by a remarkable additional attraction to the State, inasmuch as a public benefactor in the shape of Mr. Grant, now Sir Alexander Grant, was prepared to accompany the gift with an endowment of £100,000. I am in the judgment of members of this Royal Commission, if there has ever been in the history of this country a transaction of that sort where treasures of such value, with the premises containing them, and with an endowment of £5,000 a year, have been handed over to the Nation without condition at all, except the condition that the Nation will continue to administer this undertaking. I do not wish to detain you by expatiating upon that aspect of it, but I am glad to have an opportunity of impressing it upon this Royal Commission, for this reason, that I should hope that when these circumstances are taken into account, your approach to the consideration of the problems of this Library will be to some extent influenced by the entirely exceptional circumstances of its genesis. It is not the creation of public monies at all, it is the creation of private funds. The Bar in Scotland spent out of its own pocket over £250,000 on this Library, which they have preserved for the public benefit and which is now in the hands of the public. Surely in return for the very great gift which we have made, the Library is entitled to receive, I venture to say, exceptional treatment at the hands of any Royal Commission which is concerned with the interests of the Libraries of this country. I trust I have not unduly emphasised that aspect of it, but it is certainly an exceptional feature of this Library which should commend it, I should think, to anyone who is anxious to assist the Library cause in Scotland.

2391. (Dr. Cowley): With regard to the catalogues, we have talked about it before I know, and therefore I believe you have a scheme yourself, Mr. MacLehose, for the catalogue from 1871 to the present time. Could you tell us something about your view of that?—(Mr. MacLehose.) What the Committee on which I serve would like to see would be a catalogue after the manner of the British Museum catalogue. Our accessions are about 15,000 items a year, and we have at present, 450,000 entries, roughly speaking, perhaps more, to make up since 1871. In answer to Dr. Cowley, what I should like to see would be a complete catalogue of the contents of that Library, that is 450,000 additional entries printed and the old catalogue cut up and incorporated with the new entries, leaving plenty of space for future additions. As far as the future is concerned, I think the expense of the printing might be reduced possibly by taking the British Museum Library accession lists, some kind of co-operative scheme might reduce future expense, but I can see no help for the last 45 years without our making a very substantial effort. We have considered the question whether the British Museum accession lists could be used with the press marks altered, but any scheme that we could think of was going to take a number of years, and a very great deal of labour. We estimate between £15,000 and £20,000 as the total cost.

2392. You did not reckon it would cost more than £20,000?—No, but we also felt it was extraordinarily difficult to make any reliable estimate, partly because of the difficulty of estimating the actual physical labour of taking 450,000 entries, and bringing the books to the entries or the entries to the books. I should not myself be satisfied until every entry was checked, and until you have tried it, it is difficult to say what amount of clerical staff and walking staff would be required to get that done, but we hope that the sum of £20,000 would cover it.

2393. The expense would be largely expense of staff?—The expense would be largely expense of staff and printing.

2394. You would require a special staff for that purpose?—A special temporary staff.

2395. (Sir Lionel Earle): Have you any idea how long it would take to do that?—We have no definite idea, but we were hoping that five or six years would practically see the thing through. Dr. Cowley can say whether he thinks that is a reasonable estimate.

2396. (Dr. Cowley): It seems to me rather optimistic, but it would depend on the staff you could assign to the work without their getting into one another's way, of course.—(Mr. Macmillan.) I asked the Lord President if I might bring forward one consideration which may not have been present to your mind. This Library is in rather a peculiar position in respect that it is associated with the Courts of Justice in Scotland. The Courts and the Library have always been under the same roof, and under this plan would still be in close juxtaposition. The Courts of Scotland—the Lord President will bear me out—have always enjoyed a peculiar advantage from that circumstance, for the Courts are naturally constantly referring to books of one kind or another, not merely law books, but a geological case, for instance, might come up and it might be desired to see McCulloch's geology, and it is in the hands of the Court within five minutes. Consequently this Library has served as a most important adjunct to the administration of justice. Supposing an ordnance map is required in a right of way case, these are all there and available to the Judges at once. The same with dictionaries, foreign dictionaries for example, to interpret words that come up. It is a most remarkable association. I do not know any other instance. The Courts of Justice here in England have no such advantage, but a Judge in Scotland or a Counsel can constantly have access to this

26th April, 1928.]

The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon.
Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND,
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[Continued.]

treasure house of knowledge, and as a practitioner myself I know, and the Lord President will bear me out, as head of our Court, that that facility has been regarded as of very great value. It is an aspect of this Library that I think is unique, and I may be pardoned for referring to it. It is contemplated in the Act of course.—(Mr. Normand.) It was explained to the sub-Committee in Scotland—I do not know whether it has been said to-day—that without the continued association of the National Library and the Law Library of the Faculty of Advocates in close juxtaposition to one another, you will not have a complete Library under the Act of Parliament. The collection of law books which formed part of the Advocates Library remains the property of the Faculty, whereas the rest of the Library was transferred to the Nation and there are in operation rules framed under the Act of Parliament between the Trustees of the National Library on the one hand and the Dean of Faculty on the other hand, by which books of the National Library are made available to the Faculty and also to the Court, and Law books on the shelves of the Faculty are made available to the public who come to the National Library in search of them. That is to say they are temporarily lent by the Faculty to the National Library for the consultation of readers in the National Library, and accordingly you have only a complete Library when the two are taken together. If you separate them you will lose that.

2397. (Chairman): What conclusion do you draw, that the two must be kept together?—(Mr. Normand.) Yes. (Mr. MacLehose.) With reference to the question of the Reid bequest the Committee on books and manuscripts was for the first year or so very anxious, on account of the small resources they had for the purchase of books, but the Reid bequest has removed that anxiety. At the same time we are not at all alarmed by the amount of the bequest; we see ample need for the money we have in hand. There are a great many gaps which should be filled up, and while we have no expectations of having a large foreign collection there are a very considerable number of important foreign books of a cyclopaedic nature, and other things, which ought to be included in the Library. Last year we were able to get the great collection of manuscripts of Lord Morton, and the Reid bequest account has been actually overdrawn until the last few weeks. It is admittedly a great relief to us that we have that fund for the purchase of books, but we are not allowed to use one penny of it on the staff, and the more we spend on books the more do we need additional staff.

2398. Under the terms of the bequest, you are not allowed?—(Mr. MacLehose.) No. The terms of the bequest are very strict. The money must be confined purely to the purchase of books and manuscripts. The terms were so strict that we were rather anxious about that, but the legal opinion we received made us feel that we could buy what books we required, but we could not use the fund in any way for the administration or staff.

2399. (Sir George Macdonald): I think it might be well to get some sort of light upon the finance. Am I right in saying that the salary bill is about £4,325?—(Mr. Normand.) Approximately.

2400. What is the amount of the endowment interest?—The income from that is approximately £5,000.

2401. This leaves a balance of about £1,000?—Approximately.

2402. Am I right in thinking that that £1,000 virtually meets, in the first place, the expenses of the Copyright Agency?—It does that amongst other things.

2403. What does that amount to?—(Dr. Dickson.) £420 as our contribution.

2404. How far does it go towards meeting the heating and lighting?—(Mr. Normand.) The next principal charge is £300 for purchases of books,

2405. I think heating and lighting cost about £400?—(Lord Clyde.) That is so.

2406. Are you under any obligation to spend £300 on purchases?—(Mr. Normand.) If we spend it at all we spend it on that. (Lord Clyde.) Hitherto that has been in the estimates.

2407. The net result is that that calculation, as far as I can work it out, means that next year the Government will have to vote on the Library Vote somewhere about £600, or £700?—(Mr. Normand.) I think that is approximately right. It should be remembered that we also get the benefit of the services—

2408. I was coming to that. Sir Lionel Earle's department has a considerable Vote?—Yes.

2409. How much does that come to?—I cannot answer that, the figures appear in the estimates. There is the Stationery Office also. The Stationery Office estimate for us for 1928-29 is £450, of which £400 is for bookbinding.

2410. The Stationery Office spent nearly £800 upon you last year?—(Mr. MacLehose.) Does that include binding?

2411. I think the arrears of binding are principally responsible?—(Mr. Normand.) The arrears of binding in the first year.

2412. You only had £176 in the first year, in 1926-1927 £698 and in 1927-1928 the estimate was £762. I wanted to ask whether that was for arrears of binding?—(Lord Clyde.) I think so, entirely. (Dr. Dickson.) We got a special grant in 1926-27 of £750 altogether for both arrears and current binding, including £50 for special binding of certain manuscripts, etc. This year the total for binding is £400.

2413. So that the total cost to the Exchequer will be reduced by the absence of that grant for binding?—(Dr. Dickson.) Yes, by the absence of the special grant for arrears.

2414. (Dr. Cowley): That is a very low estimate for the cost of binding, is it not?—Very. I think it is quite insufficient.

2415. I should have thought so.

2416. (Sir George Macdonald): So that your request for more staff has a good deal behind it in the way of interest on endowment still to draw upon if the Government are responsible for heat and light?—(Mr. Normand.) Yes.

2417. Are you satisfied with the operation of the Copyright Act, Dr. Dickson?—(Dr. Dickson.) In what way?

2418. The use you at present make of your privileges under the Copyright Act?—We do not work the Copyright Act separately. There is a joint arrangement with other privileged Libraries, namely the Bodleian and Cambridge and the Library of Trinity College, Dublin, and ourselves.

2419. You maintain a joint agency?—Yes.

2420. I understand that, and your contribution to that joint agency is £420?—We are allowed £420. The Agency is run by Cambridge.

2421. What was in my mind was this. What do you do about newspapers?—We take very few newspapers. We do not want more under present conditions. We file and bind the principal London and Scottish newspapers, and we have good sets of the earlier Scottish papers, the "Edinburgh Courant" and the "Caledonian Mercury," back to the beginning of the eighteenth century.

2422. Do you keep enough?—Possibly not. We have nowhere to put them.

2423. Take the Scottish Provincial Newspapers.—We do not have anything like the whole of them.

2424. If I want to consult the "Stirling Observer" of 1837, I have to go to Hendon?—That is the only place.

2425. Is it worth considering that you might do a little more in that way?—I agree, if we had the space and the staff. Newspapers and periodicals require a good deal of staff work for arranging and placing. They are expensive to bind, and very

26th April, 1928.]

The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon. Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND, and Dr. W. K. DICKSON. [Continued.]

bulky. The British Museum found the thing impossible in its own building.

2426. You remember the point I raised with the Lord President about the recruitment of staff. I think the Lord President agrees that one of the difficulties in your case, which is alluded to in the memorandum, was the fact that you are rather a small unit, and cannot grow upon specialisation. Where do you contemplate looking for the specialist when you have to pluck the flowers?—It is such a small unit that the question is bound to arise very seldom, and only in the case of one or two people. Perhaps the best case to take is the recent appointment of Dr. Meikle. We had been pressing for a whole-time Keeper of Manuscripts and when the question arose practically we made enquiries, the Trustees appointed a Committee with powers to make the necessary enquiries and to make a recommendation. We made enquiries at Oxford and Cambridge and of one or two people who are manuscript specialists in London, and we heard of Dr. Meikle as being the very man for the post. We considered a good many other candidates, but Dr. Meikle was obviously the man, his qualifications were quite exceptional. We got him and made the necessary arrangements with the Government.

2427. You regard Oxford and Cambridge as possible reservoirs?—Certainly.

2428. And other Universities in the same way?—Yes. The real difficulty in that particular case was that we wanted a man with quite special qualifications, a man who was a competent palaeographer, a man who knew manuscripts and knew manuscript work. There are plenty of them but we wanted to combine with that a wide knowledge of the history of Scotland. It was difficult to find such a man, but we think Dr. Meikle fills the requirement.

2429. The Lord President said very truly that the difficulty that occurred to him at once was a pension difficulty, but that is simplified now to some extent by the fact that the Universities have a pension scheme and the possible beneficiaries under that scheme can carry their benefits forward? That might simplify things a little?—(Lord Clyde.) Partly. It is the Civil Service difficulty.

2430. There matters have been aggravated since 1914 when the Treasury were deprived of the power of adding years in the case of persons who had special experience of that kind?—It is a very serious difficulty.

2431. (Sir Richard Glazebrook): The whole staff are civil servants?—(Dr. Dickson.) Eight of the staff are established civil servants. (Lord Clyde.) And the future recruits will be established civil servants.

2432. It is not possible to arrange that the University insurance scheme should apply to your Library rather than the Civil Service Scheme? That has been found useful in a number of Institutions I am connected with.—(Lord Clyde.) You would have to exchange from the one to the other somehow.

2433. (Sir George Macdonald): The civil servant, I am afraid, would not be allowed to take advantage of the University Scheme?—You might make an exchange from the one to the other.

2434. Not from one to the other, but you could carry on your University benefits, you understand. When you finish your University service and come to retire you get the benefits. They are completely linked up now, there is no difficulty about that at all.—This is one of the most serious problems of the future staff that I myself have foreseen and I have no answer to it.

(Sir Richard Glazebrook): My suggestion was that the staff should not be civil servants but should have the advantages of the University Pension Scheme.

(Sir George Macdonald): Would there be any advantage in that?

(Sir Richard Glazebrook): I suppose it depends on the arrangements which can be made for interchangeability.

2435. (Sir George Macdonald): No arrangement is necessary for interchange. Under the University scheme the man carries on his rights without paying. —(Lord Clyde.) One of the great troubles is this. The moment your selection becomes limited to the civil service you at once fall under one, or other of the grades of the civil service pay. Unfortunately, those grades are regulated without the slightest regard to any special form of qualification, without the slightest, and therefore whether it comes to the selection of a service for the Library, or in connection with other proposed changes, you are exposed to getting the class of man who naturally belongs to that grade of the Civil Service. I have not myself been able to see any solution.

2436. (Sir Lionel Earle): They are dealing with the professional grade question in the Government now. We have had it before the National Whitley Council on which I sit many times. A Committee has been sitting a long time.

2437. (Sir George Macdonald): They are considering whether Lord Clyde and his Parliamentary colleagues were really wise in doing away with that power on the part of the Treasury to add years in cases of this sort.—(Lord Clyde.) I certainly think that we must look at this again.

(Sir Lionel Earle): I have the same problem in my Department with technical officers, sanitary engineers and other officers. You cannot grade them.

2438. (Sir George Macdonald): A question about the catalogue. You estimate the cost of that at about £15,000 to £20,000?—(Mr. MacLehose.) Yes.

2439. Does that include printing, or simply the preparation?—When we made that estimate of £15,000 to £20,000, we had originally put down £25,000. Then we were asked if we could not do it for less. We felt that the whole thing was very problematical. I considered an estimate of the printing, and I made inquiries as to what other Libraries were paying, and estimated that the printing could not be done for much less than £12,000 or £13,000. I began by multiplying that by two and assuming the clerical labour would cost about as much as the printing, and I was told that was an unnecessary estimate and we put down in our figures, £15,000 or £20,000. What we have been really very keen about has been to get a sufficient amount of money to justify us in making an experiment. We would like to make a start and really get at more definite figures. At present it is really a guess.

2440. The bulk of the figure you mentioned is for printing?—The bulk of the figure probably. But there again we were subject to a qualification. The British Museum have Library accession lists which Dr. Cowley and you know of very well. We tried to see if we could get some copies of the back numbers of those. We have in the Library almost a complete set of them. They begin about 1882. I know there is a period from 1871 to 1882 for which we might have to provide otherwise. We thought we might reduce the expense of printing by taking the Library accession lists of the British Museum and altering the press marks of the British Museum to the press marks of the National Library. It was not an ideal system but an attempt to reduce the printing account.

2441. How is the cost of the printing of the British Museum catalogue met?—They print that for themselves, and they sell these accession lists at a subscription of £3 a year, I think it is, and you are allowed to buy them. They print them on one side of the paper.

2442. I think we are rather at cross purposes. They print them for themselves. The expense of the printing is not borne on the British Museum vote?—Surely!

2443. I should doubt it.—At all events, extra copies can be purchased from the Museum for the sum of £3 a year. But the back numbers are out of print and we would require two sets. You cannot

26th April, 1928.]

The Rt. Hon. Sir HERBERT MAXWELL, The Rt. Hon.
 Lord CLYDE, The Rt. Hon. H. P. MACMILLAN, Mr. JAMES MACLEHOSE, Mr. W. G. NORMAND,
 and Dr. W. K. DICKSON.

[Continued.]

have one copy of a printed catalogue, you would have to have a duplicate. I think there is no question about that. The British Museum has three copies of their printed catalogue.

2444. Perhaps it is not for me to suggest it, but you are a National Institution and I represent a Government Department, and if I want printing done I ask the Stationery Office to do it for me. Would you not expect them to print the catalogue for you? I may be wrong.—Whether or not the Stationery Office would face an expenditure of £10,000 or £12,000 for this Library I am without information, but if they would, a great deal of our difficulties would be minimised.

2445. I suggest that avenue is worth exploring. I am sure you know about this, but I don't think the British Museum have their own press.

2446. (Mr. Beresford): They have not their own press, but they arrange for their own printing, it is not done by the Stationery Office.—Yes: They have not their own press, they employ a printer, and the cost of the printing will come out of the British Museum Vote, and as an offset against their printing they sell duplicate copies at a subscription rate of £3 a year.

2447. (Sir George Macdonald): I think you would do well to see how much the Printing Vote comes to, and see whether Scotland has really taken the best line?—Perhaps I might be allowed to explain that this attempt to use the British Museum accession list was with the idea that we might reduce the printing account, and, therefore, we reduced the item of £13,000 for printing a little in the hope that £15,000 or £20,000 would cover it. But I can say that if we had any reasonable expectation that we were going to get any considerable proportion of that, we would begin and make an experiment.

2448. The cost of preparing the catalogue apart from printing would be somewhere about £8,000 or £10,000?—Yes, that is what we counted, but the National Library is a very large building and every time you check an entry, you have to walk to the shelf and back. It is difficult to say how long it would take, but the people who would do the bulk of that work need not be highly-paid people, and we were hoping that £8,000 or £10,000 might cover the clerical and secretarial work.

2449. (Sir Lionel Earle): Have the expenses gone up very much since the Act as regards the administration, or was all this paid for by the Advocates before?—(Lord Clyde): Substantially, all this was paid for by the Advocates. During the War and after, the costs were getting round about £5,000.

2450. The endowment of Sir Alexander Grant has really relieved that expenditure from the Advocates?—Substantially.

2451. Or very little more?—Nothing material.

2452. If you have to apply for increase of staff, do you do it through the Scottish Office or direct to the Treasury?—We consider the better way is to approach the Treasury through the Scottish Office.

2453. Has any demand been made as yet by the Trustees for increased staff?—Yes.

2454. They have made an effort?—Yes.

2455. Has it been turned down, or do they say their Lordships are considering it?—We were not encouragingly met. I think we asked for three, and we got one, Dr. Meikle, for which we were extremely grateful. We would have been more grateful if we had got more.

2456. Have you met with a refusal as regards the others, or is it merely that the financial conditions will not allow of it?—It was not a refusal, I am sure, but owing to the financial difficulties.

2457. Perhaps they put it on the Royal Commission?—I had a suspicion that was the purpose.

2458. (Sir George Macdonald): I think I am right in saying that some years before the transfer you had a grant of £2,000 from the Treasury?—(Mr. Macmillan): On our first approach to the Government the grant was £2,000 a year. It was intimated in a letter of 7th March, 1922, from the Scottish Office.

2459. The grant of Sir Alexander Grant replaced that?—(Lord Clyde): Yes. (Mr. Macmillan): That is not quite the position. After the transfer to the Nation the whole responsibility was taken over by the Nation. Up to that time the Nation had only given us a grant in aid of £2,000. That naturally merged in the general responsibilities thereafter.

(Mr. Beresford): Since the National Library was taken over it has cost, I think, rather more than £2,000 a year.

(Sir Lionel Earle): Services rendered?

2460. (Mr. Beresford): Yes.—(Lord Clyde): Oh no. Since the Library was taken over, it is proper to say that there was a considerable expenditure, I think £6,000 was spent on improving electric light and fire provision, and things of that kind. I do not know of anything else.

2461. (Mr. Beresford): I think the average works out at something like £2,300?—(Mr. Macmillan): The position differed very much before the Library was taken over; £2,000 was a grant in aid given to persons to maintain their own Library, not the National Library. After the Library was handed over—it was handed as a gift to the Nation—that disappeared, but the position is very much the same now, after the gift has been received by the Nation as it was before, in fact the Nation is not spending more now that it is its own property; on its own property it is not prepared to spend more than when it was our property.

2462. (Chairman): I think you might hand in a statement of receipts and expenditure?—(Lord Clyde): I think I understand what you want.

2463. I want to be quite clear about the position, what resources you disposed of, and the limitations on them?—The endowment fund is treated as an appropriation in aid. It is handed over to the Treasury and treated as an appropriation in aid, and that appears in the public accounts of the year. Therefore, there is a real sense in which we handle no money at all, except the Reid Trust.

2464. The Reid Trust and the Grant Trust?—No, the latter has gone from us.

2465. Let us have that clear.—I understand. (Mr. Macmillan): Lord D'Abernon would like something in the nature of a balance sheet.

2466. That is it.—(Mr. Macmillan): You want the presentation of the financial position in the usual form?

2467. Are there any other points you desire to give information about?—(Lord Clyde): I think not, unless you have anything further to ask.

2468. We are greatly indebted to you for your attendance to-day and for the valuable information you have been kind enough to give.

(The Witnesses withdrew.)

FIFTEENTH DAY.

Friday, 27th April, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Mr. JOHN BERESFORD (*Secretary*).Mr. J. R. CHAMBERS (*Assistant Secretary*).

The Rt. Hon. Lord HANWORTH, K.B.E., Master of the Rolls, and Mr. A. E. STAMP, Deputy Keeper, Public Record Office, called and examined.

The following Memorandum was submitted by the Master of the Rolls in reply to the Royal Commission's Questionnaire (see Appendix 1):—

1. The Public Record Office was established to carry out the provisions of the Act 1 & 2 Vict. cap. 94 which gave to the Master of the Rolls the charge and superintendence of the archives of certain specified courts and public departments of State then scattered in many places, the Tower of London, the Chapter House, Westminster, the King's Mews at Charing Cross, Carlton Ride and elsewhere, and provided that documents in other public departments might be brought into his charge by Order in Council. Moreover, he was enabled to issue a warrant transferring records in his charge and superintendence to his actual custody, and such a warrant is at times issued.

This principal Act provided for the building of a central repository (on the Rolls estate) where the records should be assembled under the charge of a Deputy to be appointed by the Master of the Rolls with the approval of the Crown, and gave the Master of the Rolls power to make rules for the management of the office and the consultation of the records by the public, and sanctioned the preparation and publication of lists, indexes and calendars.

An order in Council of 5 March, 1852, extended the charge and superintendence of the Master of the Rolls to all records belonging to Her Majesty.

Since 1902 the Deputy Keeper of the Records has been also Keeper of the Land Revenue Records administering the Act 2 Will. IV, cap. 1.

The Public Record Office is therefore not a home for a heterogeneous collection of documents but a public Department, the statutory recipient and custodian of the public archives, charged with a duty of safeguarding the documents entrusted to it and producing them for inspection when required by proper persons.

The east wing of the building was built in 1851 and the years following. The wing facing Chancery Lane took the place of a row of old houses between 1890 and 1900. The intermediate block, incorporating the site of the Rolls Chapel and the Rolls House, was begun as soon as the Chancery Lane Wing was finished.

All the record rooms in the building were full 10 years ago and since 1921 the disused Gaol at Cambridge has been provided by the Office of Works to be used as a branch repository.

The question as to what records should be sent there immediately by departments and what should be sent from here to make room for more important documents ready to be transferred, is causing some anxiety. Documents at Cambridge are continually being asked for by students in London and it has been found necessary to instal a small public search room there. This difficulty will disappear when money is found for the extension of the building in Chancery Lane.

It may be claimed and not unjustly that for intrinsic historical value, continuity and variety and range the contents of the Public Record Office constitute the most splendid collection of archives in the world.

Beginning with Domesday Book and a single Pipe Roll⁽¹⁾ of the time of Henry I (31 Henry I) (1131), the records of the Exchequer extend in gradually increasing quantities from the time of Henry II, for whose reign (1154-1189) there is a complete set of Pipe Rolls, to the abolition of the old Exchequer in the reign of William IV, including accounts of royal revenues, customs, taxation, army and navy, ordnance, works and buildings and others too numerous to mention.

The rolls of Chancery begin in the reign of King John and are still being transferred at intervals from the enrolment office at the Law Courts and the Office of the Clerk of the Crown.

For instance, the first Close Roll, recording directions to administrative officers all over the country, is that of 1204-5. At a somewhat later date the back of the Close Roll, at first used only for the enrolment of public documents, began to be used for enrolling private deeds and this practice gradually extended while the original matter dwindled away, until nothing remained but a series

⁽¹⁾ The Pipe Roll contained the accounts of sheriffs and other officials charged with the collection and expenditure of public money. There are 676 annual rolls in the office extending to the second year of William IV, by which time the entries on them had become mainly formal.

27 April, 1928.]

The Rt. Hon. Lord HANWORTH, K.B.E., and Mr. A. E. STAMP.

[Continued.]

of private documents, enrolled as a rule under statutory requirements. In 1903, books were substituted for rolls, and these enrolment books still continue to reach the Public Record Office from the Enrolment Office at the Law Courts. The last volume received is No. 20899.

The first Patent Roll containing diplomas under the Great Seal is that of 1201-2, the latest to reach the office is that of 13 George V, No. 5306.

The ancient correspondence which begins in the 13th century is the lineal predecessor of the State papers of a later period and of the papers deposited by Government Departments to-day.

The records of the Courts of Law begin in the reign of King Richard I (1189-1199)⁽¹⁾ and are continuous with those still accruing at the Law Courts.

In the Chancery Lane building there are 140 strong rooms containing at least 35 miles of shelving. The manuscript indexes alone fill three whole rooms and a considerable part of the wall space in two of the public search rooms.

Over 400 volumes of calendars and 50 volumes of lists and indexes have been printed and published.

2 and 3. The very wide powers given to the Master of the Rolls by the Record Acts tend to simplify administration. The nature of the collection and the fact that public records are received without question as evidence in the Law Courts puts any question of lending or exchanging them out of the question. Having once been out of official custody they would be of no more weight than private papers, whose authenticity has to be proved before their evidence can be admitted.

The Acts 40 & 41 Vict. c. 55 and 61 & 62 Vict. c. 12 enabled the Master of the Rolls to make rules for the disposal of such documents in his charge and superintendence as were not of sufficient value to justify their permanent preservation in the Public Record Office.

Public Records which are not for any reason considered worth permanent preservation in the Public Record Office are disposed of under the Acts by destruction or by presentation to certain libraries. An outline of the procedure may be of interest. As a rule a schedule of useless documents is drawn up in the department where they originated. This is considered by a committee of inspecting officers appointed by the Master of the Rolls, of whom one must be a barrister of seven years' standing. Specimen documents are called for and examined by them in conjunction with a representative of the department concerned and the schedule is approved or amended. When finally agreed on it is signed by the inspecting officers and the departmental representative and after approval and signature by the head of the department it is submitted to the Master of the Rolls. When he has considered its contents and approved them, it is signed by him and then it is laid on the Table before both Houses of Parliament for at least four weeks, at the end of which time, if no objection has been made, it becomes operative and the documents named in it may be disposed of.

The committee of Inspecting Officers was exceedingly busy in the years immediately following the War, and submitted to the Master of the Rolls lists covering an enormous mass of documents accumulated as a result of war activities. By this course the material was systematically reduced to more manageable proportions by the removal of documents that had become mere waste paper of no historical value. The work of the committee has been most interesting and has proved to be one of the most urgent and effective functions of the Department.

During the years 1919-1925, 62 of these lists were laid in the form of Schedules before Parliament.

(1) The earliest roll that can be dated with certainty is that for Trinity Term 1194

Half of them dealt with departments, or branches of departments, owing their existence directly to the Great War. The inspecting officers aimed at preserving all documents dealing with matters of principle or precedent or containing matter of historical, technical or legal importance and at destroying routine documents, in which, for example, principles were applied to individual cases. In the great executive and military offices, such as the Ministries of Food, Munitions, Pensions, and Air and the War Office, the latter class were particularly numerous; and 18 War Emergency Departments of the Board of Trade submitted their records. In order that evidence might be preserved as to the executive methods adopted, departments are required to preserve and transfer to the Public Record Office specimens of every class of document scheduled. Similar methods have been applied to the permanent departments, many of which, such as the Post Office, the Home Office and the Customs have had schedules in operation for 40 years, which have only needed from time to time amendment in detail or supplement when the duties of the department were modified or increased.

We are insistent with the Stationery Office that documents sent for destruction shall be actually destroyed, not merely defaced and sold as waste. It would be inconvenient if documents bearing the Public Record Office stamp could legitimately exist in private hands. As it is, a document so marked (outside one or two known libraries) must have been stolen from the Public Records.

The Public Record Office now contains two classes of documents:—

(a) Those which are absolutely in the custody of the Master of the Rolls, such as the records of the old Chancery and Exchequer, the Courts of Law and the contents of the old State Paper Office. These are all open to Public Inspection, subject in some cases to the payment of fees.

(b) Documents no longer in current use in Public Offices deposited here for safe custody but remaining the property of several Departments, e.g., the papers of the Secretaries of State, the Ecclesiastical Commissioners for England, the Treasury, etc.

There is no definite rule as to the age of departmental papers when they are sent here. It depends on the accommodation available in the department itself, the rate of accumulation, space available in the Public Record Office, etc. An attempt to introduce a regular system of transfers was ended by the outbreak of war.

Departmental papers are only shown to students by consent of the department concerned. As a matter of practice, departments (with some exceptions) have thrown open their records down to the end of the year 1878.

Since 1900, there has been a small permanent exhibition of interesting documents and miscellaneous objects. It is now in the room known as the "Museum," which was built on the site of the Rolls Chapel and contains the old monuments and stained glass windows. Some of the exhibits such as Domesday Book, the barons' letter to the Pope, the submission to Edward I. of the candidates for the Scottish Throne, the Gunpowder Plot papers, and the "Scrap of Paper" were selected for exhibition on account of their intrinsic historical importance, others, such as the Exchequer tallies, Henry VII.'s chamber accounts, with the items initialled by him, and the roll for pricking the sheriffs, as specimens of constitutional methods, and others, such as the gold seals, the Wolsey treaties, the illuminated manuscripts and the autograph letters, as objects of art or historical curiosities.

Any documents, whether exhibited in the Museum or not, can be got out at a few minutes' notice on demand by a student.

27 April, 1928.]

The Rt. Hon. Lord HANWORTH, K.B.E., and Mr. A. E. STAMP.

[Continued.]

4. The constitution of the Public Record Office precludes the possibility of overlapping to any serious extent. Occasionally we are offered by a private owner a collection of old family papers. If they are of the same nature as those which come here in the regular course (e.g., the official or semi-official correspondence of a minister) we accept them, although there are a number of such collections in the British Museum, but we do not as a rule accept casual papers and we do not and cannot buy anything, for we have no money grant available for such a purpose.

The total quantity of documents taken in in this way is very small indeed compared with the bulk of the Public Records.

One of our most interesting duties is to advise would-be donors where their documents may most usefully be deposited.

Enclosed with this memorandum are copies of a letter lately written to the Treasury distinguishing between the functions of the Public Record Office and those of the Manuscript Department of the British Museum, and of a memorandum written some years ago for the information of the Prime Minister on the subject of historical documents in private possession.

By the recent Law of Property Amendment Acts the Master of the Rolls has been given the charge and superintendence of manorial documents, which in other words means that he has been given the duty of directing to proper custody the records of the various manorial courts which will become obsolete by these Acts. He appointed a small committee, over which he presides, which has been at work for two years, and they have secured a great deal of important information as to manors. The Master of the Rolls has endeavoured to dispose of these documents by selecting for their deposit libraries and museums provided with strong-room accommodation, so distributed about the country and of such a character as to be available as nuclei of local collections of documents. They are not documents of a public nature the property of His Majesty, as are the principal contents of the Public Record Office. Considerable success has attended this effort. In all counties there is now a recognised depository for manorial documents, and this has excited interest locally in the preservation of materials of historical importance. Several counties have taken up the collection of documents with zeal, e.g., Surrey, Sussex and Northampton.

There are a number of manorial rolls in the British Museum which have reached it from private sources. A complete list of them is being furnished to the Public Record Office and no overlapping in the true sense of the word occurs.

5. The Deputy-Keeper (the head of the administrative staff) is under the Record Act of 1837 appointed by the Master of the Rolls, with the assent of the Crown. Vacancies in the administrative staff (Assistant Keepers) are filled by successful candidates in the Class I examination for the Civil Service who have a competent knowledge of Latin and French. Technical training is obtained by a system of apprenticeship inside the office. The work is so much specialized that this seems to be the only practical plan. It would be different if we were buyers or collectors.

Ancillary to the prime work of the Record Office, but of very great importance, is the repair and renovation of the documents that are in its custody. Thus there is a department for repairing documents and seals, and for binding or rebinding books. The binders and repairers, who, as a rule, are ex-service men, are selected from candidates for posts of Attendants and Repairers and taught this work here. One or two have been chosen specially on account of their knowledge of book binding. The staff is not sufficient to overtake the work that lies before it.

6. The existing accommodation is quite inadequate to take the accumulations waiting in the various Government offices. An extension of the present building was fully planned five years ago and land acquired for it, but work has been postponed owing to the need for economy. Meanwhile we have Cambridge Gaol as a makeshift. This has already been referred to above.

7. The editorial work of publication is done by the ordinary staff, or by editors specially appointed on the initiative and under the direction of the Deputy Keeper, with the sanction of the Master of the Rolls, and, in the cases of editors specially appointed, that of the Treasury.

The business of printing and publishing and the financial arrangements connected therewith are in the hands of the Stationery Office. The Museum Catalogue is on sale in the Museum, but here we only act as agents, accounting to the Stationery Office for all copies sold. Negotiations are going on at present for the preparation and sale of picture post cards in the same way.

In connexion with our publications attention may be called to the activities of the Committee of the League of Nations with regard to the permanence of papers and books.

Some volumes of our publications printed about 25 to 30 years ago are showing considerable signs of decay already. The problem is complicated by the fact that it is not a question of whole volumes rotting away. The printers seem to have received mixed supplies of paper so that often in the same volume several sections are now quite brown and brittle whilst the rest of the volume is apparently quite good. No suggestion has been made as to what can be done by way of remedy.

This question of permanence applies equally to the records themselves. The only records received here of a date later than the general introduction of wood pulp paper (*circa* 1890-1900) are those of the Foreign and Colonial Offices, which notoriously use good paper, so that we have no means of judging the state of the records generally. But the matter has been brought to the notice of the Stationery Office, the department responsible for the supplies of paper for the public service.

8. Fees are charged for the inspection of records which are remitted to holders of Students' Tickets who do not wish to see modern legal documents. In practice the proportion of documents on which fees are paid is very small.

Students' Tickets are given to British subjects on the recommendation of any person of recognized position. Non-British subjects apply through their diplomatic representatives for a formal recommendation by the Foreign Office.

There are three regular search rooms for the use of the public and also an overflow room and a room where work may be done that is likely to be not quite quiet. At times the rooms are rather full, but so far we have never failed to find room for applicants.

There were complaints at one time about the slowness in the production of documents asked for, but the more complete numbering of shelves, volumes and parcels has gradually cured this.

During 1926, 71,935 documents were seen in the Literary Search Room and 42,680 in the Legal Search Room, and in spite of the number of documents then produced, no hitch occurred or complaint was received. From this experience it may be possible to claim that the present system of the Public Record Office works well and enables it to fulfil the duties which under the Act it is required to discharge. From experience there does not appear any ground for an alteration in the powers or duties of the office. The most urgent difficulty which the office encounters is want of

27 April, 1928.]

The Rt. Hon. Lord HANWORTH, K.B.E., and Mr. A. E. STAMP.

[Continued.]

space and the need for a larger staff of repairers, both of which involve expense. I recognise the difficulty of the provision of further money at the present time.

Treasury Chambers,
Whitehall, S.W.1.
11th April, 1927.

DEAR STAMP,

In to-day's "Times" on page 12, in an article describing recent acquisitions by the British Museum, I notice that among these are the following:—

"A number of manorial documents of the 13th to 18th century, relating to Arlesey, Bedford, and withdrawn from the Lindsay sale by order of the Master of the Rolls. There is a 13th century roll of the Knights of the King's Household among these documents"

While we must all agree it is most desirable that these documents should be in the public possession, *prima facie* it would appear to me that the more suitable home for them would be at the Public Record Office rather than at the Museum. We are rather exercised here at the growing cost of the National collections and the demands for increased space for their exhibition, etc., and we cannot help feeling that in many cases there is much avoidable overlapping between different national institutions. I shall be greatly obliged if you can tell me whether there is any good working principle of demarcation between what is preserved in your custody and in that of the British Museum.

Yours sincerely,

(Signed) R. S. MEIKLEJOHN.

A. E. Stamp, Esq.

Public Record Office,
Chancery Lane, W.C.2.
14th April, 1927.

DEAR MEIKLEJOHN,

Your letter raises two rather different questions. We actually exist to carry out the Public Record Acts and so only receive here normally documents which cease to be of current use in public departments. These after weeding are transferred to us. Occasionally we accept as a gift from a private person or quasi-permanent deposit a collection of papers if they are mainly of a public nature and such as would be found nowadays in a public office. Thus we have the Shaftesbury papers, Chatham papers, Rodney papers, Stratford de Redcliffe papers, &c., which have been given to us at different times. Two or three times within my memory we have gone to the Treasury for permission to spend money in acquiring a document which actually filled a gap in a series already here. But these are exceptional cases. As a general rule we buy nothing, and accept nothing, from private donors.

The British Museum, on the other hand, accepts and buys documents of interest without considering whether they had any official provenance or not. None go there in the natural course as they come to us.

At present our building is practically full and, pending extension, we have been obliged to find space elsewhere for storing fresh accretions. Cambridge Gaol, the building obtained for us by the Office of Works, is now about half full of official records.

The manorial documents have been put under the charge and superintendence of the Master of the Rolls by the recent Law of Property (Amendment) Acts. In the Act as originally drafted the various lords of manors were directed to send all their manorial documents to the Public Record Office. This was subsequently amended so that actually lords and stewards of manors may either keep their manorial documents provided they do so properly or deposit them in some place approved by the Master

of the Rolls. He has already approved of a number of libraries and museums all over the country. (See his letters in the "Times," 1st March, 1926, 25th March, 1927.)

In the case of the Arlesey rolls, the Master of the Rolls communicated with the auctioneers and pointed out that they could not be sold to go to a destination not approved by him. The auctioneers withdrew them from the sale, and they were then offered at a small price to the British Museum, which is an approved place of deposit, and then the Trustees bought them by private treaty. If they had not wished to acquire them the Master of the Rolls would probably have insisted on their being deposited at Bedford or here. In this case the bulk was negligible, the rolls would not nearly fill a small despatch box.

Shortly put, the working rule is that the Public Record Office receives documents as of right from public sources; the British Museum from private collections by gift or purchase. These functions do not overlap, although documents similar in character may reach the one or the other destination according to the operation of the rule above stated.

Yours sincerely,

(Signed) A. E. STAMP.

R. S. Meiklejohn, Esq., C.B.,
H.M. Treasury,
S.W.1.

LOSS OF HISTORICAL MANUSCRIPTS.

Collections of documents are of two kinds:—

- (1) The collection brought together by a collector from various sources.
- (2) The collection which is actually the archives of a family gradually built up by generation after generation.

(1) The collected collection is generally dispersed again within a few years of the death of the collector—such have been the collections of Sir Thomas Phillipps (Middle Hill), Arthur Morrison, J. E. Hodkin and others.

With these may be grouped certain homogeneous collections originally formed abroad such as Lord Bathurst's Mirana papers, Lord Downshire's 16th century papers (Wars of Religion, Cardinal Granville, and Council of Trent), which have been in the respective families for generations, and the late Lord Crawford's Napoleonic collection (now, I believe, sold again) and the Medici papers recently bought by Mr. Selfridge.

Mr. J. P. Gilson, of the British Museum, has made a special study of this part of the subject and papers of his have been published in the bulletin of the Institute of Historical Research. I will ask the Secretary of the Institute to send copies for the use of the Prime Minister.

Collectors of this kind are becoming rarer in this country and the British Museum is practically the only library in a position to buy. On the other hand there are very wealthy collectors in America and numerous libraries, able and most anxious to buy historical documents, so that what might be called the floating historical material is rapidly leaving the country. Competition by Americans among themselves is raising the price to such an extent that, with the best will in the world, none but the most wealthy can afford to buy.

(2) Until about 50 years ago there were hundreds of families possessing deeds and documents dating back to the 18th century and earlier, many to the 16th century, some to the 15th, 14th and 13th century. Many of these documents, especially the

27 April, 1928.]

The Rt. Hon. Lord HANWORTH, K.B.E., and Mr. A. E. STAMP.

[Continued.]

early ones, were title deeds, estate papers, manorial documents and family correspondence, of historical value only in so far as the history of a family and its possessions is part of the history of the nation. But in many cases members of the family had held official positions in the State, the county or the town, and their official correspondence, or their private correspondence connected with their official position, has descended to their heirs with their more private papers and is of the greatest historical interest.

For instance, the Marquess of Bath, the Duke of Buccleuch, the Duke of Portland, Earl Bathurst, the Earl of Dartmouth and many others own papers inherited from ancestors who have been Secretaries of State; thus many old office letter books and much purely official correspondence is in private possession mixed up with semi-official and private correspondence.

Again, the ancestors of the More Molyneux family were, in the 16th century, prominent county magnates, so that many of the early records of the Lieutenancy of Surrey are to be found at Loseley.

The Treasury Solicitor has only recently rescued from private possession not only the archives, but the mace and other insignia of a defunct municipal corporation.

Until comparatively recent years these great family archives were for the most part intact; in some cases their owners did not know that they possessed them. Thus the best part of the magnificent series of family papers of the Duke of Rutland were forgotten in a stable loft until rediscovered by Sir Henry Maxwell Lyte when working at Belvoir Castle for the Historical Manuscripts Commission some 40 years ago.

But of late years the increasing poverty of county families and the more tempting prices offered year by year for historical documents have induced people to bring out their family papers, formerly considered as lumber and of little value, examine them and, in many cases, offer them for sale.

In this way, not only old deeds, charters, accounts, estate papers⁽¹⁾ and family correspondence are put on the market, but also books and papers such as in these days would never be allowed to leave the office of the Secretary of State.

Moreover their historical value is often much deteriorated by their being sold piecemeal in lots and not as a whole collection, particularly if there are attractive autographs among them.

For instance, Lord Lansdowne's Shelburne papers have gone to America, the Blathwayte papers have been dispersed, the sale of the Melville papers is actually in progress at the present moment, and it is hardly possible to look through a sale catalogue from Sotheby's or Hodgson's without seeing therein one or more lots consisting of State papers or other official records.

Any of these touching even remotely the history of the United States, even ancient deeds, court rolls, and manorial documents find eager purchasers in America.

This is a short but, I think, accurate representation of the state of affairs indicated by Sir Charles Oman's question.

The demand for original documents has been intensified by the custom originating in Germany and now becoming universal in America and Great Britain of requiring from candidates for higher degrees in the Universities a thesis treating intensively some small historical point. For such a purpose a knowledge of manuscript sources is considered essential.

⁽¹⁾ The new Law of Property Acts have prevented this in the case of Manorial Records.

EXAMINATION OF WITNESSES.

2469. (Chairman): What we are anxious to get, Mr. Stamp, is your view on the particular recommendations of the Royal Commission on Public Records which have not yet been carried out. What has been carried out I think we can pass over?—Most of the important recommendations in the first report of the Public Record Commission are referred to on pages 2 and 3 of the second report. To the most important, however, there is no reference. On pages 28 and 46 of the first report it is recommended, as I understand, that the connection between the Master of the Rolls and the Public Record Office be altogether severed. He is to be replaced by a permanent commission of nine persons, unpaid, to whom the Deputy Keeper is to act as Secretary and Executive Officer. This recommendation has not been followed. Do you want me to say anything about that?

2470. May we have your views?—The control of the Master of the Rolls is by no means nominal. It is never for a moment forgotten in the office that he is the official custodian of the records; and no important decision is arrived at without his concurrence. Even in matters that are entirely within the competence of the Deputy Keeper it is customary to ask his advice on points of difficulty. He is always at hand. For instance, the Office of Works some years ago proposed a change in the way of protecting the office at night. Lord Sterndale came over himself and held an inquiry and settled the matter with Sir Arthur Durrant in half an hour. The steps taken to carry out the provisions of the recent Law of Property Amendment Acts in connection with manorial records have been taken under the personal direction of the Master of the Rolls, who has himself written letters to the Press in furtherance of his plans. At the same time he leaves the Deputy Keeper to be the effective head of the office. Under the scheme of the late Record Commissioners, as outlined in their first report, the Master of the Rolls is to be superseded entirely by a Permanent Commission of nine unpaid Commissioners, to whom the Deputy Keeper is to act as executive officer and secretary. They are to manage the general affairs of the office. There is also to be an independent publications committee to which the Deputy Keeper is also to act as executive officer and secretary. One of the arguments in favour of these recommendations is that at present the Deputy Keeper has not time for all the duties of his office. I do not think I can say anything more about it than that. The subject of the Deputy Keeper is rather a personal question. In the second and third reports this proposal of a permanent commission seems to have been abandoned. The authority of the Master of the Rolls is invoked on almost every page. I do not quite understand the position.

2471. You do not wish to make any special recommendation in favour of it or against it?—I am very much against it. It seems to me that no man can serve two committees, one recommending in one direction and the other in another; neither of them executive but only making recommendations. I do not see how any man can do it.

2472. What are the other points?—Speaking generally, the commission may be said to have recommended more or less drastic changes in every department of the activities of the office, some of them, in my opinion, made on one-sided evidence. I ought to point out that of the recommendations said to have been adopted (e), that on the free distribution of record publications, has ended finally in the total abolition of all such free distribution and (j), that on the subject of a Welsh Record Office, have been abandoned for want of means. With regard to the recommendations on pages 3 and 4 which are said not to have led to any action. (a) This is a question of the best distribution of our resources. Sir Henry Maxwell-Lyte was only able to discover a very few people who said that they would use

27 April, 1928.]

The Rt. Hon. Lord HANWORTH, K.B.E., and Mr. A. E. STAMP.

[Continued.]

the search rooms if the hours were extended, but were unable to do so at present. One body, the Council of University College, wrote him a letter on the subject; in addition to his formal reply I wrote, with his knowledge, a private letter to the Secretary suggesting that he should ask some of those who actually wished to work, especially on Saturday afternoon, to write to Sir Henry and tell him so. He wrote saying that he understood the position and would act accordingly, but we did not receive a single application. I have made personal inquiries and have found only a few people anxious for the extra accommodation. There is even difference of opinion among the professional record agents. On the whole there is more demand for the extra half hour than for the Saturday afternoon. The technical difficulty is that our attendants are eight-hour day men, working normally from nine to five. At present the last half-hour before five is occupied in removing the records in use to a safe place for the night and generally tidying up the search rooms. The hour between nine and ten is fully occupied in putting away documents returned from the search rooms the evening before. If the tidying process had to be pushed on until after five, it would either mean overtime then, or in the morning. The change could not be met by just making the hours of attendance 9.30 to 5.30. Sir Henry Maxwell-Lyte would not ask for an increased vote for this purpose while we were feeling the want of money more severely in other directions. I have no view, Sir. If I can be convinced that there is a sufficient demand for the extra hours I would be perfectly willing, but I do not know; I do not know whether there is a demand.

2473. That can only be judged by somebody in contact with the public?—Yes. I have taken the opportunity from time to time of asking people and I have been told, on the whole, that they do not want it; but other people who also say that they have spoken to the public tell me that there are people who very much want it. I do not know. Do you want me to say anything more about that?

2474. No.—(b) is about keys being provided for documents that have been moved. This recommendation and the statement that it had not been adopted must both have been made on incomplete evidence. Published so far back as 1903 the first volume of the new Calendar of Inquisitions post mortem contained a complete key of the kind indicated. There are, and were in 1914, many such keys on the search room shelves. It is true that they have not been published, but the superseded lists had not been published either. I think I ought to modify that a little. I realise now that they refer more to lists of books. In many cases the books have been rearranged several times and it is almost impossible to give a key to any definite old number. If you try to do it very often you find you have to put—number so-and-so; changed on such-and-such a date to so-and-so and from that to so-and-so; really it is almost impossible to do it in some cases. Of course, in a great many cases you can.

2475. The next (c) is I think on the question of destruction?—The Commissioners, as far as I understand their recommendation, suggest the assistance of outside experts to determine whether documents should be condemned as valueless or not. The context makes it clear that the documents referred to are ancient documents in the Public Record Office, none of which have been scheduled as valueless since the Commission began its sittings.

2476. So that there is no question about adopting that recommendation?—All that has been considered of late years has been the ordinary office books and papers actually accumulating from day to day in Government Offices. In any case I do not think that suitable outside experts could be found.

2477. Then on the next recommendation (d)?—The Commissioners expected results too quickly.

The war broke out before the Deputy Keeper's arrangements were complete. Since then a good deal of progress in this direction has been made by the office staff. We have had no funds available for employing outside help.

(Sir Richard Glazebrook): What was (d)?

2478. (Chairman): "The employment of competent persons to sort and list the undescribed 16th and 17th Century law proceedings, in accordance with the scheme submitted to us in evidence by the authorities of the Public Record Office"—The late Mr. Scargill-Bird had a scheme for employing a number of outside people who had spare time to make a list of early Council proceedings and law proceedings. That was what he proposed to do. He gave it in evidence.

2479. Then as to (e), the adoption of a new method of appointing record officers, and giving them systematic training?—I am strongly of the same opinion as Sir Henry Maxwell-Lyte on this subject. I know of no way so good as the Class I examination for obtaining men with a capacity for getting on with the job in hand, a most serious consideration in work like ours, full of attractive by-paths. Nor do I know anywhere where a young man can be sent for preliminary training. There is no school for archivists in this country and the number of archivists employed is so small that, if there were one, pupils would not find employment. Having been brought up on mathematics myself until I actually entered the office, I naturally take the view that the value to our work of a general historical training may be exaggerated. There have been other men in the office who have not had historical training, very good men.

2480. (f) Revision of the scheme of payment for editorial work?—I cannot find any recommendation on this subject in the report. The recommendation on the page referred to about the employment of officers' leisure pays no regard to the actual needs of the department.

2481. Have you got any recommendations to make regarding that? What is the editorial work?—What we do at present and what we want is that a young man coming into the office is given a publication to make an index to, for which he is paid extra. The object from their point of view is to take it home. They take a few works of reference home and can do most of the work at home. I have done a great many of them myself. I think it is excellent training and it gets work done that we really want. If they do not do it at home they will have to do it in the office. The suggestion the Commission makes is that we shall find other work for them to do. The work suggested is of a kind that cannot be done at home away from books of reference.

2482. (g) Improvement of the position of certain Supplementary Clerks at the Public Record Office, as recommended by the Deputy Keeper?—Since 1914 the Supplementary Clerks have been amalgamated with the Civil Service class of Clerical Officers. I agree that they often do work for which they would be paid better outside; but this is a feature common to all Government Offices. I think that is the position.

2483. (h) The provision of suitable accommodation for the Resident Officer?—We have pressed this question on the Treasury and Office of Works. The improvements in the telephone system and the introduction of taxicabs has made it in some ways less important that the officer in charge should be actually resident, but the increase of rents and the transformation of Chambers into business premises make it increasingly difficult to get accommodation within a reasonable distance of the office. In my opinion if he is not actually resident he ought to be so near that, for instance, if he goes out after dinner, he ought to be able to pass the office without going much out of his way, and pay a surprise visit to the night watchmen and police. It seems to be almost impossible to achieve this without paying a prohibitive rent.

27 April, 1928.]

The Rt. Hon. Lord HANWORTH, K.B.E., and Mr. A. E. STAMP.

[Continued.]

2484. What officers are resident at present?—At present the resident officer is living in Southampton Row, which is 10 minutes walk away.

2485. So he is not resident really?—He never has been. He has not been resident since about 1890, actually resident.

2486. Do you consider it very important to have a resident officer?—The object of having a resident officer is to make sure that the police and the watchmen do their duty. If he is able to go pretty often to make sure they are doing their duty, there is not much object in his being actually on the premises.

2487. But he must live near?—That is the point, yes. I must say that the Office of Works has done its best for us by going all round and trying to find a suitable place.

2488. Then I think the question you are mainly occupied about is accommodation?—Yes. A few days ago I was prepared to say that if the Office of Works would let us have the sheds, built on our own ground, and now occupied by the Ministry of Pensions and the British Optical Association, for workshops for our repairers, we could probably manage, with the assistance of Cambridge Gaol, for 20 years or so. The repairing staff now occupies three large rooms eminently suitable for record rooms and two smaller ones. But within the last week we have heard that it is probable that the Cambridgeshire County Council will require the site of the gaol at Michaelmas, 1929, so that the question of accommodation has suddenly become urgent. If we are compelled to leave Cambridge I shall be sorry to see the records there moved to another temporary repository, especially as the ground for the extension of our building here has already been bought. The whole thing has been decided, that we have to leave the gaol in a year's time, so that the whole question is reopened. In 1921, seven years ago, a Departmental Committee of the Treasury, the Office of Works and ourselves was appointed on the subject of accommodation, and then it was decided that we should buy a piece of land adjoining the Public Record Office for permanent extension and take Cambridge Gaol just as a sort of dumping ground meanwhile.

2489. Since when have you taken it?—1921, I think it was. Before that a great many of our records had been in Bodmin Gaol during the war. The Treasury were going to buy us this extra bit of land and as soon as possible they would begin to build here, but since then financial conditions have become more strenuous and they have put pressure on us to keep Cambridge. We have settled down at Cambridge; we have got accustomed to keeping certain things there and people can go and work there. We have search rooms there and the University of Cambridge historical people are extremely grateful to us for being there; the Professors have quite a number of pupils working constantly on the Foreign Office records in the gaol. They do good work there. So that we rather press the point, apart from our own convenience, to be allowed to stay there, but if we have to leave Cambridge I am very unwilling to set up anywhere else except here.

2490. You would not go to another provincial centre?—I do not think so. I think we really ought not to go into another temporary place.

2491. (Sir Lionel Earle): Is there any great advantage in Cambridge Gaol beyond the fact that you have become accustomed to it? Would not any other centre have done equally well?—I am not sure. You cannot tell until afterwards. We had several places offered us; the Office of Works had a whole list of places and we went rather carefully into them and Cambridge seemed to be the only one that was really suitable.

2492. (Chairman): What is going to Cambridge? How did you arrive at what should go there?—The original idea of Cambridge was that those documents which had accumulated in connection with the war

should be dumped at Cambridge and men go there and weed them; those which had to be kept only for a number of years would be sent for destruction straight from there, and the ones that had to be kept permanently sent here. After some years, when it became clear that we were going to have to occupy Cambridge for quite a long time, we began to be crowded here; the Government departments wanted more room; and then we began to enquire what classes of documents here were least used by the public and we started sending one class after another, that we thought would not be much wanted, to Cambridge. The only criterion of Cambridge at present is that the documents sent there are documents that we do not think are used very much here.

2493. Modern documents?—Yes, at present only modern documents.

2494. No ancient documents?—Not at present, but I am afraid we shall have to get to our ancient documents soon. It is a very serious question.

2495. (Sir Lionel Earle): What is the space occupied at Cambridge represented in rooms here?—I cannot tell you exactly. They are very small cells at Cambridge, and it is very difficult to compare them with the rooms here. I may be able to get figures.

2496. I only wanted to know, roughly speaking, what it was. The repairing rooms here would not hold your Cambridge stuff?—No.

2497. (Chairman): I think the Commission made some recommendation about local repositories?—Yes. I have a note about that.

2498. (Sir Richard Glazebrook): Would it not be possible to build at Cambridge or somewhere else rather than here? Wouldn't that save expense a good deal?—We have a site here.

(Sir Lionel Earle): There is not very much difference in the actual building. Of course, you are occupying cheaper land outside of London, that is true; the more valuable the site the more precious the possession, from that point of view.

2499. (Sir Richard Glazebrook): I have one other question. In these hutments you are after, would there be any danger of fire?—If we can get the place we would ask the Office of Works to give us an underground strong room, which I think would not be an expensive thing to make. I do not think there would be much danger of fire in the daytime because the attendants would be there all the time.

2500. Are they allowed to smoke?—Nobody is allowed to smoke in office hours at all; that is very strictly enforced.

2501. (Chairman): Would you tell us about local record repositories, which I think Sir Henry Maxwell-Lyte recommended?—After making their first report the Commissioners visited public departments and offices all over the kingdom and made detailed recommendations with regard to most of them. I think that the most valuable of these recommendations would be carried out if the plan proposed to the Commission by Sir Henry Maxwell-Lyte for the establishment of local record repositories similar to those in France were adopted. In France, attached to every prefecture, there is a building or wing devoted to the archives of the district or department of which that prefecture is the head. These include, in addition to the ordinary records of the prefecture, the archives of suppressed monasteries, old corporations, old churches, and so on. The repository is under the charge of a trained archivist, who is also a kind of inspector-general of local archives in his district. Sir Henry Maxwell-Lyte suggested that if anything of the kind were done in England local bodies, ecclesiastical and lay, and private persons, should be asked to deposit their archives under the charge of the official archivist, while retaining for themselves the ownership and any casual profits arising therefrom. This plan has met with universal

27 April, 1928.]

The Rt. Hon. Lord HANWORTH, K.B.E., and Mr. A. E. STAMP.

[Continued.]

approval. The only objection is its cost, which is, I am afraid, prohibitive.

2502. You think that would be insurmountable?—It would be very costly. I think that focuses the whole of the recommendations of the second and third reports.

2503. (*Sir Henry Miers*): Would not the corporations in the case of big centres assist financially?—I dare say. It has been discussed. A little while ago Lord Onslow, who is Chairman of the Surrey County Council, raised the question, but the County Council could not supply the money. You may have something in a small way of that kind. Dr. Fowler, who is Honorary Archivist of the Bedfordshire County Council, has organised a repository for county records at Bedford, but then Dr. Fowler himself has been giving out of his private means.

(*Sir Henry Miers*): I was thinking more of the big towns like Manchester, Liverpool, and so on.

2504. (*Chairman*): A system is worked with the manorial records, is it not?—Yes, but then manorial records are not Public Records. Actually, it has worked very well, as far as we have gone.

2505. (*Dr. Cowley*): But they have not involved any great cost, the preservation of them locally has not involved any great expense?—It has cost us nothing, but so far I do not think we have preserved more than a hundred rolls, although we have notes of many thousands. I have not counted the number of rolls actually deposited, but they only belong to a very few manors. We do not know what will happen when the repositories get crowded.

2506. (*Chairman*): To what extent do you regard your accommodation problem as immediately pressing?—It is about as pressing as it can be.

2507. It is subject, of course, to what happens at Cambridge?—Yes, it does depend on that. Except for that I would say nothing except that we want a little more room, but if we get turned out of Cambridge the whole question must be gone into again.

2508. (*Sir Lionel Earle*): In regard to Cambridge, it is a question of sale to the Corporation?—The Prison Commissioners had the gaol on condition that when no longer used for a gaol they had to give the original owners the option of purchase, and the County Council exercised their option. I thought, and I think the Office of Works thought, they would arrange with the County Council for a lease for 7, 14 or 21 years, or something like that, and I think they were satisfied we were all right until the other day when the Sub-Committee of the County Council appointed to consider the question was said to be going to report against our having it any longer. They wanted the site for a County Hall, and accordingly they would give us notice to go.

2509. (*Chairman*): That would involve entire reconstruction, of course?—Yes.

2510. Outside the points mentioned, have you anything else you would like to say on other subjects?—One other subject I would like to refer to. This (*producing volume*) is one of our publications. You can see it is coming to pieces. Some weeks ago we asked the Stationery Office to rebind some of those volumes and they sent them back and said they could not be rebound.

2511. (*Sir Lionel Earle*): Is that due to damp or bad paper?—Bad paper.

2512. Provided by the Stationery Office?—Yes, in the nineties. You see there are alternate good and bad patches.

2513. (*Dr. Cowley*): Is this wood-pulp paper?—I think so.

2514. (*Chairman*): What can be done with a book like that?—Having shown you the book, I may say that I got into communication with the Stationery

Office about that book some weeks ago, on the 12th April, the letter runs as follows:—

"Some years ago I spoke to you about the state of the paper in some of our volumes issued from the Stationery Office in the nineties.

"The matter has now come to a head. We sent some volumes to your department to be rebound and the contractor reported that the paper of several sheets in several volumes had become so brittle that they could not do anything with it. The total of the sheets affected is estimated to be approximately 400, spread over 34 volumes.

"After some discussion (in which I did not take part) it was suggested that our repairing department should case the fragile leaves in some sort of rice paper and that the volumes should then be rebound by the contractor. The decision came to me for approval, and I disapproved very strongly for several reasons:—

(1) The result cannot be really satisfactory, especially in the case of a volume that is much used.

(2) The work will take up a good deal of time.

(3) We have several copies of each volume in constant use all with the same sheets rotten, so that it will have to be done three or four times over.

(4) There are hundreds of copies in libraries all over the world in the same state as ours and it seems to me that we owe these libraries some consideration; even if we are not responsible to them for selling, as permanent, books that will only last a few years longer. They have not the repairing facilities that we have.

Your publications branch considers that the cost of re-setting the perishing sheets is prohibitive and I agree; moreover for us there would be the additional question of re-editing. We could hardly re-set mistakes, and if we correct them we shall be in trouble over the indexes.

Some time ago the Canterbury and York Society being short of copies of some of their back numbers had them reproduced by the "Replika" process very cheaply, and the result was most satisfactory.

I understand that by this process we could get 200 copies of a sheet of 16 pages for about £3 12s., very much less than the cost of printing."

2515. (*Chairman*): £3 12s. for what?—16 pages, 200 copies.

"I would suggest that we do the bad sheets of one or two volumes as a trial, and offer the reproductions to anyone having the original volumes either free or at a small price.

This plan has the advantage that it will forestall the complaints that are bound to come sooner or later in increasing violence from public and private libraries all over the world and do something to preserve our credit.

Will you discuss the matter with the Controller? I think it is a very serious question indeed for your department."

2516. What is the date of that letter?—I wrote it about three weeks ago.

2517. What was the answer to it?—I received the answer yesterday:—

"With reference to your letter of the 12th instant, relative to the state of the paper in some of your volumes issued in the nineties, the proposal to reproduce copies of the defective sheets by the Replika process for the purpose of replacing defective copies in libraries all over the world is one that cannot be undertaken without Treasury authority. The most that I could agree to would be the sug-

27 April, 1928.]

The Rt. Hon. Lord HANWORTH, K.B.E., and Mr. A. E. STAMP.

[Continued.]

gestions put forward in Mr. Emery's letter of the 22nd ultimo to Mr. Flower in reply to his official letter of the 18th January last."

2518. (*Dr. Cowley*): Do you find it makes any difference to the deterioration of the paper under what conditions the books are kept, does heat or ventilation make any difference?—This volume is one which has been in this room all the time. It has not been used much.

2519. I was thinking I would look into the question when I got back?—This is the process I suggested (showing specimen).

2520. (*Chairman*): How is it done, by photography?—I think by photography and then lithography in some sort of way.

2521. (*Sir Courtauld Thomson*): You are dealing with the past as far as this paper is concerned, have you any proposals as to the future to prevent it happening again?—I think we have made it too hot with the Stationery Office for it to happen again.

2522. Has the trouble been that it is wood pulp paper?—I think the Stationery Office have made things pretty safe for it not to happen again. We did not make the complaint until some time afterwards, because we had not discovered what was happening. When we found out they guaranteed it should not happen any more.

2523. (*Sir George Macdonald*): I am not quite sure that I understand what you say in the typewritten document:—

"I know of no way so good as the Class I examination for obtaining men with a capacity for getting on with the job in hand, a most serious consideration in work like ours, full of attractive bye-paths."

What is the point of it being full of attractive bye-paths?—When you are doing your work you find perhaps a reference to some man and you make a little note and you think I ought to know something about that man, and you proceed to find out about him, and then you go off and spend the whole day on things that really are not wanted for one's work. (What we want is a man who is capable and level minded to know when that sort of thing has been done enough.

2524. So instead of "attractive" perhaps you should use the word "seductive." The practical question I wanted to ask you is how many first class men have you got in the office?—The whole of the administrative class is first class.

2525. What is the total number?—25 including myself.

2526. It was represented to us the other day that an institution which we were interested in had too small a staff to make first class recruitment satisfactory because there was not a large enough field of promotion?—That is quite true. It does happen, but we insist on having French and Latin as much as we can, and that safeguards people. Everybody who goes in for the First Class examination is practically a good man. It is hopeless for a man to go in who is not good. No one who goes in for the first class examination can ever be bad. It would be simply futile for them to take the examination if they were no good at all.

2527. The other point I wanted to ask you about had reference to the Welsh Record Office; what sort of documents was it contemplated should be placed there?—It is rather difficult to say.

2528. Take the Home Office documents, a certain number of them relate to Welsh affairs?—It would not be possible to send them, because Wales and England are dealt with in the Home Office as one body.

2529. There might conceivably be documents relating to Wales alone?—You could do that with Scotland, but it is not possible with Wales.

2530. I saw something in the public Press not long ago, I cannot recall where, a statement to the

effect that the Public Record Office had recently handed over to the Government of Northern Ireland a number of documents relating to Ireland; is that so?—They wanted some.

2531. I saw it stated in the Press, and I wondered if anything of the kind had been done?—They tried to get from us the Rolls of the Irish Territorial troops.

2532. They tried to get them?—Yes, and the Master of the Rolls was of opinion they were Imperial records and would not let them go.

2533. You have not anything purely Irish which you gave them as a result of that?—No; we could not distinguish between the records of Northern Ireland and the records of the Irish Free State; they are all together.

2534. Then we had a representation made to us that there are a great many documents here relating to Scotland which some students have to come up to London to study—I do not say I am in sympathy with it at all, but I am putting the point to you because it has been put to us—which ought to be in the Scottish Record Office instead of here?—I would not say that. I would not say they should be in the Scottish Record Office. There is the Scottish Office in London, of course, and we have here records similar to those in that office.

2535. But there was no Scottish Office in London until 1882?—Scottish affairs have been conducted from London since the eighteenth century.

2536. I imagine what was in the mind of the person responsible for the representation was not so much State documents as odd documents of various kinds. I saw one in the Exhibition Room and it might be well to warn you there is a very strong representation of the Trustees of the Scottish Library in London at the present time, and it might be well to withdraw that exhibit?—(*Master of the Rolls*): I would like to deal with that subject. I have had it from time to time, not only from the Scottish Office but from the Dominions. It is a question with which I should like to deal later.

2537. (*Sir Henry Miers*): Just one question about the paper. Have complaints been made by other institutions or libraries concerning papers supplied by the Stationery Office during the nineties?—I have not inquired about it. I do not like getting up an agitation against the Stationery Office. It is an invidious position: It would look as if I was trying to stir up some general agitation on the subject. Even the volumes here kept unused and uncut are pretty bad.

2538. (*Sir Lionel Earle*): I should like to ask as regards the Welsh Record Office, if means were available, would you be in favour of the creation of it?—Some time ago they asked me about it. They put it rather in another way. They said would I be in favour of a separate Welsh Record Office or a branch of the Record Office in Wales, and to my mind it would be far more useful to the Welshmen to have a branch of the Record Office in Wales, because we could keep there all documents that mainly relate to Wales and there would be no official difficulty in sending down for the use of Welsh students any special document they wanted. If it was a separate office there would be many difficulties. I do not think there are so many things here that one could send to Wales.

2539. Do you think that sort of sub-office in Wales would satisfy their national aspirations?—I am afraid it would not do that, but I think it would be much more useful really.

2540. One other question; are you satisfied with the complement of staff you have at the present time?—No.

2541. You are short?—We could easily find work for more.

2542. Are you actually short in the Record Office?—We are below the pre-war numbers in the higher staff, and actually two below our establishment.

27 April, 1928.] The Rt. Hon. Lord HANWORTH, K.B.E., and Mr. A. E. STAMP.

[Continued.]

2543. But as regards quality you are satisfied?—Quite, at present.

2544. You said, I think, in giving evidence that it was very difficult to get trained men into the office; have you thought of taking men in here as they do in German Museums to train them as honorary attachés?—We are not a Museum. Half the things a Museum requires of an officer we do not need at all. We do not keep specimens here. That is one of the great objects of a Museum to select proper specimens and be in a position to buy them. A Museum collecting documents would have thrown at them just masses of documents and it is their business to discover what each document is. Here the documents come to us classified. It is true we have in the office a good many legal documents still more or less unclassified, but the qualifications wanted for them are quite different from the qualifications required in a Museum man.

2545. I suppose you would say a man with antiquarian and archaeological leanings would probably shape better than a man without?—Yes. It works both ways. We have had men here who were enthusiastic genealogists and they have done splendid work, but they have exhausted themselves in producing two volumes in 10 years, where another man with less zeal, less enthusiasm for that sort of thing, would have turned out 10 and just as good. The only difference is in the mind of the man, who has acquired a huge knowledge of genealogy at public expense. That is what I was trying to get at.

2546. (*Chairman*): Perhaps now the Master of the Rolls would be kind enough to say a few words?—(*Master of the Rolls*): I should welcome the opportunity of saying a few words. You of course have the memorandum that I wrote for you in, I think, October or early November, I cannot remember the exact date, but it was one I drew up with a great deal of care, and if I may just take my own course, I drew that up particularly in order to show and to mark the difference between the Record Office and a Museum, because we have a Museum here and sometimes people have imagined that the Record Office is primarily the repository of these Museum documents. Nothing can be more misleading, and that is one of the points that has been developed in the evidence which Mr. Stamp has just been giving. One has always to keep in mind what is the primary purpose of the Record Office and that is to produce at the proper moment documents which are sent here for our safe custody and which are required at times to be produced. You may ask is that a common purpose? Let me give you two illustrations. I think it was last Tuesday we had to consider in the Court of Appeal a decision which was made in 1880 and a later case in which a certain order was drawn up by the Court of Appeal. It was of great importance to know exactly what the terms of the order were, whether the terms of the order introduced certain evidence which was objected to as being parol evidence and which could not be looked at in reference to the matter in question before the Court. I sent a note over, acting as President of the Court of Appeal, to the Record Office and said, "Will you produce to me the decision given by the Court of Appeal?" and I gave the heading and so on in order that I might have it. Within 25 minutes I had in the Court of Appeal the original order drawn up and kept in the huge folio book which contained the record; and in my Judgment I referred actually to this document which it was essential I should have. That case will be going to the House of Lords and in my Judgment I have reproduced the record which was produced from the Record Office. That is an illustration of the primary importance of the Record Office confining itself to its own work, which is keeping records for the purpose of proper reference when the time occurs. Let me give you another

illustration. Sir John Simon about a year ago was arguing a case in which the question of the prerogatives of the Crown were in question. There is a case known as the Magdalene College case which was decided, if my memory serves me, by Sir Edward Coke in about 1620. In order to ascertain what were the actual terms of the order, what were the pleadings and the issues, I sent again over to the Record Office and they produced them in the Court in a very short time. We examined them for the purposes of the Court. That will give you a couple of illustrations of my own experience in my own Court to show how important it is that we should preserve the character of a Record Office and not be treated or be thought of as merely a body collecting interesting documents of national importance greater or less. I have pointed that out. Now in regard to what is called the overlapping, which is supposed to take place and which I referred to in my memorandum. Since I was Master of the Rolls, the Law Property Acts came into force, and by those Acts manors and the copyhold tenure is brought to an end in the course of a period of years. The result will be when that term is reached all the manorial documents will no longer be of any use in preserving the record of the land held under a copyhold tenure, and in order to preserve these documents there is a section introduced under which all manorial documents which are specified in an interpretation clause are to be placed under the charge and superintendence of the Master of the Rolls. I set up a Committee which meets from time to time in this room, of which Sir Henry Maxwell-Lyte is still a member, and we have taken a good many steps to try and preserve the manorial records which are, of course, of great value. Now in the course of our work we have established a register of all manorial manors that we could find and we have communicated with as many Lords and Stewards as possible in order to see that the manorial records are placed in proper custody. Of course, the Lord is entitled to keep them, but where they are kept in a country solicitor's office without much care, then if I am not satisfied, I have endeavoured to try and establish a centre in every county where these manorial records can be handed over to a Library or a Museum, under certain powers I have in the Act, in order that they may be preserved. Fortunately that has quickened the activities in every county, and we have now a centre for manorial records in every county, and in some cases two, and they have gone to the expense of providing a proper room and fireproof accommodation to take these manorial records. Incidentally it has led to a quickened activity in the collection of county documents. Now I come to the immediate point which I want to put before you. In order to secure that manorial documents should not be sold to American buyers and leave the country I have communicated with the leading auctioneers, who have all been extremely good in the matter, and they have told us whenever a lot of manorial records has come into their catalogues. I have then communicated with them. There was some difficulty about it at first, but they were soon got over and they let us know when there is a lot to be sold, with the result that I have informed the possible purchaser that unless he is able to satisfy me as to the custody in which those documents are going I will make an order for them (which I have power to do) to go into the Record Office. Naturally this has restricted the number of purchasers of these records, and the result has been in some cases we have received here the manorial records and in some cases the result has been to get the vendor to offer them at a very small price to the British Museum. I remember on one occasion, Sir Henry Miers will probably remember it too, at Bloomsbury we were offered a very good set of manorial records for a trifling

27 April, 1928.] The Rt. Hon. Lord HANWORTH, K.B.E., and Mr. A. E. STAMP.

[Continued.]

sum like £4 10s. and we bought them. That led to Mr. Stamp having a letter from the Treasury to say how was this—for it was noted in the public Press—how was it the Museum were buying manorial records when the Record Office had some power which no doubt the writer of the letter did not quite appreciate, over manorial records? It looked either as if the Record Office ought to become the purchaser or the Museum ought not to be a purchaser or possibly that the Record Office and the British Museum were competing as contending purchasers for these manorial records. Well, I have gone through this rather long story in order to explain that there is no possible overlapping. What has happened is that in all legitimate cases we have seen that manorial records shall be kept in proper custody or handed over to the Master of the Rolls. In some cases the Museum has the opportunity of making an independent purchase in the market, a matter which could not concern the Record Office, which the Record Office could not control. I have only dwelt upon that, because it is one of the questions which originally led to a number of questions being put, and I think incidentally formed one of the grounds on which this Commission was asked to undertake its labours.

Now, with regard to the question of the applications that come to hand as to particular documents in reference to Scotland or Wales, or elsewhere. That involves a very large question. Two or three months ago I got a letter from the Prime Minister saying when he had been in Canada an application had been made to him that we should hand over to Canada a document which was signed by Champ-lain in reference to our occupation of Quebec in the early 17th century. It was a document which, of course, was deeply interesting to Canada, and a request which, if one could in a complimentary way hand over a single document, one might be quite willing to accede to. I replied to him that under the Statute 1 & 2 Victoria, cap. 94, there is absolutely no power for me in the Record Office to hand over any document at all, because every document, once it passes into my possession, has to be under my charge and superintendence, and I have no discretion to exercise as to whether I will keep it in or whether I will let it go and, therefore, in that case there is no possible means of acceding to the suggestion made by Canada.

Within the last week I have had another letter from the Prime Minister saying that he has had a letter, which he sent to me, from Mr. Bruce, the Prime Minister of Australia, asking that a volume of the log or travels of Captain Flinders' voyages in 1810 or 1820, or about that date, whether it would be possible for us to accede to that request to hand it over to Australia. Well, that request stood on a very different basis. We hold here a certain number of documents which belong to the Admiralty; they are not really public records, and incidentally we held and hold a third volume of the log, which was not an official log, but a private log, kept by Captain Flinders in the early years of the 19th century, and in respect of that, if we handed that back to the Admiralty, then it will be a matter for the Admiralty to consider whether or not they will hand it over to complete the series, for Australia already has the first two volumes. I wrote to the Prime Minister and said if the Admiralty were ready to accede to the request we would be very glad to hand it over to the Admiralty, and I saw no reason why the request should not be acceded to. It was not a matter for me to decide, but for the Admiralty to decide. This request related to a private document which has got into the hands of the Admiralty, which ought not to be handed over here, which we are keeping here for safe custody on behalf of the Admiralty, and was not in any sense a public document at all. Those

are two illustrations of the demands that are being made, which serve to illustrate this, that you may find an increasing demand by the Dominions, by Scotland, by Wales or by Ireland, that we should hand over to the particular part of the Empire interested some portion of the records that we keep here. Well, my view is this, that it would be unfortunate if we did so. These records do not concern and interest solely, it may be, Canada, or Australia, or Scotland, or Wales; they are interesting from a much wider point of view; and if you begin to decentralise, you take away from the student and the man who comes to search, the possibility of his success. After all, he comes to London, which is the very centre of the Empire and where he may expect to find the document which not only relates to a particular part, we will say—perhaps this is exaggerating—to Middlesex or Surrey, but where he will naturally expect to find the documents which have been gradually accumulated here and are of interest to a great number of persons, whether they come from one end of the Dominions or whether they come from the other. To my mind, it is important to remember that the Record Office ought to keep and ought to preserve documents of interest to the Empire, and it should be a real centre where the student should expect to find, and will find, the documents which are accumulated gradually for use, for far easier research than if we satisfied what may be called local sentiment and dissipated some of our collection into areas. If we did so, that would involve a great number of journeys and researches for students, whereas if he comes here—and he must come to London—he finds them all to his hand.

Now, the next question I should like to deal with is this question—it is a convenient phrase—of honorary attachés who might be of assistance here. Mr. Stamp has dealt with it from the departmental point of view, but the same point arises and has been before me now for some time, because you may happen to know that I hold the position of Chairman of the Historical Manuscripts Commission, and in that connection we are starved for want of money. We have £700 a year—no more, and we are trying to reproduce documents from various houses, sometimes great country houses, sometimes from the library of a Dean and Chapter and the like, but you are familiar with the volumes we turn out. It is quite obvious that with an income so little as £700 a year we can do but a small amount of work. Before the War our income—it was before I was chairman—was £1,500 a year. When I became chairman it was £600, but I immediately took up an appeal to the Treasury and succeeded in getting it increased to £700 a year, and it is now £700 a year. It would be obvious that we could do a great deal more work if we had something like some more voluntary work done by persons who would, in a sense, be analogous to the honorary attachés of which you were speaking here. We have got one or two persons who are working from the voluntary point of view at the manuscripts. It is unfortunate, but we do not find it so easy to obtain that sort of voluntary assistance as one did before the War. I do not know, but I suppose there are not so many people available who have got the sort of knowledge and interest to apply themselves to that class of work which, if not very difficult, at least ought to be very accurately done, and one of the points I intend to develop when the meeting of the Historical Manuscripts Commission takes place is the need to try to find more voluntary assistance in the sense of honorary attachés, to help in this matter. Very often one meets with a man who for some reason or other is no longer employed in the work which he did from the time he was 25 to 45 or 50, and I have sometimes wondered whether it would be possible to get more of that type of man

27 April, 1928.] The Rt. Hon. Lord HANWORTH, K.B.E., and Mr. A. E. STAMP.

[Continued.]

to apply themselves to this work. As an illustration of the point, we have had some extraordinarily good work done by one of the Masters, Mr. Purnell, who retired from Wellington, and he uses his leisure on work for the Historical Manuscripts Commission. I should like to find more to do this type of work, but really we have failed to find them.

2547. (*Sir Lionel Earle*): Have you found the Universities to be helpful to you, because we have had a somewhat similar problem in connection with the work on historical monuments?—You give outdoor employment to a large extent.

2548. No. There is a great deal of office work as well?—Please do not think I am disappointed about it. I am calling attention to the fact to show that the point has not been overlooked, and indeed I am delighted to have any assistance that Sir Lionel can give me, but it is a point that I want, if I possibly can, to meet in the hope that we may get more assistance.

I have dealt with the question of the Welsh Office and of the Scotch Office and the like, and I do not want to say more because I am sure it has been fully developed. The point is that we are not a museum, but we are a record office. Here perhaps you will allow me to say this. We had a great advantage here, we had 40 years of continuous work by Sir Henry Maxwell-Lyte, and one cannot forget that. He was appointed entirely from outside, and he came in and was appointed because there was no person available inside the office who was at that time fitted to be made Deputy Keeper, and he was appointed from outside. We had 40 years' continuous work, during which time he did bring method and order and instruction to all those who were under him, and we are now enjoying here the advantage of that continuous work by him. The result is that when it came to the point of a successor I had the opportunity of a possible choice here of several men who were quite competent to take his place, and I was not faced with the difficulty that Lord Esher had to face when he appointed Sir Henry Maxwell-Lyte. I do not know whether this is in order, but you know we have at Cambridge what you may call a supplementary Record Office, which is at present in the Prison, and that stands in a rather unfortunate way at the present time. The Prison belongs to the County, and we have got there now all the diplomatic documents of the period—I think it is—beginning with the late 18th century and early 19th century; we have got them there, and each cell in the Prison is labelled; it has a geographical label on it. It forms a very useful and very excellent place for the safe keeping of those documents. At the present moment the Office of Works are doubtful whether they can continue that system, but if they are not able, if the County are not able to make an agreement with the Office of Works, then we shall be placed in a most embarrassing situation, because I do not think we could possibly have those documents returned here. We have really no space here for dealing with them.

2549. (*Chairman*): What would you propose to do?—Well, we must find some other available building of that nature. In a sense you may say to me: "You have decentralised by sending those documents there." Yes, in a sense we have, but they are all of a particular class, they are diplomatic documents of a particular period, and anyone who is dealing with that sort of work will find the whole of them there. He will not have to come here for one and go to Cambridge for another. Those are the observations I should like to make. The Master of the Rolls has a very interesting work to do with the Record Office, because one is in close touch with it and has constant questions arising, but the one point to remember, if I may respectfully say so, is that it is a record office and not a museum.

2550. Supposing you lose Cambridge, would you see any grave objection to moving to some other pro-

vincial centre?—Well, I think we should be compelled to. No, I do not suppose so. The advantage of being at Cambridge is certainly this, that we have had a certain number of students at Cambridge who have enjoyed facilities; Mr. Temperley who has been able to write his books on Castlereagh from the proximity of records to his hand at Peterhouse. I should be very sorry if we could not go near to some seat of learning.

2551. (*Sir George Macdonald*): As I was responsible for raising the question with regard to Scotland, I may say I fully appreciate the explanation which has been given by the Master of the Rolls. The extraordinarily interesting sketch of the explosion of Kirk o' Field I cannot imagine has any conceivable bearing on the possible legal position?—Of course, there are certain documents—those framed over there—(*pointing*)—which do not contain records or documents. They are extremely interesting and beautiful things, but they can hardly be said to be valuable documents. I quite appreciate the point.

2552. (*Chairman*): Is the Prison peculiarly adapted for your work?—You have asked me a hard question. I should like to say that I do not think it is ill-adapted for a good many reasons. This Prison is built on the starfish principle; the cells are not convenient, but they are not bad compartments for holding the documents, and I have taken up the point with Lord Peel that we should have some better shelving in the cells. I am speaking, of course, bearing in mind the economies that are necessary at the present time. It is no use to say we should like a beautiful building, and I am thinking of what is available and possible. Lord Peel promised me that if he can he will do something to make it more convenient. It is not very inconvenient if you can stand in the middle and see all the names of the various European embassies, and those of other countries in another place. If we could have—as we could have, as it is not a consecrated room—the chapel turned into a research room—it is a very fine and very good room which would hold tables and chairs and is very well lighted—it would make a very convenient room. It is a place in which you have your warming and your lighting already existing, and as a makeshift I should be ready to say the Prison was by no means a bad place in view of the economies necessary at the present time.

2553. (*Sir Lionel Earle*): Would London suit you?—Yes. Of course, I would prefer to keep on at Cambridge. We have one of our Record Office staff who lives in a portion of the Governor's house there. He is thus conveniently housed near by. Perhaps the inconvenience is that when you enter you find yourself in the search room, which was a different search room to the one which you would expect to find at our Record Office, and as you cross the yard to the building you come across a wooden building in which is the gibbet, which is still there.

(*Sir Lionel Earle*): Of course, they are very dry.

2554. (*Chairman*): It seems unfortunate to pull the building down if the county authority only want the site?—The committee made a report and it comes up before the Council as a whole, but I understand they merely want it as a site. A trifling expenditure—when I say trifling I mean a question of £200 or £300, a carpenter working for a few months—would make a great deal of difference to the comfort and use and the permanence of the building.

2555. Are there any other points, Lord Hanworth?—I cannot think of any, unless there is any member wanting to ask me anything. Mr. Stamp has developed the points, and I was rather anxious to explain these particular points to you. Again, my memorandum really put the whole matter before you.

2556. (*Sir Richard Glazebrook*): There is one point relating to what Mr. Stamp said in the earlier part

27 April, 1928.] The Rt. Hon. Lord HANWORTH, K.B.E., and Mr. A. E. STAMP.

[Continued.]

of his evidence as to some suggestion of rather considerable changes in organisation and management and his own possible position. Mr. Stamp would rather not express any definite opinion on that point. It related to the recommendation of an earlier Commission?—As a matter of fact, questions of staff and all that sort of thing, the Deputy Keeper of course deals with them. (*After reading a document*) I should very much resent any alteration between the connection of the Master of the Rolls and the Public Record Office. I think that would be most unfortunate. Perhaps I may say a word or two about the position of the Record Office and the Master of the Rolls in relation to it. I have been Master of the Rolls nearly five years, and before I had some departmental experience. During the war I was Controller of the Foreign Trade Department of the Foreign Office, after I had been chairman of the Contraband Committee sitting in the Foreign Office for 15 months. The Foreign Trade Department of the Foreign Office was located at Lancaster House and afterwards at Bridgewater House, and I was head of that. My first Under-Secretary or Under-Controller was Sir Walter Townley, and afterwards Sir Edward Maclay, who was in China, so I had departmental experience. I know the sort of questions that come up to the chief of a Department. The Master of the Rolls holds exactly the same position in reference to the Record Office. Mere matters of detail, staff and the like, would be dealt with as in the ordinary course by the Permanent Secretary, but there are a number of questions which come up from time to time and on which it is important there should be available a ready decision and guidance from a man who is able to take the responsibility, and which ought not to go through the long departmental control as it would if it was placed under some other department or the like. It is useful to have the opportunity of sending across to me at once for some decision. The association between the Master of the

Rolls and the Record Office is a real one. It is not a pretence at all. The matters that I have to deal with are important, they do require decisions, they do require a man who is accustomed to deal with affairs, and I do think it is of great value that one should be able, as the person designated, to deal with them and deal with them consistently over a period of time during which one secures experience and knowledge. The connection is historical, and I should be extremely sorry if the connection was broken. I am quite certain that all my predecessors and indeed a large body of opinion in the law much appreciate the close connection between the Master of the Rolls and the Record Office. And it is by no means a burden; it is a pleasure to do the work. It involves a certain amount of time, but I am quite ready to give it, and I should be very reluctant and very sorry to give it up. If I may say so, without the least egotism, I think it would be most unfortunate if there was not the personal touch between a definite man of responsibility like the Master of the Rolls and the office which he controls.

2557. (*Chairman*): We are greatly indebted to you, Lord Hanworth, for your evidence. (*Mr. Stamp*). May I say a word about the employment of amateur assistants—honorary attachés. The real difficulty is that the kind of work we have to give and to do is sheer drudgery, and it is almost impossible to get a person, however enthusiastic, to undertake hours and hours of drudgery. That is really the trouble. It is interesting work, but not to the ordinary man. It is only interesting to the kind of man who likes study.

2558. (*Chairman*): I think before we draw up our final report we may have to trouble you again. To-day I think that is all we shall want. (*Master of the Rolls*.) Of course, if there is anything more I can offer at all, please let me know, because I shall be delighted to try to assist you.

(*Chairman*): Thank you very much.

(*The Witnesses withdrew.*)

SIXTEENTH DAY.

Thursday, 10th May, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).

Mr. J. R. CHAMBERS (*Assistant Secretary*).

Mr. H. M. HAKE, Director of the National Portrait Gallery, called and examined.

The following Memorandum was submitted by the Trustees of the National Portrait Gallery in reply to the Royal Commission's Questionnaire (see Appendix D):—

1. The origin of the Gallery is recorded in a Treasury Minute of the 2nd December, 1856, by which thirteen Trustees were appointed. The number was subsequently increased to sixteen. The

Trustees are appointed for life, but by their own ruling a Trustee, not being a Cabinet Minister, who has not attended a Board Meeting for two years is held to have resigned. New Trustees to fill vacancies are appointed by the Lords Commissioners of His Majesty's Treasury.

Included in the above number are two *ex-officio* Trustees, the Lord President of the Council and the President of the Royal Academy.

10th May, 1928.]

Mr. H. M. HAKE.

[Continued.]

2. As a matter of policy every acquisition is placed on view with the exception of a very few portraits which have been found to be wrongly named and a few duplicate portraits on loan chiefly to Government offices.

The Treasury sanction is always obtained before a portrait is deposited on loan elsewhere.

Only in very rare instances has a portrait been sold or exchanged, and the only portraits treated in this way had been acquired by purchase and subsequently superseded by better portraits. No sale or exchange has taken place without Treasury sanction. Four duplicate portraits have thus been disposed of since 1856.

3. In only very exceptional cases are the most important portraits lent to exhibitions elsewhere, as it has been found that visitors, especially colonial and foreign visitors, expect to find all the portraits mentioned in the catalogue on exhibition, and it is a great handicap to students of portraiture to discover that a portrait they had come possibly expressly to inspect is in the provinces or abroad.

It is found to be extremely difficult to accommodate temporary loans, as, owing to the congested state of the Galleries, such a very great dislocation of portraits is involved.

It may be possible, when an extension is built, to set apart a Gallery for temporary loan exhibitions.

4. The nature of this Collection involves a certain amount of overlapping, as regards the best portraits, with the National Galleries at Trafalgar Square and Millbank and with the Department of Drawings at the British Museum, and the Sculpture and Miniature Departments at the Victoria and Albert Museum, as of course every fine portrait might also be exhibited in a collection of works of art.

The scope of the Scottish and Irish National Portrait Galleries and Colonial Galleries overlaps where the most eminent men of their respective countries are concerned.

The Director always communicates with the head of any other institution that he considers may be contemplating the purchase at an auction sale of an object in which this Gallery is interested, and an amicable arrangement is invariably reached.

5. An admission fee of 6d. is at present charged on Thursdays and Fridays. The fee was originally imposed when the Gallery was opened in order that the rooms might be less crowded on these days on which pictures are allowed to be copied. Those who are given permits to copy, members of the National Art-Collections Fund and members of H.M. Forces in uniform are admitted free on these days.

During the period 1st November, 1922, to 31st March, 1924, an admission fee of 6d. was imposed on Mondays and Tuesdays in addition to Thursdays and Fridays, as recommended by the Geddes Committee. The average annual income derived from admission fees during this period was £622 as compared with an average of £336 for the past three years, but the attendance of visitors amounted to an average of only 140,065 per annum as compared with an average of 187,258 for the past three years.

It would appear from the above that if a fee of 6d. were charged every day the attendance of visitors would be decreased enormously.

6. The only posts in this Gallery which might possibly be considered to be included in the category of "scientific and technical staff" are those of Director, Assistant to the Director and Lecturer.

The Director is appointed by the Lords Commissioners of His Majesty's Treasury. The other two posts are in the hands of the Trustees. In the case of the Lecturer the last appointment was made by selection from a number of candidates whose names were supplied by the Appointments Boards of Oxford, Cambridge and London Universities.

7. *Accommodation.*—The Gallery is full to overflowing. The need for an extension of the building has been repeatedly urged by the Trustees in their Annual Reports to the Lords Commissioners of His Majesty's Treasury.

Screens have been fitted in all the rooms possible on the First Floor and the Lower Floor of the East Wing. The portraits are hung two or three deep and close together to a height of 10 or 12 feet throughout the Galleries. Many have to be placed over doorways and in dark corners and in other positions where it is impossible to inspect them carefully.

Arrangement of specimens and allocation of space.—The oil paintings are hung in chronological sequence, grouped as much as possible into different categories in their different periods. The busts are placed in the same rooms as the oil paintings. On the First Floor of the building, termed the Reference Section, are hung the portraits of lesser importance, and on this floor the collection of autographs is arranged in show-cases.

The water-colour, crayon and pencil drawings are hung in three rooms on the Ground Floor. The miniatures and medals are arranged in show-cases in one room.

8. *Catalogues.*—The only catalogue which has been on sale since 1921 is the "Illustrated List," containing a list of all the portraits on exhibition, an index of artists and 122 illustrations, which is sold at 1s. per copy. This is produced by H.M. Stationery Office, and editions are paid for outright by this Department. The Stationery Office charge the Department 10 per cent. commission on the contract prices.

The last edition, published in 1925, contained advertisements, the revenue from which reduced the cost of production considerably.

The receipts from sales are credited to Appropriations-in-Aid.

Photographs.—Photographs of most of the portraits are sold at the Catalogue Stall. The negatives are taken and the prints supplied by the National Gallery Official Photographer, to which department the proceeds, less 15 per cent. commission, are paid. Fees are charged for the right of reproducing portraits from official photographs, the revenue from which is treated in the same way as that derived from the sale of prints.

Postcards and Photogravures.—Over 150 postcard reproductions of portraits in the Gallery are on sale.

The postcards are paid for out of Subhead D—Incidental Expenses, and the proceeds of sales credited to Appropriations-in-Aid.

Estimates are obtained direct from the trade for these reproductions, which are made from prints supplied by the National Gallery Official Photographer, who is as a rule consulted as to the quality of the reproductions. No charge is made by the National Gallery for these services.

Authority was given by the Treasury in 1922 to include in Subhead B—Grant-in-Aid for the Purchase of Portraits, when submitting the Estimates, an amount equal to the average profits per annum derived from the sales of publications for the 2½ years up to the preceding 30th September; from which is deducted the wages of the attendant at the Catalogue Stall, the whole being rounded down to the nearest £50.

9. Students' Tickets are issued to those who desire to copy or study in the Gallery. The holders are admitted free for this purpose on Thursdays and Fridays, on which days, the only days on which copying is allowed, an admission fee of 6d. is charged to the general public. Tickets are only granted to those who have some recognised technical qualification or who have attained a certain proficiency in painting.

10 May, 1928.]

Mr. H. M. HAKE.

[Continued.]

The Reference Library, including the Reference Collection of prints, engravings and photographs of portraits and a large card index showing the location of portraits and where they are reproduced, is available for those desiring information of this character.

EXAMINATION OF WITNESS.

2559. (*Chairman*): We have seen for ourselves that your accommodation is very congested, but perhaps you would review the position showing how it has come about?—The National Portrait Gallery came into being in 1856 and until 1869 was housed at 29, Great George Street, Westminster. The first catalogue, published in 1858, contained 42 items. In 1869, when the collection amounted to 288 portraits, more space being required, space was allotted in the Long Building, South Kensington. It was transferred in 1885 to the Bethnal Green Museum and No. 20, Great George Street, Westminster, was allotted for offices and Reference Library. In 1892 the existing building was begun from funds provided by Mr. William Henry Alexander and was opened in the month of April, 1896. In that year the collection comprised 1,036 portraits. The portraits were hung in two rows, the larger sizes above the smaller ones, and all the then available wall-space in the Gallery was filled in this way (with the exception of the corridors, staircases, etc.). In the 39th Annual Report, published in 1896 just after the opening of the Gallery, the Trustees draw attention to what in their opinion is a congested state of affairs and say that an extension of the building is inevitable in the future. The present total of portraits actually on exhibition is just under 2,000.

Since 1896 portraits have been added to the collection at an average rate of 32.5 per annum, the most considerable accession coming in the year 1924, when 70 portraits were acquired. The first method of hanging had to be given up in 1910 when the present system of hanging in panels of portraits of the same size had to be adopted, so that the smaller portraits might be hung in three rows. In order to clear space in the chief historical series low screens were put in the reference section and these screens were afterwards extended to the full height of the rooms and the whole of the reference section hung as high as possible. The corridor, which mostly needs artificial light, was also brought into use and several doorways were blocked up to make additional wall-space. Screens were also added to the Sculpture Gallery on the ground floor.

The Gallery was dismantled during the war and was re-hung and re-opened by the late Director in the year 1920. Since then and, for that matter, before, the hanging of any additions to the collection has entailed complicated re-arrangement of portraits and necessitated transference to the reference section. The increase of the collection remains now fairly constant at the rate of 30 to 40 portraits per annum.

I may perhaps mention here a serious problem of space which will arise within the next twelve months, namely, the hanging of the Statesmen Group in the Great War series, presented to the nation by Sir Abe Bailey. Space has been found for the Groups of the Admirals and Generals by blocking up windows on the ground floor. The only satisfactory place so far suggested for Sir James Guthrie's Group of the Statesmen is on the end wall of Room VIII on the top floor, where it will have to hang rather incongruously with portraits of the late 17th century, and since it will be necessary to dispossess 8 portraits of the Stuarts from their present places, the whole of that gallery will need re-hanging.

2560. Have you considered at all the possibility of elimination of portraits of minor importance and placing them in a purely reference section?—It is so very difficult to say what are portraits of minor

importance. Of course, that has been done already to some extent in the reference section.

2561. Portraits of minor importance being placed where, above the line?—There is the main historic series on the top floor, and then there is a section which we call the reference section which is designed to hold portraits which are definitely reference portraits, and also portraits which can be classed as of minor importance and are therefore hung closer together than in the main historic series.

2562. Are you satisfied with the proposals for extension which have been made by the Office of Works?—The immediate extension proposed is 100 feet and consists of three floors and a basement. Only one floor will have top lighting and the other floors will be lit on the north side only, since the proposed extension of the National Gallery will come right up to the outer wall in this section. According to the calculations made by the late Director, the extension will provide the wall-space required for the adequate exhibition of the present collection with a remaining space reckoned to provide for additions for perhaps 15 years.

2563. (*Sir Lionel Earle*): North lighting all along?—Except on the top floor where we shall have top lighting.

2564. You get south lighting to a certain extent on the south?—Not in the new extension, there will be none whatever.

2565. Look at this plan where it shows the proposed extension of the National Gallery?—The first 100 feet will give us no light at all on the south. I am only speaking of the first 100 feet. If it comes to a further extension then I imagine it will give us a south light, but it is a well light.

2566. (*Chairman*): What is the total length in feet of the first extension?—One hundred feet.

2567. (*Sir Lionel Earle*): It is only a little over one-third of the whole?—Yes.

2568. (*Chairman*): What is coloured purple on this plan is 300 feet?—I do not know the exact measurement. The Office of Works propose to extend us 100 feet for the moment.

2569. When you get this extension will the whole layout of the Museum be less confused than is your arrangement now on the staircases and floors?—I have not been there very long and I am afraid I have not gone into that point but I think it was considered by my predecessor.

2570. You will probably agree that the present arrangement is a very confusing one?—The present arrangement is an extremely confusing one, it is very difficult. One point is that the main exhibition is on the top floor and I think a great number of the general public walk into the ground floor and do not realise the main thing they should see is on the top. It is certainly a very oddly designed building to say the least of it.

2571. Then how do you propose to allocate the new space which is to be provided?—I think I have answered that in saying that the large proportion will be wanted for the adequate exhibition of the present collection and the remainder will provide for extension.

2572. Do you attach importance to a reference section and also to separate space being set apart for centenary or loan exhibition?—A good proportion of the new space will be required for the adequate exhibition of the present collection.

A reference section, comprising paintings, drawings, prints and photographs, is essential for students of history and iconography just as it is to the Gallery staff in authenticating portraits and in dealing with any problems which may arise. Upwards of a dozen queries, by letter, telephone or personally, have to be dealt with nearly every day. At present, the so-called reference section of paintings is open to the general public and consists partly of what may be called definitely reference material (i.e., copies

10 May, 1928.]

Mr. H. M. HAKE.

[Continued.]

or secondary versions of important portraits elsewhere, or additional but important portraits of sitters already represented) and partly of portraits whose sitters are not of paramount importance. In the present congested state of the galleries it is constantly necessary to transfer portraits from the main historic series to the reference section in order to make room for additions.

The library of the National Portrait Gallery contains a fairly extensive collection of loose prints and photographs and a great many of the portraits reproduced or mentioned in books of reference have been indexed on slips. This indexing is kept up as time allows and is available to students applying for information. The whole of the library reference material stands in need of revision and extension and its present value, which is considerable, could be increased enormously thereby.

I think it is most essential that some space should be kept free permanently for the exhibition of recent acquisitions and especially for temporary exhibitions, whether loan exhibitions in connection, say, with an important centenary, or exhibitions selected from the existing collection as a means of making the aims and the contents of the collection more widely known. It would be difficult even with unlimited exhibition space to show a specialised and historic collection such as this to full advantage; a series of temporary exhibitions, carefully planned and changing, say, once a year, would be bound to make the whole collection more intelligible and attract more visitors.

In connection with the general use of the Gallery a book has been kept recently at the postcard stall for recording the names of portraits for which definite inquiry is made on any one day; a note has also been kept of portraits not in the collection for which inquiry is made. I do not know if it would interest you to see that book. You will see the portraits which are not in the collection, but which have been asked for, are in the front, and you will see daily inquiries recorded under each day.

2573. There are a large number of inquiries?—The man at the postcard stall gets anything from 4 to 12 or more. I walked round and asked some of the warders and they say they get something like 6 a day; people definitely come in and ask for a portrait of so-and-so.

2574. Do the warders refer the inquirer to the book stall?—The warders know where the portraits are. This is the record of one man only.

2575. Do you see any inconvenience to students, in the British Museum retaining its collection of engraved portraits?—None whatever. The engraved portrait collection in the British Museum totals over 50,000 separate items, representing more than 15,000 individuals of all kinds; it is not a self-contained series and a considerable proportion is to be found in the portfolios of engravers' works or in books of prints. It has now been carefully indexed and more or less completely catalogued; the sixth volume of the catalogue published in 1925 contained additions made to the end of April, 1923. The collection is useful as a reference collection of the works of English painters and is constantly used as such. It is not likely that the present ease of reference could be provided elsewhere unless at serious additional cost and staff.

2576. Apart from the Scottish Portrait Gallery is there any Gallery comparable to your own in Europe or America?—A Scottish National Portrait Gallery was founded in 1882 and an Irish National Portrait Gallery in Dublin about the same time. No other nation, so far as I know, possesses so comprehensive a collection of portraits under a single roof definitely collected on an historic basis.

The 12 Trustees elected to the Board remain for their lifetime and have always been chosen so that the different walks of life are properly represented. In this way a considered and instructed verdict as

to the relative eminence of anyone whose portrait is considered has always been possible. Of the portraits submitted for purchase at least a quarter are rejected without being submitted to the Board, and of any selection of portraits submitted at a Board Meeting a quarter to a half are rejected, and at least one or two are referred back for further consideration.

2577. What views have you as to the advantages or disadvantages of fees?—At present, a fee of 6d. is charged on Thursdays and Fridays, which are termed Students' Days. I understand that the original idea in charging this fee was to ensure that the galleries should be less crowded those days of the week when students were allowed to copy. In point of fact, the artists who use this Gallery for copying are for the most part professional copyists, who are employed to execute commissions for outside bodies or individuals. Less than 50 copies are made in a year. Copying is not permitted except on Thursdays and Fridays. Artists are not admitted to copy without producing evidence of their competence to do so; there are some 48 students on the register at present, and of these some 15 attend pretty regularly.

I can see no particular advantage in charging the public fees. Members of the National Art-Collections Fund, members of His Majesty's forces in uniform and parties from schools are admitted free on paying days. The attendance of visitors on paying days varies from 50 in the winter to over 200 in the summer, or a quarter to a fifth of the attendance on other days. The average receipts per annum from admission fees amount to £320. This sum is credited as an appropriation-in-aid, but the whole of it is surrendered to the Exchequer.

2578. Have you any particular representations which you wish to make to the Royal Commission?—In connection with the need for an extension, which is generally conceded, I would like to urge one consideration that does not seem to have been touched on at all strongly in what public utterances there have been on the subject. That is the educational value of this collection. The teaching of history in schools would stand to gain enormously if it could be combined with visits, and even lectures, in the National Portrait Gallery, and I would be prepared to give serious consideration to this point when planning the allocation and the division of the space in any extension.

I understand that the late Director made representations to the educational authorities with a view to making the collections more widely known, and that for a short time school visits showed an increase. At the present moment perhaps 70 parties from schools, conducted by teachers, visit the Gallery during the year. Apart from the difficulties of arranging visits of this kind in school hours, I think that the overcrowding of the walls must be a discouraging factor; it is quite impossible to show the collection to advantage or really intelligently at present, and this must militate against the Gallery being more widely known and used by school authorities, to say nothing of the ordinary citizen.

2579. You mean you would be prepared to give consideration to the establishment of a lecture room, or how do you propose to increase facilities for schools?—I think it would come up in that point of having one or even two rooms always kept free for loan exhibitions.

2580. Do you suggest the desirability of a lecture room?—Not necessarily. A big room where lectures could be given, say in connection with a loan exhibition, is what I think I have in mind, more than an actual lecture room.

2581. (Dr. Cowley): Are any lectures given at present?—Yes.

2582. Have you regular lecturers?—There is a regular lecturer attached to the Gallery who lectures twice a day on five days a week.

10 May, 1928.]

Mr. H. M. HAKE.

[Continued.]

2583. Do you give him a selection of portraits from time to time as the subject of his lectures?—He makes up a programme in consultation with me, and this is advertised a month ahead. It is printed by the Stationery Office.

2584. He lectures in a particular room?—He lectures in a particular room according to his subject.

2585. (*Sir Robert Witt*): You referred to your list, and I think I gathered, card index of portraits?—Yes.

2586. You also referred to the fact that the British Museum has a catalogue of British portraits?—Yes.

2587. Those two masses of material would in effect cover the greater part of the ground of British portraits, would they not?—The British Museum catalogue is mainly engraved British portraits, that is to say, things definitely produced by the engraver. Our catalogue is a catalogue of portraits of which photographs are in the collection, of which photographs may be in books of reference, or even of portraits which, for instance, occur in the Royal Academy catalogues. I think the ground of engraved portraits is now fairly thoroughly covered. The other portraits indexed are, I should say, a very small percentage. The more important ones have probably been brought in, but our index is not comprehensive of all portraits.

2588. If a joint publication could result from the joint efforts of your Gallery and the British Museum, it would be very valuable work and would in effect cover the greater part of the ground of British portraiture?—I should not like to say that even, because our indexing has not been done on any set scheme. It has largely been an index made just for the use of the Department; there is already an elaborate index which was published by the American Library Association.

2589. I had that in my mind when I suggested this country should produce, whether possibly by co-operation of the different Museums or different institutions, some such corpus of British portraiture?—But I do not think we have the material ready made in the Portrait Gallery in our index. I think such a corpus would need, say, 20 years' work.

2590. That would perhaps be a good reason for beginning soon?—I do not know how far we could begin it, because our own catalogue is out of date and out of print. The first thing that needs to be done is a new historic catalogue.

2591. That is the next point I was coming to. This (*exhibiting catalogue*) is the only catalogue one can buy at the National Portrait Gallery at present?—That is all you can get.

2592. It contains 56 printed pages?—Yes.

2593. The previous catalogue at half the price contained 560 pages?—Yes.

2594. That has been out of print for 10 years?—Something like that.

2595. Will it be impossible for the public to buy a full catalogue at the Portrait Gallery for some considerable time?—I should think for another 10 years, if I began to do it now. In about 10 years' time I could produce a new historic catalogue.

2596. Would you be in favour of having such a staff as would enable a Gallery of this national importance to produce a catalogue?—Yes, I should be very much so. I have, as a matter of fact, been in communication with the Treasury on that subject.

2597. I hope you will press the point; it is an important one?—A new historic catalogue has to be written, but it will have to be completely re-cast from that. For one thing, a tremendous amount of space is taken up by biographies, recording material that is available elsewhere, and it would be impossible to produce such a catalogue and sell it for 6d. in these days. Another thing is that a great deal of research has been done since that catalogue. That catalogue is simply a catalogue, I think of 1890, into which the descriptions of the portraits from the annual report have been incorporated from time to time.

It is not a new critical catalogue, say on the lines of Mrs. Poole's catalogue of Oxford portraits. That is what is wanted, and you will see why I said 10 years would be required for its production.

2598. To pass to the question of Student days for copying, I am sure you are of opinion that really no useful purpose is served by excluding the public on two paying days for the benefit, I think you said, of less than 50 professional copies made in a year?—Yes.

2599. You would willingly sacrifice the income?—The income does not come to the Gallery. I do not know whether my Lords would sacrifice the income.

2600. To abolish the paying days, would that mean abolishing copying altogether, or would it be possible to arrange for such essential copying, or such important copying, as was desired, to be done in an open Gallery, within a special room set apart for the purpose?—I think if the present number of copyists does not increase—and there seems no particular reason to think it should—we could perfectly well cope with them and the public on Thursdays and Fridays.

2601. I was impressed on the occasion of our visit to the Gallery with the fact that there seemed to be some amount of available space in the basement which seemed to some of us at least as if it might be made more use of than it seems to be at present?—Which space was that?

2602. I am afraid I cannot describe it accurately. —There is no light in the basement.

2603. There did seem to be some rooms which might be used, and in which people could work with moderate comfort and sufficient light for studying purposes. Has that been considered?—There is a store room and part of the Library.

2604. I think probably that would be your description of it?—As a matter of fact, the guide lecturer has his place down there, and there is a little room corresponding to the Secretary's room below where I put students who come in and want to work for any length of time.

2605. You referred to the fact that you had I think 16 Trustees?—Twelve elected Trustees.

2606. And four official Trustees?—Two I think.

2607. Who are appointed for life. Would you see any objection to altering that system to bring it parallel to that of the National Gallery, by which Trustees are no longer appointed for life, but for periods of seven years only?—I myself would have a preference for the old life system, that is to say, the careful selection of Trustees for their position and knowledge and definitely remaining on the Board either for life or if necessary to a retiring age, but it seems to me that, with a historic collection, the longer the continuity and tradition the better it will be served.

2608. May I point out that the first of your reasons, namely, the careful selection of suitable people, applies equally to the seven years appointment as to the life appointment?—Yes.

2609. So that it is only on the continuity point beyond the seven years?—Yes, I think all the advantages are in the life system.

2610. In spite of the fact that a man appointed for life may, for various good reasons—health, occupation, business—?—If he does not attend the Board meetings for more than two years in succession, he goes off automatically.

2611. I think that is only a rule of your own Trustees and is not obligatory on the Trustee. He is appointed for life, and though you may among yourselves decide he should go off after two years, there is nothing to oblige him to do so?—I cannot answer that question, I only know that is the rule and the practice.

2612. I think it is referred to in your official statement, that the trustees have made that rule themselves?—I do not think there has ever been any difficulty in applying this rule.

10 May, 1928.]

Mr. H. M. HAKE.

[Continued.]

2613. (*Sir Courtauld Thomson*): Apart from copyists, can you say if there are many students who are doing serious work on pay days?—I should say no, I do not think so. I cannot really answer the question, but I should say the probability is no.

2614. If there are such, they could work equally well on a public day?—Oh yes.

2615. So that doing away with fees would not interfere with students, but only the copyists?—Yes, that is my impression.

2616. (*Sir George Macdonald*): You mention in your memorandum that the nature of this collection entails a certain amount of overlapping as regards the best portraits with the National Gallery at Trafalgar Square and Millbank and so on. That is fairly obvious, of course. Is there any other overlapping with those Institutions except in regard to the portraits? You collect autographs, do you not?—We do not buy them, we have them offered to us.

2617. You do not purchase them?—No, we do not purchase them.

2618. Therefore you do not come into competition with the British Museum in that respect?—No. I think it is conceivable that if an autograph came up in a sale room definitely referring to a portrait in the collection I should consider asking my trustees to buy it. I should very likely ask the British Museum Manuscript Department whether they wanted it first.

2619. You would not go further than "very likely"?—I only say "very likely" because it has never occurred, and so far as I know all our autographs have been presented, but it does seem to me that the definite mention of a portrait, or someone's contemporary opinion of a portrait, would be worth our while acquiring.

2620. You say the Scottish and Irish National Portrait Galleries overlap where the most eminent men of their respective countries are concerned. Have you any practical difficulty in regard to that?—I am afraid that is not a question I can answer from my own experience, but I do not see why we should have particularly. There would be heart searching sometimes.

2621. Is that due to an Irishman and a Scotsman or some other reason?—I think at any rate the Scotsmen are as proud to be in the National Portrait Gallery in London as in the National Portrait Gallery in Edinburgh. We are in very close liaison.

2622. Presumably you would apply a higher standard if it were a question of getting a portrait. They would probably take people as eminent whom you would not admit as eminent?—Possibly.

2623. That brings me to a point I wanted to ask you about, as to the standards of acceptance or rejection of an offer made to you. You have a double standard, have you not? Do you consider the eminence of the individual in the first place and the quality of the portrait in the second, or would you take a picture of an eminent man no matter how badly it was painted?—The only consideration really is the eminence of the sitter.

2624. You do not consider the other?—No. If you go to one room, we have the portrait of the Bronte sisters which was painted very badly by their brother, and the painting was folded in four and rolled up. If you look at it you will see it is a daub with two large splits across the canvas.

2625. I suppose you have a fairly high standard of eminence?—It is a very difficult thing to define what is the standard of eminence. Very often one will take as a presentation something which one would not buy at a high price. The funds are limited, the funds at our disposal are about £1,000 a year, with which to buy portraits, so that there is not much temptation in our way.

2626. You estimate your rate of growth at about 30 or 40 portraits a year?—Yes.

2627. You consider that will be constant in future?—I should say it depended upon the supply of

eminent men I do not feel competent to calculate that.

2628. I should have thought the number would tend to decrease ultimately, because of course during the 70 years which the Gallery has been in existence you have been filling up arrears, but they are not by any means filled up yet; but the number of eminent men who died before 1856 was very large and you had to get them in. I should have thought you could hardly fix a rate of growth?—I think the Victorian age at present is only represented in its main outlines. I think it is perhaps impossible to produce any reliable figures.

2629. So you think it is safe to say 30 or 40, to be sure that you do not under-estimate?—I should think so. It is not a thing one can very easily answer. I should have to ask someone with more expert opinion than I have.

2630. I do not know that you would find any expert opinion of value on the prospect of the rate of growth. I was looking with great interest at the books you handed to Lord D'Abernon. Do you give each of your warders a book of that kind?—No, I have not given one to each of them. I only began this after I had been there two months. I gave it to the man at the postcard stall, because I thought most of the people who came straight to the galleries with a portrait in their minds would walk up the stairs and ask him. I have not given one to each of the warders.

2631. It occurred to me that it might be a very useful thing if each of your warders kept a record of that kind in order that you might make up a list. There are some names, like Jane Austen, in that list which one would certainly be justified in expecting to find in the Gallery?—I think there is only one really proper portrait of her.

2632. The list of portraits asked for includes some that I think no reasonably intelligent person would really expect to find in a National Portrait Gallery, such as the Mona Lisa?—I think one has to allow for that sort of general question, but the percentage of those demands is a small one.

2633. I do not suppose that you consider Mrs. Pepys of such eminence to warrant having a portrait of her in the National Portrait Gallery?—I do not think so.

2634. I noticed her name in the list too. I throw out the suggestion that you might find it useful to have a list of desiderata in that way?—We have a small list of desiderata of our own, with names of the people not represented.

2635. The desiderata that you have here would furnish a very interesting study of the psychology of the British people. Sir Henry Miers drew my attention to the fact that at least eight individuals asked for the portrait of Nell Gwynn?—I think there was a film of Nell Gwynn on at the time.

2636. It is the only name that occurs over and over again?—I think there was a film at that time.

2637. That might account for it.

2638. (*Sir Henry Miers*): Is it the case that all the portraits are exhibited. You have none in storage, not accessible to the public?—No.

2639. You could not find more space by keeping any in store?—Well, there is nowhere to store anything.

2640. If you had space would it be possible or desirable?—I think it is a thing which one would have to consider in allocating space in the new extension, but as we are at present it is impossible even to begin to do that, because any space we could give would not be enough.

2641. You think in an extension that you might have that storage space?—I think that point will need to be considered, but it is very difficult to know what should be put away and what should be kept out.

2642. I suppose it is the case that with regard to the majority of exhibits they have come by gift and not by purchase?—Well, yes. I am afraid I cannot give you statistics. I can give you a copy

10 May, 1928.]

Mr. H. M. HAKE.

[Continued.]

of last year's Report (handed to Sir Henry Miers) Perhaps that would help you.

2643. (Sir Lionel Earle): As regards admission fees, in your Report you talk about the paying days, Mondays and Tuesdays and Thursdays and Fridays under the Geddes Committee but now it is only Thursday and Friday. You also say that the income derived from admission fees during the period in question was £622 as compared with an average of £336 for the past three years but that the visitors amounted to an average of only 140,065 as compared with an average of 187,258 for the past three years. Can you tell me how many came on Saturdays and Sundays during that period?—I am afraid I cannot. Saturday is a big day. The other three days of the week average about five times the paying days.

2644. You are in favour of the abolition of fees? Would you consider a penny for every person who came to the Gallery every day?—I think that is rather mean.

2645. I am not advocating it.—I cannot see that there is any advantage really in charging admission.

2646. Is there any charge to the public for the guide lecturer?—No.

2647. He is free?—Yes. He does sometimes give extra lectures to schools, but then he is paid for that out of public funds. He gets half a guinea extra for lecturing specially to schools. It seems to me you either have to charge every day or not at all almost.

2648. Well, the reason for these charges being put on is to protect the student. Apparently the student in your Gallery does not exist, except the purely commercial copyist?—Yes.

2649. It is very largely so in the National Gallery from the evidence we have heard.

2650. (Chairman): Have you tried evening opening?—That has never been tried. We have got artificial lighting all over the building. It would mean, of course, directly you get on to evening opening, that you would have to keep a staff to watch and ward, and that would almost mean duplicating your staff, because the other men come on at 8 and 9 and stay until 5 or 6.

2651. (Sir Lionel Earle): It means double shifts?—It means double shifts at once.

2652. (Sir George Macdonald): You could try the experiment of opening several evenings in the week?—I should have no objection to doing it if the money was forthcoming.

2653. (Chairman): Do you think you would get large attendances in the evening?—Well, I am told by the warders that the last hour, between 5 and 6, is very sparsely attended; in fact an attendant we have who has been there 40 years was telling me about it, and he said that most of the people seem to go home to tea at 5 and that between 5 and 6 the attendance is very sparse and small.

2654. (Sir George Macdonald): Is that not because the time available after the meal is so short?—Of course an enormous number of people live in the suburbs.

2655. That is a very great difficulty?—In London.

2656. (Chairman): Your anticipation is that evening opening would not be a popular success?—It is very difficult to say. It really depends whether there are people sufficiently interested to have their meals in town and then come to the National Portrait Gallery as opposed to a cinema.

(Chairman): We are greatly indebted to you for your evidence.

(The Witness withdrew.)

Professor J. L. MYRES, O.B.E., D.Sc., Mr. H. BALFOUR, F.R.S., and Professor C. G. SELIGMAN, F.R.S., on behalf of the Royal Anthropological Institute, called and examined.

The Royal Anthropological Institute were asked to submit observations generally on the question of Ethnographical Museums. The following Memorandum was prepared by a Committee on Ethnography and the National Museums set up by the Institute.

The Council of the Royal Anthropological Institute welcomes the opportunity of expressing its views on the relationship of the National Museums to Ethnography, since it has long been a standing reproach to this country that the subject is given less attention in the capital city of the British Empire than it is in countries which have far fewer responsibilities, or even none at all, towards uncivilized and alien peoples. It is perhaps scarcely necessary to say that in criticising Museum conditions the Council is very far from casting reflections on any Museum Officers.

1. In the British Museum the staff is too limited to deal with the existing material, and the funds available are insufficient for the purpose of adding to the collections along predetermined lines. The exhibition space is seriously overcrowded, and (it is within the knowledge of most members of this Council that) the storage space is not only inadequate, but is of a nature to render precarious the preservation of specimens that are liable to deterioration. All these factors are detrimental to the usefulness of the Department of Ceramics and Ethnography in its relation to the general public, to students, research-workers, and to those whose official and other duties take them into the highways and byways of the Empire.

The Victoria and Albert Museum contains some specimens and collections that are of ethnographical and archæological importance, but this point may be more conveniently discussed later.

2. As a contrast to the treatment of Ethnography in the London National Museums, there are in the United States of America several museums devoted exclusively to the subject, and others in which there are large Departments of Ethnography or Anthropology. Buildings are well equipped with ample storage facilities, and the staffs are large. Expeditions are sent out to study the peoples and cultures, not only of America, but of Oceania, Africa, China and elsewhere. Monographs and other publications are issued and distributed with great generosity.

In Germany there are at least seven ethnographical Museums of outstanding importance, while Switzerland, Sweden and Denmark, countries which have few or no dependencies, possess ethnographical Museums of great interest and value. Belgium, also, sets a notable example in its Musée du Congo, specially designed to illustrate the culture of the peoples of its great African dependency. Holland, too, pays similar attention to the ethnology of its colonies, in this case with special relation to the development of commerce. Compared with such countries as these the record of our own is lamentable.

Attached to this memorandum is a list of some of the chief American and Continental Museums dealing with Ethnography.

3. The Council of the Royal Anthropological Institute is strongly of opinion that the only course worthy of our national traditions and responsibilities lies in the establishment of a separate Museum of Ethno-

10 May, 1928.]

Professor J. L. MYRES, O.B.E., D.Sc., Mr. H. BALFOUR, F.R.S.,
and Professor C. G. SELIGMAN, F.R.S.

[Continued.]

graphy. The British Museum contains ethnographical collections which are unrivalled, but their present setting deprives them of much of their potential value. Given adequate exhibition, space and storage facilities, a Museum of extraordinary scientific and public interest could be brought into being by means of the specimens already available. It would, however, be essential to provide a staff adequate to cope with the collections, and it would also be necessary to make financial provision for the systematic increase. It is becoming more and more difficult, almost from day to day, to extend ethnographical collections by a method of haphazard acquisition, and unless steps are taken immediately, the national ethnographical collections will lapse into a position of inferiority which can never be retrieved.

It would be premature to make detailed suggestions as to the character of a National Museum of Ethnography, but it is obvious that it should be built with a view to later needs of expansion. In particular, stress should be laid upon storage space, in relation not only to the amount of accommodation, but to its nature and to the ease of access. A relatively small series of exhibited specimens is sufficient for the public Galleries, provided always that the stored specimens are so accessible that students and staff are not hampered by difficulties of approach. The Council recognise that one or more Laboratories for research and preparation work, together with a Library and a properly equipped Lecture Hall, are essentials.

With regard to the arrangement of the collections, the Council would not suggest any change from that which is organised mainly on geographical lines. Subdivisions within the main grouping would be determined by factors too complex to discuss in this memorandum, but it may be suggested that the addition of comparative series (of which there are now examples in the existing galleries) would add enormously to the educational value of the other collections. In the opinion of this Council it would be advisable that the new Museum should be constituted as a Museum of Ethnology (which implies the comparative method), rather than as a Museum of Ethnography (which is purely descriptive in its scope).

4. Failing the provision of a separate ethnological Museum, the Council of the Institute cannot but regard any other steps as possessing all the worst weaknesses of a compromise, since in all probability the clamant need for a radical change would be temporarily obscured without any real provision being made for future developments. Pending the establishment of a separate Museum, however, there are changes which have a prior claim to consideration. The first is the establishment of a distinct Department of Ethnology, and the second is the increase of the staff. The third, on the assumption that no more exhibition space can be made available in the existing British Museum galleries, is the provision of more storage accommodation, properly equipped for the orderly preservation of study series as well as general collections.

5. The Council of the Institute desires to suggest that the establishment of an Ethnological Museum would afford an opportunity for bringing together in one building the national collections relating to the Ethnography and Archæology of our Indian Empire, and is of opinion that the proposal for the establishment of an Indian Section in such a museum would be an additional and weighty argument for the institution of the Museum itself. Although the British Museum has valuable Indian collections, there is little unity of character or treatment. The Indian Section of the Victoria and Albert Museum, which by foundation is confined to Industrial Art, contains much that should be in a museum of Ethnography and Archæology; the collections are exhibited under

unsatisfactory conditions and since they comprise objects foreign to the purposes of the museum, their range cannot be extended by the acquisition of related specimens. This disassociation of the Indian collections leads to the loss of opportunities of acquiring specimens which do not happen to fit into the scheme of the museums concerned, and constitute a barrier to the formation of a collection truly representative of India and its people.

6. The Council wishes also to draw attention to the lack of a Museum, or separate section, dealing with those vanishing or vanished relics of the native culture of the British Isles which are often designated "Bygones." In most European countries Folk Museums have been established which perform this function. Apart from scanty collections in some of our provincial towns, this field has been left to the private initiative of those who evince an interest in the more recent material history of their own country.

7. In conclusion, the Council of the Royal Anthropological Institute would emphasize the fact that the present position of Ethnography in the National Museums of London is a grave reproach to our standing among other nations. A Museum can play a part which cannot be performed by a University or other learned Institution, and in respect of Ethnography the British Museum is not equipped to undertake all the work which might be expected of it. That so much good ethnographical work has been done by those who have been placed in positions of trust in relation to native races, is due to the enthusiasm of individuals, rather than to the encouragement of Authority. Some of our Universities are alive to the importance of Ethnology, and the Home Government has now recognised its practical value, but the future administrator, no less than the scientific student, needs museum facilities that are at present lacking. Until a National Ethnological Museum is in being our claims to be enlightened guides of the destinies of native peoples cannot be substantiated. This Council is emphatically of opinion that a Museum such as that suggested would prove of incalculable value in assisting successful administration and economic development within the Empire.

List of the Chief European, American and Dominion Museums, dealing with Ethnography.

Germany:

Berlin.—Museum für Völkerkunde.

<i>Sections.</i>	<i>Technical Staff.</i>
Asia	1
East Asia	1
America	2
Africa and Oceania	2
Eastern Asiatic Art	1
Prehistory	3
German Folklore	2
Librarian	1

Hamburg.—Museum für Völkerkunde. Ethnology and Prehistory. Staff: Director and seven heads of Geographical sections.

Leipzig.—Städtisches Museum für Völkerkunde. Director and four heads of Departments.

Stuttgart.—Lindenmuseum (Länder- und Völkerkunde) (mainly Ethnography).

Munich.—Museum für Völkerkunde.

Cologne.—Städtisches Museum für Völkerkunde. (Rautenstrauch-Joest Museum.)

Frankfurt-am-Main.—Städtisches Völker Museum (Ethnology, Prehistory, and Anthropology).

10 May, 1928.]

Professor J. L. MYRES, O.B.E., D.Sc., Mr. H. BALFOUR, F.R.S.,
and Professor C. G. SELIGMAN, F.R.S.

[Continued.]

Bremen.—Städtisches Museum für Natur, Völker und Handelskunde.

Dresden.—Museum für Tierkunde und Völkerkunde.

France:

Paris.—Musée d'Ethnographie (Palais du Trocadero). Musée Guimet (History of Religions).

Belgium:

Brussels.—Musée du Congo (at Tervueren).

Holland:

Leiden.—Rijks Ethnographisch Museum. Director, two Conservators, one Assistant, one Librarian.

Other European Cities having Museums with important department of Ethnography and Ethnology:

Vienna.
Buda Pest.
Rome.
Gothenburg.
Copenhagen.
Basel (Bale).
Stockholm.

United States of America:

New York.—(1) American Museum of Natural History with a Division of Ethnology. (2) Museum of the American Indian (Heye Foundation), about eight in staff.

Chicago.—Field Museum of Natural History, with a Department of Anthropology, having one Curator, and an Assistant Curator for each of the following Sections:—Oceania and Malayan Ethnology, Melanesian Ethnology, North American Ethnology and Archaeology, Mexican and South American Archaeology, African Ethnology, and Physical Anthropology.

Washington.—United States National Museum. Department of Anthropology:—Division of Ethnology, having two Curators and five Assistants: Division of American Archaeology, having one Assistant Curator.

Cambridge (Mass.).—Harvard University and Peabody Museum of Archaeology and Ethnology having Director, Assistant Director and six Curators.

Los Angeles.—The South-west Museum (Ethnology of North, Central, and South America).

Other American Museums partly devoted to Ethnology.—San Francisco, Philadelphia, Salem (Mass.), Honolulu.

Canada:

Ottawa.—Victoria Memorial Museum, with Anthropological Division having staff of three Ethnologists and one Archaeologist.

Toronto.—Ontario Provisional Museum (Archaeology, Ethnology, Natural History).

Australia:

Melbourne.—National Museum of Natural History, Geology, and Ethnology (large collections illustrating Australian Ethnology).

Port Moresby.—

India:

Calcutta.—Indian Museum (Zoological and Anthropological Section).

EXAMINATION OF WITNESSES.

2657. (*Chairman*): We are greatly indebted to you for your memorandum: would you amplify your views on the present position of the Ethnological Department?—(*Professor Myres*.) In the first place the staff is very limited for the great variety of work which it has to do. The subject is an enormously varied one. The general principles of ethnological study are very much the same everywhere, but it deals with so many different regions, so many different regimes and types of culture that it is extremely hard to be anything of a specialist in more than one or two. For that reason a staff of the present size has to be spending a great deal of its time in mere curatorship, looking after things, and has very little time to spare for really studying, developing, and making available for other students, the collections which are there. Another point is this: Some of the other departments of the Museum have already found it is a great gain to the efficiency of the staff if they are not always tied to the collections, but are able to go out into field work. Other Museums do that, and in the Department of Classical Antiquities in the British Museum it is already done. With the present staff it has been very difficult to spare for excursions of that kind, on Museum business, any member, or more than one person at a time. That is the first point.

The second point is that, so far as we can judge, the funds available for additions to the collections are unduly limited. As long as the British Museum and one or two other old-world museums were the only bodies in the field, there was a great deal of material coming from casual travellers—a very haphazard series of casual acquisitions—that did not matter very much. Now, there are two big changes. The older museum is in competition with museums which have far larger outfits, schemes and projects, and far greater funds. The result of that is that the expense of getting the material has gone up enormously; prices have risen. The other thing is, that other museums are going into the field in a systematic way and getting not only better material but better documented material, of the origin of which we know something. It is not what I may call "traveller's junk."

The third point is that in the British Museum not only is the exhibition space quite inadequate—but though one cannot speak with any detailed knowledge of this—the storage space is very much congested. Further the storage space in a museum of ethnographical specimens has to be supplemented with far more varied and elaborate conservation plant than is necessary in a purely antiquarian department where the materials are more or less imperishable. They may want mending, but moth and rust do not corrupt. In ethnological work the things come in in all kinds of disrepair, infected with various kinds of ailments and they have to be pickled. They also want continual watching. That is another reason for ample allowances for curatorial staffs. It is something like what is wanted in natural history, where moth and other things get into the cases; even metal objects are liable to disease in Museums. Those are the three principal points I think, regrettable restriction of staff, of funds, and of storage.

2658. Inadequate funds for purchase and inadequate housing?—Yes.

2659. What do you think as to the desirability of increasing the present building of the British Museum, or the idea which has been put forward of building a new Museum?—If it is possible without prohibitive expense to keep all the departments now at Bloomsbury together, I should be inclined to say that is ideal, for this reason, that the ethnological collections merge inextricably with the pre-historic. In both, for example, you have series of stone implements; but in the ethnological collection, from savage cultures of to-day, you have the haft as well

10 May, 1928.]

Professor J. L. MYRES, O.B.E., D.Sc., Mr. H. BALFOUR, F.R.S.,
and Professor C. G. SELIGMAN, F.R.S.

[Continued.]

as the blade. In the pre-historic you have the blade, but not the haft, for it has perished. It is almost impossible for comparative purposes to use either of those collections without the other. I do not see where you are going to draw the line between the stone implement part and the war club part of an ethnological collection, between the pre-historic archaeology and the archaeology of the higher cultures. On two sides, especially, it is almost impossible to draw the line. In the antiquities of this country and of Western Europe, the home-district of ethnology, so to speak, the series is continuous from the stone age to the iron age, and then into the historic. You have things which are pre-historic here but historic on the Continent; Roman and Saxon things coming in. On the other side you have similar overlap between prehistoric and Egypt or Babylonian, historic cultures going back into the stone age so that the material in separate departments becomes comparable and needs to be handled on similar lines. I think if you move the ethnological collection away from Bloomsbury and put it somewhere else, there will either be much duplication, or else separation of similar material, in which case the value of the material for comparative ethnology is lost. Or if you take away the pre-historic collection also, as in the Berlin Museum für Völkerkunde, and put the pre-historic and the ethnological together, there will be a similar loss of efficiency, though at a different point.

2660. *Chairman*: Would you state your view as to the use of Museums as adjuncts to teaching?—In subjects where experimental methods are not possible the Museum takes the place of the laboratory. The transition from laboratory teaching to museum teaching is illustrated by what happens in geology, where each is employed in some part of the subject. Without such concrete illustrations through experiment or observation, teaching has always tended to be purely theoretical. You can give the frame, you can give the student a notion of the general lie of the subject and how to deal with it when he gets into the field, but if he is to have his observation trained as well as his theoretical notions, you must be able to confront him with specimens and see how he deals with them and guide him on that. It is the clinical side of the subject, and for that the Museum, in any department of human studies, as indeed in any subject dealing with the outer world, seems to be quite essential and is increasingly found to be so.

2661. That is to say teaching is not possible without a Museum?—It is possible, but only up to a certain point. You have to push your man out of the classroom into the Museum, into the collection of material, at a certain point, and get him to look at the things.

2662. That means you have to have at Ethnological Museums facilities for lectures?—It is very desirable. It is impossible to have a lecture among the cases unless you exclude the public, for if visitors are not excluded they get in the way of the students. It is possible at Oxford to have a small class in the Museum, but you cannot open the cases if you have the general public there. It is difficult, even with a large class of students, to have the cases open.

2663. What is your idea of the arrangement of a Museum? To have lecture rooms in close connection with the Ethnological collection?—I think that is very desirable. Of course, lecture rooms for large classes are not necessary. One does not get large classes for this kind of advanced work. By a large lecture room I mean a room for lantern illustration and so forth. That is not necessarily attached to the Museum, but it is very desirable that there should be work rooms where you can have a class of 15 to 20 people—a room about this size—where the specimens can be put on the table and you can work round them; a laboratory, not an exposition room. So that it is not a question of building great lecture rooms for large audiences. That can quite well be done elsewhere.

2664. (*Chairman*): Would you speak on the use of Ethnographical Collections in particular connection with the instruction of Government Colonial officials? (*Professor Seligman*.) I think they are very essential because, although, as you must remember, the objects themselves are inanimate it is practically the only way we have in this country of bringing the men—the junior men—before they go out, in any contact with the people they are going among. You can take them round, make them handle the specimens, they get an idea of the feeling of them and you can tell them to a large extent what they mean to the people, and how they have come to be sacred or beautiful so that when they go out there the native point of view is not the queer confusion to them that it is if they have not had any previous instruction. I know in my own case, 25 to 30 years ago, if there had been the possibilities available that there are now, even with our limited resources, I should have saved a considerable amount of time in groping. I therefore hold it essential to have a teaching series, but I should very much like to emphasise I do not think a teaching series in enough. I think in association with that, in a Museum there must be a more or less constant touch between the people in the Museum or the people doing the teaching (even if they come in from outside) and actual field work. Professor Myres just now compared the Museum to the laboratory, let us say, in one of the physical sciences. That is true to a great extent, but I feel inclined to compare even more the field with the laboratory, and I should very much like to insist on the importance of Museum officials or people teaching in Museums also having a certain amount of field experience. It is just what Professor Myres was saying about the archaeologists. The British Museum sends out archaeologists to investigate, and if we are to keep up in ethnology we should do the same. This has been recognised on the Continent to a considerable extent. The Colonial Official will have had a certain amount of teaching before he goes out. When he comes back he will know a great deal more and he will want to handle a number of specimens which are not so elementary or typical as those in the teaching section, and the question then arises as to how that material is to be stored. In spite of the energy of the officials in the British Museum there is a lot of material in the basement which people from time to time want to see; it is practically impossible to study this at present, and it seems to me that some sort of arrangement must be made by which surplus specimens are drafted out, possibly into the suburbs, where they can be handled and where there is light and air. I have had a certain amount to do with officials who have been out for a term of years and come back either to take a diploma or to do the work that would be required if they were taking a diploma. Such men should be able to handle these objects. In regard to this teaching I should like to state very clearly that for the actual Colonial Officials, i.e., the senior people, there should be a reference collection that illustrates each of our Colonies and Dependencies. I think that is quite an important thing.

2665. Does that not exist to-day?—No, Sir. I think the nearest you get to it is the Ethnographical Gallery at the British Museum, where things are arranged in a certain order and you can go up one side and down the other, for instance all Africa is together and so on, but the cases are so overcrowded it is impossible in the space to make any isolation of the different areas so that you can say it is non-existent.

2666. Do you attach importance to the existence of an adequate Ethnographical Museum as an aid to intelligent government of native races?—Great importance; it is one of the great ways of training your governing people or Civil Servants, telling them something about the sort of people they are going among, the people they are dealing with, their beliefs and so on.

10 May, 1928.]

Professor J. L. MYRES, O.B.E., D.Sc., Mr. H. BALFOUR, F.R.S.,
and Professor C. G. SELIGMAN, F.R.S.

[Continued.]

2667. You consider the present arrangement very inadequate?—Very inadequate.

2668. Dangerously so?—Dangerously so.

2669. What are your views as to how a National Ethnographical Museum (if such could be created) should be organised and developed?—(Mr. Balfour.) That is rather a large question to answer off-hand. I think that, taking the British Museum as it is as a basis, it is very difficult to see how the present Ethnographical Department can be developed actually on the spot, so that I am rather bound to assume a special building for the development of the Ethnological side and, assuming that, I would urge that that building that Professor Myres has suggested already should be, if possible, as near the rest of the Museums which deal with human culture as possible; but, even if that cannot be done, I would still suggest that a building of a really substantial character should be erected somewhere, as central as possible, which shall enable the material which we have already, and which, I may say, is excessively valuable, to be put out in such a way as to convey definite information, information which would be valuable from many different points of view. I quite agree with Dr. Seligman when he urges that a proper understanding of native races, such as the numerous ones whose affairs we control, can only be arrived at satisfactorily by an intimate knowledge of their culture. Of course, a Museum in the main deals with the material culture of a people, but incidentally it does throw light upon ideas, beliefs and so on, and it is only through understanding their culture and its relationship to other cultures that one can arrive at any sufficient knowledge of the mentality of a given people, and through acquisition of that knowledge, administer their affairs equitably and satisfactorily. As regards the building—assuming that it is possible to build a special building for the purpose—I would urge that it should be built on elastic lines; that is to say, it should be capable of extension without upsetting the whole of the existing organisation. It should be divided up into three parts, and in its arrangement three objects should be borne in mind. One is to interest the public in the study of peoples in general and their culture. That, I think, is an important matter, because, after all, ultimately we do depend upon the public for support. But then there is the teaching aspect of the Museum which, to my mind, is even of somewhat greater importance than interesting the public. That means, of course, rather special and extremely careful organisation of the material, so that the exhibits not only help those who are called upon to do the teaching, but will actually do some of the teaching itself. If the specimens can be so deployed and arranged that anybody going round the galleries without an expert can learn from them, that is all to the good. Then, thirdly, there is the question of research. The research worker as a rule wants a great deal more material than it is advisable to exhibit in the public galleries, and it seems to me very desirable indeed that in such a Museum adequate space—and it would have to be very large space I am afraid—should be allotted to the storage specimens, and by storage specimens I do not really mean specimens put aside to get them out of the way, because they are a nuisance anywhere else, but specimens that are stored and organised at the same time, so that they are readily accessible and available for research, to assist those who are actually carrying on original work. I think that, in the organisation of any building of this kind, those three objectives should be kept in mind all the time, and that the building should be designed to fit in with such a scheme. The provision for extension from time to time is, of course, a somewhat obvious thing, because all efficient Museums grow and, as far as my knowledge goes of Museums in this country and a good many others, there is no Museum at the present moment which has sufficient space, so the question of growth is always before us. Nearly all Museums are

administered in spaces which are very confined, more confined than the staff would like. Adequate growth must be definitely allowed for. Another point has been mentioned by Professor Myres, I think, already—the importance of laboratories in immediate connection with the Museum. It is desirable that all work of restoration, reproduction and preservation of specimens, should be done on the spot and as far as possible under the direct eye of the persons who are ultimately responsible, the heads of the departments. Of course, in a Museum of this kind I would suggest that the staff is a very important matter to consider. There should be one supreme head who can be referred to in all matters of doubt. At the same time, owing to the growth of the science of Ethnology, no one man can possibly be expert in all the branches which are involved in the science, so that it becomes necessary for the great mass of material, such as would be comprised in such a Museum, to be departmentalised, and the various geographical sections dealing with special areas should be dealt with by those who are expert in the Ethnology of those particular parts of the world. In that way, I think, a Museum can be established which would be a satisfactory Museum, which would perform extremely useful functions both in regard to the training of younger pupils who may have to use their knowledge professionally, administratively and so on; and I think that the general public would be very interested in a Museum which really did tell a story on a big scale and did give some sort of idea as to our responsibilities to native races. We, after all, are the people who have done more colonising than any other. We have greater responsibilities outside our own very small country, and I must say that at the present time we do not advertise that fact at all satisfactorily by means of our Museums. It seems to me an opportunity which should not be missed if it is possible to carry it out.

2670. How do our Museums compare with analogous Museums abroad?—Well, they vary very much indeed. Some of them aim at comparatively small issues and may be able to carry them out fairly well; but when we deal with the very broad subjects such as general Ethnography I think that we fail, since our British Museum will not compare favourably with, say, the Museum in Berlin, which is far better adapted and arranged for bringing out the differentiations of peoples. When I use the term "Ethnography" I would like to qualify that, if I may. Personally, I do not like the term as applied to a Museum covering a great deal of ground. An 'Ethnographical' Museum to me implies a purely descriptive Museum which is attempting to illustrate the culture of a given people. I should like to think that such a Museum as is contemplated could be arranged on strictly comparative lines. Instead of being Ethnographical it should be Ethnological and adopt the comparative method so that the culture of any one people could not only be studied in its Ethnographical aspect but in conjunction and in comparison with the culture of other peoples related or unrelated as the case may be. It brings in a larger aspect of the study and gives it greater life and greater interest. I regard Ethnology as an applied science or, at any rate, as an applicable one.

2671. (Sir Lionel Earle): I have only one question. Do I understand in a new building either at the British Museum or elsewhere for this particular purpose you would recommend a very considerable amount of what is on show at the British Museum should be moved to a students' room not open to the public? It is a nightmare to me as a member of the ordinary public on account of the congestion and mass of stuff. Would it not be better to show them to the ordinary public and have the other things admirably arranged as you suggest for the students in separate corridors and rooms?—What I would suggest is that I would exhibit less but I would deploy the specimens very much more.

10 May, 1928.]

Professor J. L. MYRES, O.B.E., D.Sc., Mr. H. BALFOUR, F.R.S.,
and Professor C. G. SELIGMAN, F.R.S.

[Continued.]

2672. But not for the ordinary public? You mean the mass of stuff would be reserved for the case hardened student?—The exhibited material I regard as of importance to the public provided that material tells its story so that the people going round can learn something; but also I think you want a certain amount of readily accessible material in the exhibition galleries which would serve for the taking of special classes round, that is to say, as an aid to the teacher.

2673. To which the ordinary public would not have access?—I think that the ordinary public should have access to the teaching collection. It is a matter of arrangement and selection of the specimens. What one is trying to teach is what one is trying to make the public learn if they will take the opportunity. Might I add in my own personal experience at Oxford I do very much what I am rather advocating in regard to teaching in Museums. I take my class actually in the Museum itself. My lecture room is a shifting one. I place the class in front of some case I am going to talk about. That means that material must be arranged in such a way that it will illustrate my lecture. Then from time to time the class is shifted to another part of the Museum. I do that deliberately because I feel the actual specimens are of infinitely greater value as illustrations than inferior drawings on a blackboard or photographs projected on to a screen. They teach very much more. The students get accustomed to seeing them, in some cases, not in all, handling them; and also I have found that the students themselves appreciate that form of lecture with actual specimens as illustrations. In advocating that the exhibited series should be adaptable as far as possible for educating the public going round by themselves, and also for serving as illustrations to special demonstration lectures given by experts to classes, I am urging what would make a Museum of this kind most useful in a general way. Then, at the back of all that, I am contemplating, of course, a large mass of reserve material partly duplicates from the exhibition galleries, partly of a more detailed character than is required for any of these purposes.

2674. Do you know the Museum at Brussels?—Yes, sir.

2675. Do you think it is well arranged?—Yes, from a scenic point of view I think it is quite well arranged. I think it might be better arranged from the point of view of scientific demonstration.

2676. You do not put it as high as the one at Berlin?—I do not. The one at Berlin is a general Ethnographical Museum dealing with the whole of the world, incidentally dealing with some of our own Dependencies very much better than we do here.

2677. (*Sir Henry Miers*): The memorandum of the Institute emphasises the need of a new National Ethnographical Museum. Have they ever drawn out plans for an ideal building of that sort?—(*Professor Myres*): I do not think the Institute has drawn out plans.

2678. They did feel strongly that the wisest policy would be a separate building. It hardly discusses the question of providing more accommodation on the British Museum site?—That is rather a policy of despair. The ideal thing seems to be that the Museum should be if not adjacent to the existing British Museum, at all events very close to it.

2679. Supposing a space for an Ethnological Department three or four times as large as the present space were found on the British Museum site, would that be adequate?—At present.

2680. For some time to come?—Yes.

2681. Provided there were possibilities of expansion?—Yes.

2682. That would be a wiser policy than getting a Museum elsewhere?—I think it would.

2683. It would remain under the British Museum Trustees?—Yes.

2684. I suppose the National Museum contemplated in this memorandum would be under a separate body altogether, a different organisation?—I do not think so; any more than the Natural History sections of the British Museum are dissociated from the government of that Museum.

2685. You thought it was advisable that there should be a separate section to deal with the ethnography of the Empire, a sort of separate Imperial Museum?—That question arose mainly in respect of the overlapping and unsatisfactory condition of the collection relating to India. Some of our members thought that special stress ought to be laid in our memorandum on this Indian Section and that possibly the best way out of that was to associate the question of a better display of what we have got at Bloomsbury with that of a better display of the Indian collection, not as an isolated department, but as one of the principal departments of a general Museum of Ethnography, Imperial primarily, but taking account of other parts of the world.

2686. I have recently seen that extraordinary Institute at Amsterdam which appears to be on those lines. Is that the sort of thing the Institute would contemplate, a centre which would be a sort of Imperial centre?—We refer to the Amsterdam Museum as a very good example of the kind of thing wanted. On the other hand, some of the best organised and best displayed collections of this kind are in America which has no such interests.

2687. It would be desirable to have at any rate a section at least in which the Imperial specimens are connected together?—Quite, but not to the extent of distinguishing between the Imperial and general Ethnography. That would be as bad as distinguishing between Ethnography and Ceramics which happens at present. (*Mr. Balfour*): A thing which I urged myself at that meeting in connection with the Amsterdam Colonial Museum—which is brand new, it was only built last year—is that it has managed to combine the Colonial ethnological exhibition with the commercial in rather a masterly manner, which makes it very attractive indeed. It was a matter which was brought up in regard to the general development of Museums of this country, that the commercial side of ethnology should not be omitted from it, and it was desirable to interest traders, manufacturers and so on, as far as possible and that particular Museum did strike me as having succeeded extraordinarily well.

2688. It has as a matter of fact been founded by the industries, by business men?—It gets the support of the commercial people financially.

2689. To pass to another subject alluded to in the memorandum, it is pointed out that there is nothing in the way of a folk museum in this country. I take it that the Institute feels strongly that there should be such a Museum?—(*Professor Myres*): Very strongly. There is a Museum at Stockholm with a magnificent series, like the St. Germain in Paris. But it takes only one side of national history.

2690. Is it felt that such a Museum should be in a large country district in the open air, as in a good many other countries?—It is not necessary, but it is the best method, to display such material under country conditions. It is possible, in what I call a park Museum, to instal examples or reconstructions of old houses, and make them useful as cases for the other specimens.

2691. It is true that unless this is done quickly the material is perishing every day?—Quite true.

2692. Is it thought that a beginning might be made in one of the big towns or London, if it is possible to start a park Museum of that sort?—It is perfectly simple to do a thing of that sort.

2693. On a small scale?—At first. Under favourable conditions I think it might be very good. (*Mr. Balfour*): There is really quite a lot of material, but it is so scattered about in private hands, and here and there in Museums, that there is no co-ordination at all.

2694. I was interested in a Museum I saw at Arnhem in Holland, founded by a private society.

10 May, 1928.]

Professor J. L. MYRES, O.B.E., D.Sc., Mr. H. BALFOUR, F.R.S.,
and Professor C. G. SELIGMAN, F.R.S.

[Continued.]

That would be an ideal place?—*Professor Myres*: One hopes there might be regional museums of that sort, like the Welsh National Museum which, in addition to what it has at Cardiff, has a Museum collection of Welsh local industries at Bangor.

2695. (*Sir George Macdonald*): Speaking of the Folk Museum, to which Sir Henry Miers referred, one has heard that it is too late already. Do you think there is material in this country now?—There is plenty of material still.

2696. To get as fine a Museum as they have at Stockholm?—It will not be the same as at Stockholm; it is too late for that. So much of the good stuff, some of the best stuff, has already gone abroad.

2697. I suppose you would agree that the same principle of being after time applies very specially to material from savage countries now?—We are too late for a great deal. Take the material from New Guinea now in Chicago. There will never be anything like that again. The New Guinea Department is about as large as the Ethnographic Department of the British Museum, and it is very full.

2698. With regard to the British Museum, you rather regretted that officers of the Ethnographic Department were not sent abroad to the same extent as officers of the Department concerned with Greek and Roman antiquities. The members of the Ethnographic Department are allowed to travel if that is practicable and possible?—(*Professor Myres*): My impression is that they have not travelled anything like as much . . .

2699. Did not Mr. Joyce spend six months in America a year or two ago?—Yes. Mr. Joyce was on an Archaeological expedition, he was not studying the customs of the people primarily.

2700. I suppose he was sent because he was Archaeological in a sense but I suppose he did not shut his eyes to the Ethnographic side?—No.

2701. You say in your memorandum that the exhibition space of the British Museum is seriously overcrowded. Are you satisfied with the way in which things are laid out there?—There are far too many things in the cases in most of the departments.

2702. I think we were all very much impressed with that when we visited the Ethnographical section of the Museum. You say in another part of your memorandum that a relatively small series of exhibited specimens are sufficient for the public Gallery. Do you think they try to exhibit too much in the British Museum?—In the space they have, I think so. They have so many really good things which they want the public to see, that they crowd them into the cases.

2703. You think they might do a good deal in the way of storage accessible for students?—Yes, that is the alternative. One wants plenty of room in which to show most, if not all, of those things.

2704. That is the alternative you put forward yourselves here when you are drawing a picture of the ideal National Museum? As to Ethnology, you say stress should be laid on storage space?—There should be very large storage space.

2705. And a relatively small series of specimens for exhibition in the public Gallery?—Yes.

2706. Then what exactly have you in mind when you refer to the "regrettable necessity," because it seems to conform to your own ideal?—What we feel is that in the British Museum the storage space downstairs is so congested already that there is no alternative but to put things in the show cases where there happens to be room for them; and that spoils the effect. It is time those cases were reorganized as Museum show cases. Good material has come in, and time and again the temptation has been too much for members of the staff to put things there because they are as good as they are, rather than put them downstairs.

2707. Assuming it were possible to provide more storage space, or assuming a new building were to be provided for the Ethnographical Department, would you agree that a great many of the specimens shown now in the British Museum, might be put into

storage?—I should not say a great many, because the quality of the collection as a whole is so high. I regard it as a regrettable necessity that a great many of the specimens should be crowded as they are. One wants fewer specimens to the yard.

2708. I was very much interested in what you put so lucidly about the intimate connection between pre-historic Archaeology and Ethnology. As a practical instance, I want to ask you, in the event of a separate building being provided, would you be in favour of the pre-historic Archaeological section of the British Museum going with the Ethnographical or not? What would you say on that?—It is a very difficult question. I do not know how far I am speaking for my colleagues in the Institute, but my personal impression is this. If there must be a severance of collections, at all, I would keep the pre-historic Archaeology with the other Archaeological collections, but on the purely practical ground, that they want a far simpler and less extensive curatorship, objects that are in part or wholly perishable should be in a class apart, as far as conditions of conservation are concerned. I think on the whole there would probably be a practical advantage in drawing the line at that point.

2709. Do you think it would be desirable that any pre-historic material should be duplicated and housed along with the ethnological?—That would be essential.

2710. Your proposal would mean duplication?—Yes, and very extensive duplication for teaching purposes. It would not be fair to a person to say "this is Ethnology" if you did not say "this is the best perspective of an Ethnology which we can present to you for early times thanks to the fact that not everything has perished."

2711. Your mention of teaching purposes suggests another question which I will put to Professor Seligman, because, although you all refer to it, I think he elaborated it more fully than the others. I gather we are all agreed that two of the functions of a National Museum are to interest the public and to provide facilities for research for scholars in various departments, but each of you three I think has emphasised very strongly another aspect of Museum work, that is the teaching aspect. Is that not so, Professor Seligman?—(*Professor Seligman*): Yes.

2712. You spoke in particular of its value for training young men who are going out to appointments in the Colonies and so on, and Mr. Balfour told us what is done in Oxford, but I take it that the Museum in Oxford is a University Museum?—(*Mr. Balfour*): I was referring to a section of the University Museum.

2713. It really exists for the sake of the University. Do not you think that if you are going to emphasise to the extent that you did the teaching functions of a Museum, you are going to enlarge enormously the ordinary conception of the functions of a National Museum?—(*Professor Seligman*): I suppose so as regards the conception that we have in this country, though even here we have adopted the course of having people taken round, but I understand that in America the teaching conception is quite admitted as almost one of the main functions of a Museum.

2714. Of course, in America, they can do anything because there is no limitation of money. I quite sympathise with what was said as to the desirability of teaching institutions of that sort, but my difficulty is its association with the National Museum. If you are pushing that principle to its logical conclusion, would not it mean that the National Gallery ought to be a school of art, and the manuscript department of the British Museum ought to have a school of palaeography attached to it?—I do not know anything about that. If you had your much bigger or your much smaller series in the British Museum, either would *ipso facto* when properly used be a teaching collection to a very great extent.

10 May, 1928.]

Professor J. L. MYRES, O.B.E., D.Sc., Mr. H. BALFOUR, F.R.S.,
and Professor C. G. SELIGMAN, F.R.S.

[Continued.]

2715. Yes, but, of course, a teaching collection is no use without teachers?—No, of course not, and that is why I emphasise that the Museum people would have to go into the field or keep in close touch with those in the field and even send men to collect specimens who knew about the things already in the museum.

2716. Again pushing the thing to the logical conclusion, it would be teaching at a University or a series of Universities?—It is done to a limited extent already. We have an arrangement, a purely unofficial arrangement, by which Mr. Joyce gives people who are taking a B.Sc. in ethnology and anthropology a series of lectures at the School of Economics, and he also takes them round the Museum, or a selection of them round the Museum, a given number of times and shows them some of the chief specimens as illustrating the different technical processes. I take it exactly the same thing has been described by Mr. Balfour in relation to what he does with his students at Oxford on a rather similar scale.

2717. I agree that it is of first rate importance that the teaching Universities should be in the closest possible contact with the collections in the Museum, but I had just a feeling that the point of view that you were advocating rather suggested that the Museum should blossom into a University itself?—I do not mean that. That the best use should be made of the Museum is all I advocate.

2718. One of you, I am not sure whether it was you, Mr. Seligman, suggested that the staff was inadequate because the numbers were so small that the members had to limit themselves to curatorship and to assisting the researchers and could not give enough time to teaching?—I do not think I suggested that, although I quite agree with it. I think it would be an extraordinarily good thing if some of the experts in the British Museum could give a certain amount of time to teaching, but I think teachers can be provided, provided the Museum series can be got into a condition for teaching.

2719. Well, it is not an ideal world and we have to make the best of the organisation we have to-day. —(Professor Myres.) I doubt whether we would regard it as primarily the business of the Museum staff to give organised teaching on the subjects represented in the collection, any more than we would regard the business of a sub-librarian to be that of lecturing on the subjects of the books in his charge. He is there to make the material available for those who desire to study it or make use of it, and that inevitably means a certain amount of time.

2720. That is a function for facilitating research?—Facilitating research, and also facilitating teaching.

2721. That we all agree is the function of the Museum?—Take the case of zoology. It is of very great assistance to a professor of zoology in a university if the Provincial or the National Museum is adjacent to the university and has its collection so arranged that he can supplement the collections in his department by taking students there and, without unduly troubling the staff, have them at his disposal. That does not mean that the staff is going to teach, but that it is there to facilitate teaching.

2722. Then, Mr. Balfour, a very small point. You laid great stress upon your preference for the word ethnology as contrasted with ethnography. Do you think the British Museum limits itself very seriously because it calls itself the Department of Ethnography?—(Mr. Balfour): I think that, if the British Museum department is acting up to its name, it is doing a wrong thing, because the object should be to bring its mass of objects together from different parts of the world for the sake of comparing them.

2723. That is done at the British Museum?—Its objects are placed along side one another.

2724. In what the British Museum call the Department of Ethnography. You object to the use

of that term in relation to what they are doing?—I think it is a great pity to use that term, because it is a very narrow term, implying merely a *description* of particular items in the ethnological records, and does not suggest scientific comparative study.

2725. Do you think there is as serious a difference between ethnology and ethnography as between geology and geography?—That is a very interesting little trap. Unfortunately we are rather governed by the traditional use of words, and it is almost impossible to compare the different applications in different sciences, but in the case of anthropology you can sub-divide it very definitely into certain distinct grades, and, to my mind, the use of ethnography, which is a *description* of peoples, is far too narrow and limited, and when you are dealing with the broader comparative matters, it seems to me desirable to use the more comprehensive term which implies scientifically collated ethnography. That is where ethnography becomes material for a science.

2726. I do not think so far as the British Museum is concerned that it makes very much practical difference?—Possibly not. I think comparatively few people really trouble themselves about this kind of distinction in the use of terms. Personally, I am very anxious to see the distinction applied rather definitely to describe these two activities.

2727. Do you think it would be worth while for this Commission to include in its recommendations one to the effect that the Department of Ethnography in the British Museum should be called the Department of Ethnology?—I urge that very strongly.

2728. You attach as much importance to it as that?—Yes. Each unit is descriptive of the one thing. It is adding dignity to the Museum to suggest that it is dealing with the whole subject from a scientific and a comparative standpoint. That is really my main reason for urging it.

2729. In reading this memorandum it struck me perhaps there was a little lack of gratitude. You say the first need is the establishment of a distinct Department of Ethnology. You recognise that a very considerable step was taken in the British Museum a few years ago. There was a separate curator appointed?—Yes.

2730. You agree that was an advance?—Very much so.

2731. You want to go a step further now?—It is taking a step in the direction of doing justice to that particular Section.

2732. There is only one question I want to ask, and it is rather an important one. You say, "The Indian Section of the Victoria and Albert Museum, which by foundation is confined to industrial art, contains much that should be in a Museum of Ethnography and Archaeology; the collections are exhibited under unsatisfactory conditions, and since they comprise objects foreign to the purposes of the Museum, their range cannot be extended by the acquisition of related specimens." Now, does that sentence mean that, if you had your ideal National Museum of Ethnology, one of your first steps would be to raid the Victoria and Albert and take those things out of it?—Not necessarily. There might be certain things that would be far more desirable in an Ethnological Museum than in one like the Victoria and Albert, but I do not think it would be necessary to conduct raids on it. (Professor Myres.) The greater part of the material is either primarily of artistic value or primarily of industrial value; either of those two would probably be quite appropriate to be kept under the administration of the Victoria and Albert. On the other hand, it means weeding rather than raiding collections, and such objects might quite well be separated. They might not be duplicates, but their primary interest is rather ethnological than either artistic or industrial.

2733. I may say that every Institution and Museum now complains of congestion, so that we may take it you would be able to relieve the congestion of

10 May, 1928.]

Professor J. L. MYRES, O.B.E., D.Sc., Mr. H. BALFOUR, F.R.S.,
and Professor C. G. SELIGMAN, F.R.S.

[Continued.]

the Victoria and Albert if you had a free hand?—Yes, I think that might be so, always provided that there was room to display properly somewhere else the objects which were thus taken away.

2735. You say the collections are exhibited under unsatisfactory conditions. Now, that is rather a serious criticism, and one of these days we shall have the Director of the Victoria and Albert Museum here and one would like to know what are the unsatisfactory conditions to which you refer?—We are referring there to what is known as the Indian Museum which is in a separate Museum, not in the Victoria and Albert, a building which was originally quite a temporary one, which has been patched up, and partly encroached upon, and partly added to, for workrooms, and it is not adequately lighted; but it is the best that can be done, with a collection that is not primarily such as the Victoria and Albert should have.

2736. It is not a criticism of the Victoria and Albert but of Sir Lionel Earle?—It is a criticism of the fact that a collection has been placed under the administration of the Victoria and Albert Museum, though it was collected for a purpose which is more connected with the purpose of the British Museum.

2737. But it is the unsatisfactory conditions I want to get at. It is the accommodation provided for them?—It is.

2738. Nothing in the way of criticism of the system under which they are preserved or exhibited?—They are very imperfectly exhibited and I think more could be done to exhibit the textiles particularly.

2739. By the administration of the Museum?—I think so.

2740. Even with the present inadequate building?—Yes, I think so. When I was there that was my idea at the time.

2741. It is pretty strong to say they are exhibited under unsatisfactory conditions, but you are thinking mainly of the building?—Yes.

2742. (Sir Robert Witt): Professor Myres, you have referred to the inadequacy of the staff in connection with these matters, and that is a point upon which we all feel great sympathy. Could you tell me this. Supposing vacancies were created, do you see your way to provide an adequate staff for an increased or for a new Museum? Do you consider the facilities for study and teaching at Oxford and elsewhere are sufficient to provide a highly trained and competent staff?—The facilities are not as good as one would like but I do not think there would be any difficulty in providing suitable apprentices with the proper preliminary general training for a considerably increased number of vacancies. I am frequently asked by young men whether there is the smallest chance of their being able to get into the Museums. It is just a matter of luck whether there is a vacancy for them. We could certainly fill double the number of vacancies at the present time.

2743. You have the material as well as the facilities for training them?—There is plenty of material.

2744. May I refer to the last paragraph of your memorandum, where you say, "This Council is emphatically of opinion that a Museum such as that suggested would prove of incalculable value in assisting successful administration and economic development within the Empire." Mr. Balfour has already referred to the question of economic development in connection with the Dutch Museum which is in Amsterdam. That I believe to be supported very largely by the Rubber, Sugar and Tea people in the Dutch East Indies. Could you develop a little, your ideas as regards the possibility of interesting our Government as opposed to our traders on the commercial aspect of this?—(Mr. Balfour): It is rather difficult for me perhaps to speak on this subject. I have practically little experience on the commercial side, but it does seem to me that a Museum offers very great possibilities in the way of preserving the history of progressive development

of industrial activity. It illustrates from given localities the way in which certain industries have arisen, how they were practised in the first instance by the local population, how they were gradually taken under control by Europeans under higher civilisation, and I think it gives a general picture of the status of that industry. Of course it cannot be exhibited in any case on a very big scale, but I must say that where I have seen Museums adapted for illustrating the development of commerce, the story that they have told has been excessively interesting. Such organized exhibits have not only interested the public, but, I think, have also interested those who have been endeavouring to develop the industries.

2745. Just to pass to another question. Those of us who inspected some of the American Museums—I am thinking particularly of the Field Museum in Chicago, New York and Washington—have been very much struck with the elaborate precautions that they take in regard to the preservation of their exhibits. I think I am right in saying that none of those precautions exist in this country, or at all events to nothing like the same extent. Do you think there is any danger, taking a distant view, of our collections suffering from want of these elaborate preservative precautions?—I think there is a very great danger indeed; in fact one can see the process of destruction going on. Those who are in close touch with the Museums are only too closely brought into touch with that aspect. The difficulty under present conditions of actually preserving specimens for a reasonable length of time is very great indeed.

(Professor Myres): Preservation of colour is a very expensive thing. In the Field Museum they have a material now for lighting the cases, which is fairly effective in preserving the colours.

2746. Would it be fair to put it that under present conditions the Government is not devoting sufficient funds to the preservation of the collections which are actually possessed, and that it is perhaps the duty of this Commission to call attention to that fact?—(Mr. Balfour): I do not think that would be an unjust reflection. Of course it is mainly a matter of funds. (Professor Myres): Prevention is much better than cure. That is the trouble. In our Museums, those that I know, one has to be constantly going around the specimens to see if anything is going wrong. For example, in New York they practically do not suffer from salt in the specimens. The Egyptian sculptures are very liable in a damp climate to suffer from salt, but in New York they are "pickled" sometimes for months and sometimes for years until the salt is out of them.

2747. They have these elaborate poison chambers, and formaldehyde, which are either necessary or unnecessary, but which in any case are non-existent in this country. (Mr. Balfour): They form a definite part of the Museum system on the spot.

2748. You referred to the importance of interesting the public in the Ethnological collections. Do you think that more might be made in making them intelligible by a greater use of maps and more carefully prepared labels?—Undoubtedly. I really theoretically regard the label as more important than the specimen. The specimen, to my mind, should be an illustration of the label. The specimen may have the intrinsic interest actually, but it is the label that has the real educational interest.

2749. Therefore, greater educational results might be obtained at a very small cost, except in thought and care?—And training.

2750. It would not be a matter of heavy expenditure, but more a matter of the staff continually revising and reconsidering the explanatory character of their labels?—Having the time really to be able to devote to that subject. It does take a very long time and experience to prepare labels, because one has to think about them very carefully and they have to be condensed. The public will not read them if they are too long, and if they are too short they

10 May, 1928.]

Professor J. L. MYRES, O.B.E., D.Sc., Mr. H. BALFOUR, F.R.S.,
and Professor C. G. SELIGMAN, F.R.S.

[Continued.]

do not carry the information you intend to convey. It is a case of balancing the two things.

2751. But in your opinion it would be time well spent in that respect?—Yes, admirably spent.

2752. (*Dr. Cowley*): Professor Myres spoke of the inadequacy of the staff of the Ethnological Department of the British Museum. Do you happen to know what staff there is there?—(*Professor Myres*): I do not know exactly how many there are now.

2753. You know it to be inadequate?—I know it is very much smaller than the work.

2754. I was wondering what recommendations you would make for increasing it?—(*Mr. Balfour*): It is a double Department of Ceramics and Ethnology.

2755. They run together?—Ceramics being a camouflage for the civilisations of Eastern Asia. The two Departments are united, Ethnography being a sub-department within this dual organisation?—(*Professor Seligman*): I think I am right in saying the people who work in the ceramics department have nothing to do with what we call ethnology. They have no knowledge of it, and they certainly do not work in the Ethnological Gallery or in the Ethnological Studies.

2756. It was your opinion that the ethnological collections ought to remain at the British Museum, where they now are?—(*Professor Myres*): I should regret their being transferred to a building or Institution so separate as to make comparisons difficult.

2757. Then you would in that case require the Museum to provide a very considerable amount of extra accommodation?—Yes.

2758. Have you any idea where you would propose that, had you any scheme?—I do not know how much land is available.

2759. You had no scheme in mind?—No, only I understand the Museum has a certain amount of spare ground.

2760. You were not thinking that the necessary space could be got by putting away a large number of specimens?—Not in the building. No, it would mean building.

2761. You would build?—Certainly.

2762. Supposing it were decided it was better to move the collections elsewhere, I suppose it would be possible to come to some ultimate method of distinction between ethnology and archæology?—At the cost of great duplication for illustrative purposes.

2763. It would be chronological?—I think it would rather follow the line of duplication of certain stocks of material. What I am thinking of is, if the bulk of the pre-historic collections stayed at Bloomsbury and the Ethnographical Department was moved somewhere else, there would have to be a *service de comparaisons* there, which would illustrate, in mere outline, what was to be found at Bloomsbury and provide sufficient teaching material, and comparative material for the use of the staff.

2764. I suppose at present the restoration and so on required in the ethnographical collection is done at the British Museum?—Yes.

2765. (*Chairman*): What is the glass which you spoke of, which prevents colour fading?—(*Professor Myres*): I do not know the composition of the glass. It gives a slightly greyish hue. I think it has been found very valuable at Chicago.

2766. You might find out about it if you would?—Certainly.

(*Chairman*): We are very greatly indebted to you for your valuable evidence.

(*The Witnesses withdrew.*)

SEVENTEENTH DAY.

Friday, 11th May, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).

Mr. J. R. CHAMBERS (*Assistant Secretary*).

Mr. E. R. D. MACLAGAN, C.B.E., Director of the Victoria and Albert Museum, called and examined.

A Memorandum was submitted by the Board of Education in reply to the Royal Commission's Questionnaire (*see Appendix 1*); this Memorandum, which covered the Victoria and Albert Museum, the Science Museum and the Bethnal Green Museum, is printed as Appendix 4.

2767. (*Chairman*): First of all as regards administration, in considering the development of the Victoria and Albert Museum, do you regard its administrative connection with the Board of Education as valuable?—Frankly, that is a question that I should be tempted to answer with a direct yes. I do regard it as of very great value.

2768. On what grounds?—It seems to me honestly to be the normal system of government for a Museum, a National Museum, provided you have a developed Civil Service in the country; as at the time when the Victoria and Albert took its present form the Civil Service had developed. I should regard it as a very valuable economy of time and of money. Establishment questions and in the main financial questions, estimates, and so on, are possibly better dealt with in bulk by a Department that has the habit of dealing with those things. I feel myself that we have derived distinct benefit from the connection with the Board.

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

2769. Do you attach importance to increasing the connection between the Museum and Education?—That is a very valuable connection and certainly deserves to be emphasised. Clearly all Museums form part of the educational functions of the country, and I should be very sorry for that reason alone to see the connection dropped.

2770. How do you compare the respective merits of the Departmental system and the Trustee system?—Of course, it is very difficult for anyone to do so who has only had direct experience of one system; and as far as I can judge from what I have heard, I should say that the Trustee system, especially what I might call the British Museum Trustee system, does work extraordinarily well. So far as I understand their Trustees are appointed chiefly for official reasons, whether they are people of political eminence or are of eminence in other ways. I find it rather difficult, as I say, to speak of control by Trustees because I have no practical experience of it, and I know that a number of Trustees are represented on this Commission; but I confess that I am not very much convinced of the advantages of government by Trustees when the Trustees are selected from the point of view of expert knowledge; as assistants, so to speak, helping the Director from the point of view of expert knowledge.

2771. You prefer Trustees to be selected on grounds of?—I might be quite wrong about this, but I imagine that the Trustees of the British Museum are in the main officials, the Archbishop of Canterbury, the Lord Chancellor—

2772. The non-experts?—On the whole I should incline to government by non-expert Trustees rather than expert Trustees, on the ground that if the staff of the Museum and their Director are at all worthy of their position they ought to be able to supply the expert knowledge, and I do not think if they are not worthy of their position that expert knowledge in the form of a Committee is going to produce really valuable results as regards purchasing. I confess giving that view with diffidence; as I say, I have no first-hand experience of government by Trustees.

2773. On what system does your Advisory Council work?—Well, I have a note here, a sort of historical note, about it; the terms of reference under which it was appointed, and so on. It was instituted in 1913 and it was laid down that its function was to advise the Board on questions of principle and policy arising from time to time, and to make any observations it might think fit on the condition and needs of the Museum. This is, of course, an abridgement of the terms of reference. It deals with such matters as the scope of the Museum and its relations to other Museums and collections, the organisation and arrangement of the collections, and the arrangements necessary for making the Museum collections instructive to the general public and for facilitating intelligent observation and expert study. It reviews annually the purchases made for the Museum in the previous year and makes an allocation of the purchase grant according to the needs of the various departments of the Museum. It does not advise on, or control, the purchase of individual objects within the limits of the proposed allocation or deal with staff questions. The members of the Council are appointed by the President and chosen for their recognised position in the sphere of the Museum's activities (e.g., patrons of art, eminent collectors, retired officials of cognate institutions, directors of art schools, &c.) and their term of office is six years, though retiring members may be reappointed. I think that gives a pretty fair summary of the activities of the Council. Perhaps their chief activity is the reviewing of the purchases of the past year; every year the Council constitutes itself into a series of sub-Committees, and each sub-Committee takes a department and goes through all the purchases of the past year and reports on them to the President.

The President then transmits that report to me in order that I may answer any criticism, if there are criticisms, as to those purchases.

2774. But they do not intervene before the purchase is made?—No.

2775. And as a matter of fact they are not even consulted?—Not even consulted. The people who perform the function of Trustees in that respect are the officials of the Board. They are consulted before all purchases over £100 are made.

2776. The Board is composed of how many?—The President of the Board of Education, the Permanent Secretary with any advisors he thinks fit to call in. They sanction all purchases over £100. Up to £100 the power of purchase rests with the Director, and I believe the Director of the British Museum has a similar power.

2777. They attend at the Museum?—Sometimes they come to the Museum to see the objects. Sometimes decisions are made with the help of photographs, descriptions and telephone conversations.

2778. There is no oral discussion?—No oral discussion necessarily. In the case of very important purchases there is practically always oral discussion, in the form of my coming down to Whitehall and seeing the Secretary of the Board.

2779. Turning to the functions of the Museum, the Museum came into being to stimulate the practical applications of art to industry. To what extent is this function being fulfilled to-day?—That question, as Members of the Commission will probably remember, is dealt with in some detail in a communication which was sent in with the answers to the questionnaire last year. Mr. Beresford asked that that question should be dealt with. I should find it a little difficult to put down on paper a full statement of the way in which I think the Museum fulfils those functions, because a great deal of the most valuable work it does is done in a way which is not particularly easy to be talked about. I think one very valuable function it fulfils is that of educating the potential purchaser. In that way it undoubtedly influences manufacturers for good, because people who visit the Museum demand something better than the manufacturer would otherwise furnish them with; but this kind of work is not capable of any sort of statistical representation. Especially in certain departments (perhaps chiefly Textiles and Ceramics) there is a great deal of direct reference from manufacturers and craftsmen to the officials of the department. I can think, for instance, of a very flourishing, recently founded pottery, a great deal of whose work is based definitely on the analysis and study of fragments supplied to them for that purpose by the Department of Ceramics; chemical analysis and mechanical analysis. Again, in the Department of Textiles, there is at least one prominent manufacturer who is in very close personal touch with that department and brings problems to them for their help. There is a good deal of that going on, but I think it is a little difficult to put it down in a written or even in a verbal answer, because so much of it is informal.

2780. How do you distinguish your functions from those of the British Museum?—Well, I think I should feel inclined perhaps to class the functions of a Museum as more or less four-fold; that it satisfies communally a kind of collecting instinct of the nation (or of a community); that it serves as an inspiration for artists and craftsmen; that it serves as a means of providing information for historical students; and that—which I suppose is the highest of its functions—it possesses and displays masterpieces which can be enjoyed aesthetically by the public. I should imagine the chief difference between the British Museum and the Victoria and Albert Museum would be that the Victoria and Albert Museum naturally has a great bias in favour of the inspiring of craftsmen, and the British Museum would have a bias in favour of providing information for historical students. I do not

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

think in either case that any of those four functions, if they are at all a sound division of the uses of a Museum, should be neglected.

2781. Both Museums to a certain extent fulfil both?—I imagine the British Museum would not—I may be wrong about this—suggest as its chief function the providing of aesthetic enjoyment; yet undoubtedly artists do go there to study the Elgin Marbles. Historical students are also bound to come to South Kensington for certain things which they do not find at Bloomsbury.

2782. With regard to the question of overlapping, in two departments, particularly there appears at first sight to be a considerable amount of overlapping, namely, in Ceramics and in the prints, water colour and painting department?—I think there is. There, again, there was a fairly detailed statement about the extent of overlapping in answer to question 4 in that questionnaire. I think it is only fair to put it somewhat in this way, that there is no logical reason why there should be more overlapping in those two departments than in others. I take it the British Museum rightly professes to supply a historical conspectus of the history of this country (and other countries) as manifested in its artistic and other productions, and I do not see any logical reason why they should have excepted furniture or textiles. I imagine they have not done so partly for spatial reasons and partly for more or less accidental reasons, but I do not quite see any reason why early Ceramics should be collected as part of the history of a nation and early textiles should not be so collected. I regard it as accidental that this overlapping should be so pronounced in Ceramics.

2783. Accidental and beneficial?—I do not, on the whole, think it does harm. I have never felt that a certain amount of overlapping is a bad thing. I do not quite see how in an oldish town, with Museums which have already existed for some time, a really logical growth of Museums is likely to be practicable. I should be almost tempted to put it that the growth of a Museum is bound to be biological rather than logical.

2784. You would not be in favour of the correction of that tendency by a re-distribution or re-sorting?—I think there is a great deal to be said for getting a more consistent arrangement, if possible; but I think also that experience has shown that that kind of re-sorting is very dangerous. I am only giving my own personal opinion, but I deplore very much the more or less logical re-sorting of the collections of Florence; I am speaking now of pictures. It seems to have made enjoyment more difficult in an admittedly more consistent arrangement. You used, for instance, to have examples of Botticelli in various rooms in the Uffizi, in the Accademia, and in the Pitti as well; now they have all been collected together in one gallery, regardless of their history, and I have not found, as a rule, that people have expressed appreciation of that change.

2785. From the point of view of instruction, do you see any advantage in the re-sorting?—I should, if the collections were smaller, but I have always thought when collections are of a certain size, the disadvantage of their being separated is not very great. I could instance another very definite example of overlapping, the collections of ivories where I think the British Museum and the Victoria and Albert Museum have each got a collection of about the same extent and the same value. If you were starting a new Museum it would clearly not be arranged that the collection of ivories should be divided, but it seems to me there are as many ivories at the British Museum or at South Kensington as any one can possibly look at in one session, and, therefore, the disadvantage of their being separated by a relatively easy journey on the Underground Railway is not very great. If I might say so I think the overlapping in Ceramics is on a slightly different footing from the overlapping in

water colours. I do not at all want to suggest criticism of another Institution, but some of the Members of the staff at South Kensington would feel that was, in a sense, rather an avoidable overlap; because the creation of the British Museum Department of Ceramics is a very recent thing, and I suppose it was the first instance in which one London Museum had started a Department which actually had the same name as the Department in another Museum.

2786. As regards your Water-Colour and Paintings Department, what is your view on the report of the Departmental Committee of 1908 relative to that Department?—I find it a little embarrassing to criticise a report which was signed by my predecessor and made under his auspices; and I need not say that I have the very highest opinion of Sir Cecil Smith's Museum Services, having had the privilege of working under him for some considerable time. I do not find myself in agreement with that Section of the report, and I think it is only fair to say that Sir Cecil Smith's work as Director (when he spent a very great deal of his energy and enthusiasm in increasing the water colour collection) seems to show that he changed his mind on that point. I would say that I was rather in favour of his later point of view than of the earlier point of view expressed in the report. I should certainly very much deplore a complete divorce of pictorial art from the Victoria and Albert Museum; and I think the Sheepshanks Collection (which does include a great many very fine pictures indeed) is an example of the disadvantage to any collection of cutting it off from increase. No oil paintings have been acquired at the Victoria and Albert Museum for a very considerable time, and so the Sheepshanks Collection does produce a rather depressing effect as a dead collection.

2787. You do not suggest that the Victoria and Albert should buy pictures?—Not oil paintings. I should be sorry to see it ceasing to acquire water colours.

2787. As to the distinction between fine and applied arts, do you see any possibility of separating the two?—I should have thought that was a distinction which had almost been abandoned. I should have thought there were comparatively few people now who would maintain that a Persian rug or a Chinese pot was not fine art and a water colour was. I believe there is rather an interesting book by the Director of the Hamburg Museum, Doctor Sauerlandt, which has just been published in which he takes the same line; I only heard of it this morning and have not had time to look at it. It is only fair to remember that as far as I know there is hardly any Museum of any size which professes to be a Museum of applied art, Kunstgewerbe, which does not include a certain number of examples which under the old official dichotomy would have been called fine art; except I suppose in the case of Museums of a definite industry like the Musée des Tissus at Lyons.

2788. Now, turning to co-ordination, do you think that the time has come when some central authority, for example an Advisory Committee, acting for the governing bodies of all the institutions, would be useful?—I think it would be very valuable, but I think its value would depend almost entirely on the Museums having some rather closely related system of Government. It would be exceedingly difficult to apply when some Museums are governed by a Government Department and others by a Board of Trustees. I do not quite know the nature of such an Advisory body as is suggested, whether, to put it briefly, the advice would be advice upwards to the Treasury or downwards to the Museums. I think a certain amount would depend on that. I confess with such experience as I have had of Government Departments my own personal predilection would be in favour of some central control of that kind.

2789. By a Government body?—By a section of a Government body.

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

2790. A Department?—Yes; not a separate department, because I do not think the work would by any means justify it, but a section of a Department, either the Board of Education or another, that should definitely deal with Museums and Galleries.

2791. To have representation over the whole Museum world?—Yes. That is what I think my own personal inclination would be for. I do not know, but possibly failing that I should favour something analogous to what I have understood to be the Berlin system, of having all the Museums more or less under the control of one person.

2792. Who is what?—In that case he was General Director. The success of that plan does depend, however, enormously on personal questions.

2793. Then apart from the question of a Governing body or Government by department, do you think there is at present sufficient co-ordination between the officials of the different Museums?—I think it would be optimistic to say there was sufficient. There is a good deal more than there used to be, but I think it is perhaps true that it still depends too much on a personal equation, whether the particular opposite numbers happen to know one another and be friends with one another. I should like to see even more contact, but I think it is rather difficult to suggest developing that contact except on personal lines.

2794. Would you be in favour of quarterly meetings or seasonal meetings between heads of these departments?—I think that might result in a waste of time. There might be no really very important matter to discuss and as the people concerned are at some distance apart it might involve waste of time.

2795. I was not thinking of that at the moment, heads of departments?—Yes, but you can hardly have a meeting of all the heads of all the departments together.

2796. I meant the heads of corresponding departments?—Yes.

2797. You have a system of regular meetings with your own staff?—Yes. I started that when I took over the Directorship, and we have a weekly meeting on Fridays at 12 o'clock, which is frankly imitated from a similar meeting instituted by Mr. Masterman in a temporary department in which I was working during the War. We found there it saved an enormous amount of time, and I think it has very much justified itself at the moment. Sometimes the meetings last quite a short time: indeed, I must admit the hour of 12 was rather selected in order that they should not last too long a time; but sometimes they really only take 10 minutes or so. However, as we are all fairly near one another, I do not think it involves an exaggerated waste of time. It generally takes the form of my having quite a short agenda and bringing up questions that have arisen, by correspondence and so on, and then going round the table and asking each person if he has any point to raise. It is kept very informal. We do not have a typewritten agenda or anything of that kind, and we keep a very brief record of the proceedings, just one sheet as a rule. In the American Museums the same thing is more or less secured (or in a good many Museums) by an official luncheon. They have generally a staff luncheon room, and it is expected that, if not precluded, the staff will lunch every day together. At the Metropolitan Museum in New York they do that, for example; they have been kind enough to invite me to join that luncheon, and they get through a certain amount of casual business in this way.

2798. You have no regular meetings with the heads of other Museums?—Only in quite an informal way. Some years ago a Museums Dining Club was formed, and, as far as I can remember, we dine twice a year. It is confined to heads of departments, and, of course, Directors, and there is a Chairman, and he is supposed to suggest a

subject for discussion. I think that has been useful. Otherwise we have no regular meetings. But even during the last four years there have been a fair number of cases on which Sir Frederic Kenyon and Sir Charles Holmes and I have met for some reason or another, though it has always been for something *ad hoc*.

2798a. Can you think of some better system than meetings for preventing overlapping in the future?—I do not think so. I think the difficulty about such meetings is that if there is no supreme authority which can correlate the functions of the different Museums they are apt to be a little bit inconclusive; and further in the past, chiefly owing to the existence of legislation and so on—to be quite frank—I think the meetings have as a rule not worked out very much to the personal benefit of the Victoria and Albert Museum. There have been a good many cases of transfers, for instance, from one Museum—

2799. Of what?—Of objects; and in the case of transfer of objects from the Victoria and Albert to the British Museum, which has taken place to some considerable extent, there is no possibility of reciprocity, because the British Museum is prevented, I believe, by Act of Parliament from transferring anything to the Victoria and Albert Museum. We similarly transferred a considerable number of important pictures to the National Gallery. Well, we got some water colours in exchange, but I do not think we came best out of the bargain. I do not wish at all to put up a selfish point of view for the Victoria and Albert Museum, but I feel bound to say that I think that is rather the feeling which my staff would have; that those kind of discussions in the past have inevitably been a little one-sided, because we are rather freer in those matters certainly than the British Museum.

2800. Now, with regard to bequests, do you advise legislation?—I frankly find that of all these questions this is very much the most difficult one to give a reply to. I have thought a great deal about it for a number of years, and it is a question as to which I have been tempted to remain on the fence. I am so conscious of the disadvantages. Of course, I expect most of the members are acquainted with the definite instance we had of those dangers, at the opening of this Commission, when a lady who had definitely promised us a very important bequest revoked it in consequence of the mere appointment of this Commission. If I have to come down on one side of the fence I should come down on what I think is the wisest, and advocate some form of possible modification of bequests. Could it be in the form of some more or less permanent Committee to which such questions could be referred, and who, if they were of opinion that modification was definitely in the public interest, could then recommend legislation to that effect; provided wherever possible that the modification changed the letter of the bequest and kept the spirit of it, which I think would be possible in a good many instances. Clearly, for example, at present there is one very definite instance at South Kensington in which the letter of a bequest is being kept and the spirit of it is being completely evaded. I am referring to the Ellison gift of pictures and water colours, which was given a long time ago, by a pronounced Sabbatarian, and given on the express legal understanding that those pictures were never to be exhibited on a Sunday. Of course, the donor's object was to prevent the Museum being opened on Sunday. The provisions are being met, however, by having the pictures curtained, and the curtains are padlocked every Saturday evening and unlocked every Monday morning. It has the result that it has not met Mr. Ellison's wishes, but it complies legally with the terms of his bequest.

2801. (Sir George Macdonald): Could you suggest a way of complying with the spirit of that bequest?—I should be extremely sorry to comply with the spirit of it.

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

2802. (Chairman): As regards circulation, your circulation department loans objects to how many of the 400 Museums?—About 80. We lend to about 80, and we give grants in aid of purchases to a varying number, 24 in the year 1925-1926, 21 in the year 1926-27, and 19 in 1927-28. That decline is not due to parsimony on our part but to local economy. It is always a percentage of the purchase price. I fancy the local authorities have been restricting purchases, and that is how the decline has been caused in the grants in aid.

2803. Do you suggest that the number of Museums to which you lend could be increased with advantage?—That I think is a little difficult to reply to quite definitely. We have at present definite conditions as to loans. We can only lend to Museums which have local collections of decorative art. Therefore, by the regulations of the Board of Education (and these are similar to regulations which were in being before the Board of Education came into existence, they date from early in the history of the Museum), we cannot lend cases of decorative art or even water colours to Museums which are solely picture Galleries. If that condition was altered, I think we could lend to a certain number in addition. I cannot speak at first hand, because I have not myself visited anything like those 400 institutions, and our staff is only directly acquainted with Museums to which we do lend. I gather from them that a very large number of the remaining 300 would be considered by us at present as unsuitable for the kind of loan which we make to a Museum. We have of course to be rather careful about safe custody and so forth, and I think we do at present stretch a point sometimes in lending to buildings that are not really safe from fire or theft.

2804. As a matter of experience have your objects been damaged?—No, I think not. There is damage, but it is not very much. We often get the frames broken and so on, but I think there has been extremely little, if any, damage to the actual objects. The loans to Museums are very much safeguarded. They are of material in cases. Our own people go down and arrange them in the case, lock up the case and take away the key, and then go down again at the end of the period (which is at present 14 months), unlock the case, pack up the contents, put in other objects and again take away the key. They are very much safeguarded. Of course if we did increase the number of Museums to which we lend, it would mean either a considerable lengthening of the period of loan or else a corresponding increase in the staff. I have no doubt the Commission is aware that the lending to Museums is only a part, although a very important part, of the activities of the Circulation Department, as we lend to something like 500 or 600 schools as well, but a different class of material is lent to schools; we only as a rule lend framed material to schools.

2805. Are you able under your constitution to lend abroad?—I do not think we are prohibited by any constitution from lending abroad, but there has been rather an increasing reluctance to do so, partly since the Brussels disaster in which we lost a very large collection of electro-types through fire. We have lent abroad, especially to the Dominions. I do not think we have lent to a Continental Museum of recent years.

2806. Has there been any proposal to make an exchange with Continental Museums by way of loan or long loan?—I think it may have been suggested, but certainly none has ever been officially put forward as a proposal.

2807. Have proposals been made to make the Victoria and Albert a central clearing house or a circulation department for all Museums?—Yes.

2808. What is your view about that?—I think if such a central department were created that our Circulation Department would be the obvious nucleus for it; for our experience of course is now considerable. On the other hand the difficulty of space

would at once come in. The space occupied by circulation is very inadequate. We had a meeting of the Advisory Council only yesterday, and one of the things brought up was a strong plea for further space for the department of Circulation for the more convenient inspecting of the collections; if other collections had to be inspected and packed at South Kensington, it would definitely mean an increase of space and it would also mean an increase of clerical and packing staff, at any rate, if it amounted to anything at all considerable. On the other hand I should be sorry to see the circulating arrangements divorced from South Kensington, because I think at present they provide very valuable means of contact between the provincial Museum directors and the staff at South Kensington; and they do avail themselves of that staff a great deal. They come up to South Kensington in order to arrange for loans, and also to bring their problems involving expert knowledge to the Museum to be dealt with by the staff. Of course if the circulating department was in some other place that would diminish; at least I think so.

2809. You have touched on the question of accommodation but having regard to the admitted disadvantage of making a very large Museum still larger, what do you say with regard to future accommodation?—I think myself that a certain amount of increased accommodation is very urgently required indeed, in fact is essential if the Museum is to fulfil its proper functions. We have always, as the Commission are probably aware, had our eye at any rate on the Royal College of Art Building. We now occupy something like 9/10th of a square, of which the remaining 1/10th, the corner, is occupied by the Royal College of Art and by that fine building of the Royal College of Science; and for all kinds of reasons that is clearly an extremely inconvenient arrangement especially from the point of view of safety. It is a great embarrassment and addition to our problems, although we ward those buildings at night. It so happens that the Library at South Kensington occupies the only Galleries with a north light, therefore, the only galleries that are really suitable for the Textiles collection. The Textiles collection is now on exhibit in galleries facing south and west, which get the maximum amount of sun, and it has to be kept in a sort of twilight at present. We have always very much hoped that the Library might be moved from its present situation either into the Royal College of Art building or some analogous building that is in the same block, and possibly that the department of Engraving, Illustration and Design might be moved too; if that were done, I think it would enable us to put our own house in order. Certainly in the case of the department of Ceramics, and to a lesser degree the department of Woodwork, the congestion now is almost intolerable.

2810. When you speak of putting your house in order, do you include the better exhibition of fewer objects for the public and the provision of better facilities for students?—I should very much like to include that if possible. I think it is an exceedingly desirable thing, and I think it could be carried out under certain conditions. It is a thing that I have naturally been thinking about a great deal for some time and particularly in connection with the various experiments in that direction that have been made in America. Of course, such a reconstruction, such an arrangement, is exceedingly difficult; and it is the general opinion of the American Museum people that it is impossible in a building that has not been specially constructed for that purpose. I think evidence is in favour of that from the fact that in my own opinion no American Museum, although several American buildings have been constructed for the purpose, has really succeeded in carrying it out. One department in Boston has carried it out in the way I should like to see it done, but only one. I do

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

regard it as a quite obvious ideal of the large Museum—particularly of the large Museum—and I should enormously like to see something of the kind attempted at South Kensington. There is an interesting parallel in theory in the new Museum at Philadelphia, where they are aiming at a main collection arranged on historical lines on the upper floor, while the collection on the ground floor is to be arranged (as our collections are arranged) on lines of material; an interesting suggestion. It has not been developed yet, and I am afraid I am not particularly encouraged by what they have done so far. I regard it as essential if that kind of arrangement is to be a success that the subsidiary collection—I do not know what you are to call it—the student collection should be quite as definitely accessible as the main collection. I think the public should be encouraged to visit the whole of the main collection and get some general idea of the scope of the Museum, but that it should normally be the ideal, at any rate, that most of the visitors should feel after they have been all round that they would want to see one subsidiary collection at least. I want them to feel if they are interested in metal work or woodwork that they can then go down and see the subsidiary collection; and be able to do that without ringing a bell or having to ask permission, and still more without having to have things got out for them. That is my criticism of the average American arrangements. As a rule you do not get access to subsidiary collections without a certain amount of formality, and that deters a great many people from visiting them.

2811. How would it affect your aggregate or total size if you reorganised on the lines we are discussing?—I think it is extraordinarily difficult to say with any degree of precision, because clearly you would lose a good deal. You would have to give more space. I imagine from the point of view of an American Museum official almost the whole of our collections are exhibited with a degree of congestion only suitable for a student collection. I do not think it would be much of an exaggeration, certainly not in the department of Ceramics, to say that it would involve a distinct extension of space for the display of the main collection of the masterpieces. Once we allocated that space, I presume it ought in theory to remain fixed, and that one would not add to the space at all, so far as the collection of masterpieces went. Such additions of objects as were made would not tend to be very bulky, and I suppose storage space is much easier to add to, and is much easier to introduce. It ought to mean, once you have got the collections separated, a relative fixity as far as that is ever possible in a Museum.

2812. Can you form any estimate of the cost of reconstruction?—I cannot, but I am afraid it would be very large. Of course, the chief item would be new case material. We are very much hampered at the present moment, to be frank, by the present system of supply of cases, which is not nearly adequate to our needs.

2813. You mean they are not sufficient?—As Sir Lionel Earle knows, the matter is at present in the hands of his department; the supply of cases was more or less taken away from our control and put in the hands of the Office of Works, and I think it is not unnatural that they should find it difficult to supply quite as much as we normally did in that way. I think, and here again American experience has confirmed my belief, that it is a very much better arrangement for a Museum to make its own cases than to be supplied from outside. Practically all Museums there make their cases, and they maintain that they make them at a very material saving.

2814. Actually make them, or order them?—Actually make them. We make some of our case material, but only a very small proportion.

2815. I think you have read the memorandum submitted to the Commission by the British Institute of Industrial Art and by the Design and Industries Association. Have you any observations on them?—Well, I have. I think it very difficult to comment on them at all briefly, and with regard to the British Institute of Industrial Art, I am myself one of the Governors, although I took no part in the preparation of that memorandum, nor did Sir Cecil Smith. I believe it was felt better that he should not be one of those who contributed material to it. As regards the general provisions in it, I cordially agree with the first two general suggestions, the suggestion, for instance, that the Museum should be kept open for at least two if not three nights until 10 o'clock. At the present moment we are open until 9 o'clock on two nights of the week. Before the War we were open until 10 o'clock on three nights, and I have always regarded 9 o'clock to be a mere stepping stone to 10 o'clock. I think it is a very bad hour to choose. In view of the normal meal habits of London, it means that many people cannot get in after their evening's meal; and as a matter of fact we do not get many people coming in during the latter part of that time. When it was open until 10 o'clock we did. I am also cordially in agreement with the insistence of not imposing entrance fees, of which they make a point. I confess I am very doubtful as to the third general suggestion that there should be a kind of new officer, a liaison officer, between the heads of industry and the Museum officials. I cannot help feeling that the access is now perfectly easy and that you are not going to do much in the way of helping such people to come and refer. I think such a post would be rather in the nature of a fifth wheel; I do not feel drawn towards it. As to the second part, that is a very interesting and elaborate suggestion of a division of Museum collections more or less of the nature adumbrated in your last question but one. I think it is too elaborate a suggestion as made by the British Institute. It implies that in addition to the ordinary division by material which we have now there should be three subsidiary collections; a departmental historical collection, and then a general Museum historical collection; and then a further historical collection illustrating the history of British art. I think that would confuse visitors enormously and really my criticism of the whole of that plan would be that it is quite impossible for any outside body to make such detailed suggestions as that. The suggestions in principle are most helpful and valuable, but nobody without very intimate knowledge is in a position to put them forward in such detail. The memorandum implies that the secondary rooms should only be opened on application; I disagree as I have already said; but on the other hand I agree most emphatically about what they say as to period rooms and I was very glad to see this suggested by another body. I have always believed that a period room is very valuable as an exhibit in itself, but far from satisfactory as a setting for other exhibits. I think that is the distinction I should like to make, and it means the same thing as they suggest.

2816. (Sir Lionel Earle): Are you not hampered in that by your bequests?—No, I do not think we have any bequest that implies that the things must be kept in a period room. I mean by what I have said that I think it is a very bad plan to do what certain Museums have tried to do, to furnish let us say, a Dutch 17th Century room and then hang a Rembrandt in it; because obviously a Dutch 17th Century room has not enough light to show a Rembrandt for Museum purposes; if for no other reason. As to circulation, I was very glad to see

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

their statement, because I think an improvement in local Museums is a pre-requisite of any considerable enlargement of the activities of circulation. It is on the whole probably up to the local Museums to take the next step in that sort of development. As to purchases of modern art, that report, of course, is exactly opposed to the report of the Federation of British Industries; I think rather naturally because the British Institute has tried and still hopes to undertake the task of collecting modern art and ultimately handing on such objects as may prove satisfactory to the Victoria and Albert Museum. They have been very much hampered in this by an almost complete lack of funds; but it is perhaps rather difficult for me to comment on that point. To be frank, I did not think the memorandum of the Design and Industries Association is anything like as valuable. To begin with it shows considerable misunderstandings of present conditions. There was one very important point on which I noticed a note by the Secretary, but there are others. As I read it, it seems to imply that every London Museum is closed on Saturdays and Sundays, which is an incomprehensible statement. There are various minor points that I found myself in disagreement with; the advocacy of the use of replicas to a large extent, and the advocacy of Departmental Advisory Committees, and so on. It seems to me that is a mere complication; and I am not at all sure that I agree with such whole-hearted advocacy of children's Museums. I have always felt that it is a little bit like the question of children's books, that the children who are most worth while, prefer the adult books (and the adult Museums) rather than those that are written down to them. A memorandum which I think your question does not explicitly refer to, the one by the Federation of British Industries, I think extremely good and a most useful report. The only thing with which I found myself in disagreement there, though regretfully, was the advice that Museums should purchase examples of modern art to a large extent. I think this so beset with difficulties that I should dissent from that recommendation.

2817. Then as a last question, what is your impression of American Museums?—I was frankly going to throw myself on your mercy with regard to that question. I am proposing to write a report for the Commission on my impression of American Museums, but it is only a short time since I got back and I have been rather occupied owing to having a meeting of the Advisory Council yesterday, which I had to prepare for; so I literally have not had time to put anything down in the way of notes.

2818. I think it would meet the views of the Commission if you gave us a written report?—If I might give it to you in writing I should be grateful to you.

2819. (Sir Lionel Earle): As regards cases, can you tell me whether, in your opinion, the cases supplied by the Office of Works are unsuitable for your Museum, or bad generally?—I would not like to go so far as to say that they were bad. We often have them looked at by our carpenters and they may, of course, take a prejudiced point of view. They generally say that they think they can make them better; and we have had a good deal of trouble with regard to locks, in those recently supplied cases. Very often the locks do not work well.

2820. Because, the Scottish Museum have always told me that since it was moved from the Works Branch of my Department to the Supplies Branch, they have been satisfied up to the very hilt?—I would not in the least wish to suggest that, taking it all round, the supply of cases, or rather the quality of the cases, is unsatisfactory, but it certainly is criticised sometimes.

2821. Of course, your own people say that they can make them a great deal better, that must be taken always with a grain of salt, because they are

naturally prejudiced?—I quite realise that. It is almost impossible to get an unbiased opinion.

2822. I am really doubtful whether they could make them cheaper?—They certainly think they could make them cheaper.

2823. Lord d'Abernon has asked you about a co-ordinating Committee. My reason for wishing for some body of that sort is that on some of these questions like cases, we get demands from the various Museums, yours, the Royal Scottish and the British Museum, and the Natural History Museum. They vary in quantity and I should enormously welcome some body of persons drawn from each of the Museums to whom I could refer such questions as whether it was fair to give £22,000 worth to a particular Museum and only £2,000 worth to meet the demands of another Museum? I find it extraordinarily difficult before going to the Treasury, which I have to do, to say whether the full demand, say, of the Victoria and Albert Museum should be passed or whether it should be cut down to meet somebody else's demand, owing to financial stringency. There is no means of my getting at that, but if I had some sort of Super Senate, Co-ordinating Committee, there are lots of things of that nature I would like to refer to them?—It seems to me a very difficult thing. A Super Senate would be in very nearly the same position as your own officials. It would be very difficult for them to say, even supposing you had on the Senate a Trustee of the British Museum and, let us say, a Member of the Advisory Council for South Kensington; presumably the Member of the Advisory Council would have satisfied himself that our demand was reasonable and the Trustee of the British Museum would be satisfied that his demand was a reasonable one.

2824. But they would know much more about it than I do?—Would they be able to come to an agreement?

2825. I think they would be able to make suggestions, saying that they really thought that this demand from one particular Museum was in excess of the needs for the year, in view of financial stringency, compared with the demands of a Museum somewhere else?—So far as that goes, I should, of course, be very glad to see something of that kind. I personally do not think that we are exacting in our demands. I think we are very economical.

2826. I do not say you are not. I was only talking of the extraordinary difficulty of getting at these demands?—I quite see your point.

2827. On this report that you have been referring to?—Which report is that?

2828. This is the report of the Design and Industries Association, page 9, their recommendation at the bottom of page 9, it says:—

"The present system of annual grants from the Treasury, which in many cases are notoriously inadequate, and which if not spent must be returned to the Treasury, is often a cause of wasteful expenditure. The money which is insufficient to purchase the best is spent on the second rate, in order to avoid a reduction of the grant which would follow a return of any part of a year's allowance. Any part of a grant not spent should be held by the Museum Authorities and a fund built up which would furnish them with the means to acquire the first-rate pieces as they come into the market. The grants should in all cases bear some relation to the market value of the first-class specimens likely to be required by the institutions for their collections. These increased grants would be met from the economy on fabric expenditure effected by the reduction in the extent to which the collections are exhibited."

—I think the answer is that it is based on a complete misconception. The Secretary's note at the bottom points out that this simply is not the case and the whole question falls to the ground. I take it that

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

the Treasury would not at all approve of our saving up our purchase grant indefinitely, and I should be very sorry as a matter of policy to do anything of the kind, but we always do make it a regular practice to carry over every year a certain amount; we are always within hand with our purchases. That is one of the definite misconceptions shown in this report.

2829. Have you any views as regards whether any further opening in the evenings is desirable?—Yes, I certainly should like to see three late evenings again as before the War.

2830. It is only a question of a little more expense?—I certainly should also like to see opening until 10 instead of till 9, and I should certainly like to see what I did propose and what you will remember your Department were kind enough to experiment over, a system of flood lighting at the entrance. I regard that as a most important advertisement. At present I am quite sure a great many people go past the Museum and see that the door is open but they think vaguely that perhaps it is only for some soirée.

2831. Would one of your evenings be Sunday evening?—That would present great difficulty from the point of view of staff, it would be very unpopular with the warders, and I think justly.

2832. They do it in America, do they not?—They hardly ever open in the evenings. I doubt if I have ever come across a Museum in America that did so regularly. They are all provided with an elaborate system of artificial lighting, which they only use on dull days to supplement the daylight. I think that is one of the most remarkable things I know. They very often say they think it would be an excellent idea, but it never seems to have occurred to them to do it. The new Museum at Baltimore has a very energetic young director, who assured me that it was going to be open in the evenings; but the building is not yet finished. So far I do not know of any Museum that is open in the evenings. I have asked at every Museum I have been to and they sometimes open for parties or for a lecture or something of that kind but regular evening opening is unknown in America, and indeed on the Continent so far as I can gather.

2833. The other question is that with your building as designed, it would be hardly possible to convert that, as it would be possible with the British Museum, by the removal of a great many of the exhibits—I do not think the actual design of the building lends itself to that?—I am so enthusiastic about such an experiment being tried, that I should be very sorry to give you an affirmative answer to that. I agree that it would make it exceedingly difficult.

2834. Much more difficult than in the case of the British Museum?—I entirely agree; much more difficult; but is it really impossible in some modified form? I should be very sorry to believe it is impossible.

2835. I think the Commissioners would be only too glad to do anything of that sort because we have had abundant testimony showing that at Museums although containing the most brilliant material in the world, people do suffer from Museum ennui due to the excess of things shown?—There is another way in which I think we to some extent differ from the British Museum, that the British Museum is so clearly divided into Departments that it is possible to go definitely and see, let us say, Greek things; the fact that there are Mediæval or Assyrian things under the same roof does not confuse your outlook. There are several separate Museums as it were under the same roof. That is one way of dealing with a very large Museum, but that too is very difficult to carry out, as the experience of the Metropolitan Museum at New York shows, as well as our own.

2836. Some people have written to us that one of the most beautiful Galleries that they know is

the Italian Renaissance Sculpture at the Victoria and Albert Museum?—I am glad they should say so.

2837. As regards your loan collections, provided you are certain that the Museums are ready to receive them and decently look after them and provide decent buildings, are you satisfied with the loan collections you send out, that they are of sufficiently high quality, or do you think they could be made better from the point of view of education?—Of course they can be made better. That, I think, is almost axiomatic, but I think they are of a very high quality and, indeed, of a much higher quality than the ordinary member of the public realises. You have to remember that the London public has no opportunity of knowing about them. It is only within the last year or so that I have started, just as a very small thing, one case or sometimes two cases of purchases made for circulation being shown among our new acquisitions in the Central Court of the Museum; otherwise the purchases made for circulation are never shown in London. Certainly the Ceramics and Textile collections, it seems to me, are both of first rate quality. There are really some very good things in them. Of course they do not include the sort of £1,000 Italian majolica plate; they cannot. The silver collection is no doubt less good, because of the expense involved. However, we have got a very good collection of electrotypes; and I think that our method of sending a case of electrotypes with half a dozen original examples does make the electrotypes very valuable, which they would not be to that extent if they had no originals with them. The collection of water colours is a pretty good one, but the outstanding collections I think are the Ceramics and the Textile collection; there is a much greater demand for them, we find, than for anything else and they certainly make a very fine effect.

2838. (Chairman): The greatest demand is for what?—Ceramics and Textiles.

2839. (Sir Henry Miers): On the question of the Circulation Department, it is the most congested part of the Museum at present, is it not?—Its congestion is periodic rather. There is a sort of tide, and the high tide is in the middle of the summer. Its congestion then is appalling.

2840. It has a separate staff entirely, has it not?—Oh, yes.

2841. Would it be far more convenient if they were housed outside the Museum rather than inside?—Emphatically not, for many reasons. Emphatically not for the benefit of the Provincial Museum officials, because by coming to the Circulation staff they are in immediate contact with the Departments. Then, of course, all purchases made are made by departmental officers in the last resort; that is to say, the head of the Circulation Department very often selects objects, but no object is ever purchased for circulation except on the express recommendation of the Keeper of the Department concerned, so that there is continual passing to and fro of objects submitted for purchase. It would be highly inconvenient in that way.

2842. It seems to me what you want in that department is a very large increase in the space designed for ordinary museum exhibition?—I entirely agree with you.

2843. Which you cannot find within your own walls?—It is very difficult to find within our own walls; but I have tried to indicate in a previous reply that the disadvantages of the divorce of the Circulation Department from the Museum would, I think, be great.

2844. I was thinking of some place in the immediate neighbourhood if possible?—That I would be in favour of.

2845. At present the Indian section is away from the Museum; there is a certain inconvenience in that, I suppose?—Yes.

2846. Would it be possible to house what is necessary of the Indian Collection in the space now

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

occupied by the Circulation Department?—I am afraid not, because so much of the space occupied by the Circulation Department, as you will remember, can hardly be described as exhibition space. It is storage space in which collections can be inspected; it does not amount to very much more than that really.

2847. As regards the suggestion made that the Museum should act as a sort of clearing house for the museums of the country, I take it that might mean only administratively, that is, the circulation of the materials could go through each museum and be done by the museum itself, but you would act as a central co-ordinating body?—At present I think I am right in saying that no other London museum has any machinery at all for the purpose. I understand that when loans are made from the Tate Gallery, for instance, the machinery rests entirely in the hands of the borrower; the provincial museum which is borrowing the picture has to send and fetch it, that is what it comes to. It is handed over to a representative in the Tate Gallery. There is no machinery, so far as I know.

2848. Would it be possible to act in that capacity for other museums? Would it be possible for them to run their own circulating system, co-ordinated by the Victoria and Albert Museum?—I think so. Of course, so long as the circulation done by other museums was on a very small scale, we could, to some extent, undertake it, but our circulation of objects is regulated by a very elaborate geographical scheme in that we send to a group of museums which are geographically connected, so that suppose a public gallery wished to lend a picture to Manchester, it would be quite possible that we should not have a man going to Manchester for eight or nine months.

2849. Then with regard to the purchase grant, that has been cut down in recent years, has it not, the grant made for purchases?—The grants made to local museums for purchases, the grants-in-aid, a percentage grant. That used to be before the war £1,250 per annum. In, I think, 1922-23 it was cut down from £1,250 per annum to £10 per annum under the axe of the spasm of national economy, and it remained for three years at £10 per annum. Then recently, in, I think, 1925-26, it was raised again to £1,000, and there it has remained.

2850. I have heard so many complaints from the provinces that they wished there was a larger purchase grant and that the smallest museums could make more use of it?—I am afraid the provinces often think that the purchase grant ought to be applied for absolute purchase, and hitherto we have only given a percentage; it is 50 per cent now. We did not altogether stop purchasing during the lean years when we had only £10, because we had a certain sum in reserve and we did our best, but, of course, it very much reduced the possibilities.

2851. (Sir George Macdonald): I would like to ask you whether you have any suggestion for getting over the difficulty about bequests, but I gather you have nothing very practical to suggest?—I am afraid I have nothing to add to what I said to the Chairman. On the whole, I believe the difficulties arising from bequests to be so great that it would be wise to try and seek some legislative relief, in spite of the fact that there can be no question that any such demand would involve the loss of a certain number of prospective bequests.

2852. On the matter of quasi-permanent loans—you mention in your memorandum the Gibbs Collection at the British Museum, and you mention certain pictures in the National Gallery—you indicated that the Victoria and Albert Museum always got the worst of the bargain?—I think it has tended to get the worst of exchanges, yes. In the case of the British Museum we transferred to them on this system of practically permanent transfer the very valuable Gibbs Collection, part of which would

be of the greatest possible use to us. We transferred to them a large collection of Swiss coins, and we have made various other transfers. We have never got anything whatever in exchange. It is only fair to say that they are unable to give us anything in exchange.

2853. I was asking that question because we heard from the Director of the Royal Scottish Museum that a few years ago the Victoria and Albert Museum had stripped a great many of his cases of objects on permanent loan, some of which had been there 30, 40 and 50 years?—That is perfectly true.

2854. Does that policy meet with your approval?—I had nothing to do with it. The reason was that we were called upon to have a general stocktaking; that was the origin of it, and when the collections were being examined I think it is the case that a certain number of objects which had been on loan for many years to the Royal Scottish Museum were re-demanded by the Victoria and Albert Museum.

2855. They were re-demanded, and are they being exhibited now in the Victoria and Albert Museum?—I think so. I am afraid I shall have to look up that question, and I can let you have a definite answer.

2856. I am afraid my information is that they are largely in store under cover in the Victoria and Albert Museum?—I certainly did not know of that.

2857. I think that is worth while looking into. It has been a very serious matter for the Royal Scottish Museum, seeing that they have all these years refrained from purchasing objects because innocently they were assuming they would remain in undisturbed possession of them, and now their opportunity to purchase has gone?—If I may, sir, I will have that point looked up. Shall I let you have a reply personally on that point?

2858. I think it is probably sufficient if you would. Now about your Circulation Department. We have had various representations, both by witnesses and by memoranda, in regard to that. One complaint which is made in the memoranda we have received is that the charges for transport and so on are a very serious burden upon the local museums. Have you made any alteration in regard to those charges lately?—I think, though I am not sure, that comparatively recently the percentage of the cost of transport paid by the local authority has been increased.⁽¹⁾

2859. What was the justification for that?—The demand from the Treasury that it should cost less, if possible.

2860. Do you think yourself that that demand was justifiable? I am trying to put the point of view of the other people?—I think it is not unreasonable that the local authority should pay a percentage of the cost of transport, and insurance, which is all they are asked to do.

2861. By the local authority you mean the ratepayers of the district?—Yes.

2862. As ratepayers they are also taxpayers, and they also contribute to the other?—Yes, they do.

2863. So you make them pay twice over?—In a sense I suppose we do.

2864. Do you think that is right?—Considering the amount is not very large in reference to the benefit conferred, it does not seem to me altogether unreasonable.

2865. And does not the amount vary with the distance from London?—Yes.

2866. So that really museums at a distance from London are penalised as compared with those nearer?—Yes. I should be entirely willing to accept any alternative system. This arrangement confers no benefit upon us.

⁽¹⁾ In 1921, in view of the increased cost of transport, the previously existing flat rate of 50s. per van was abolished, and instead the local authority was called upon to pay half the cost of transport to the town, as well as any local charges.

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

2867. I understand that. It is not a matter that rests with you. You think there is something in the point that museums at a distance from London are unfairly penalised?—I think there is.

2868. And that there might be a reasonable argument for suggesting that in the case of a museum at a great distance from London it might pay a smaller percentage of the cost?—I think, frankly, if I may say so, our tendency has been always to do what we could in the way of providing these facilities gratuitously. Until very recently, until only last year, we made our loans of lantern slides gratuitously. It was only last year that we were compelled by the Treasury to institute a fixed charge⁽¹⁾ for the loan of those lantern slides.

2869. Then we have criticism, not from the man in the street, but from a rather important official, to the effect that the quality of your Circulation Department has deteriorated lately owing to a change of policy. Do you think there is anything in that?—I should be very much interested to know on what anyone would base that charge. You will probably know that until 1908 the whole arrangement of circulation was different in the sense that the entire contents of the Museum were drawn upon for circulation, with a proviso that the most important objects were never loaned; but there was no schedule of objects which could not be loaned and it led to a certain amount of friction between the circulation authorities and the departmental museum authorities. It was, I think everyone would agree, a very bad arrangement; because if some head of a department had gone to a good deal of trouble in arranging a case of textiles, for example, a fortnight after the case had been arranged Circulation would come down and remove one of those textiles for Bradford or somewhere; so that at the reorganisation in 1908 a separate collection was set apart for circulation. At the present moment as much is allotted for expenditure on that department as on any other in the way of annual purchases. I should be very much interested to see how far a complaint of the kind you quote was founded on fact. It is very difficult to get at the facts. I do not see how the collection can in any sense have deteriorated since 1908. Now and again an object is exchanged out of the circulation department into one of the museum departments for a *quid pro quo*, but that is a relatively rare thing; and certainly the new acquisitions have met generally with rather high approval.

2870. I think it is fair to say that the gentleman did not adduce any serious grounds for it, when he was asked to give them. I merely wished to ask whether you were aware of any change. With regard to your grant in aid of purchase, we have had complaints made that your percentage system results in only the rich being helped?—I am afraid to some extent that is true.

2871. To him that hath shall more be given?—Yes.

2872. You have no variation of the percentage arrangement?—It is our regulation, we are not allowed to increase it at the present moment above 50 per cent. Of course if we once began varying it, it would be extremely difficult to differentiate, and immediately we should be overwhelmed by demands from every museum in the country that we should purchase absolutely objects and give them; and with the very small sum at our disposal, £1,000, I do not quite know how we should manage.

2873. That would be your answer?—I think it would be difficult. I am quite willing to admit that there is hardship in that sense.

2874. You say in reply to the questionnaire that it is doubtful whether the number of eighty local museums can be much increased "safely" and "usefully." By "safely" I take it you mean that

in the other museums the arrangements for custody of your objects and so on are not satisfactory?—I think that any answer of that kind has to be taken as more or less provisional because I am sure no one in our Circulation Department would claim a knowledge of all those four hundred institutions. I think they were judging from those with which they are acquainted.

2875. That is what was in your mind?—Yes. I might perhaps just say that the reply was sent in my absence, so that though I read it I was not actually responsible for drawing it up.

2876. What was the point of the other adverb "usefully"?—I should say, on the same lines as the criticism by the British Institute of Industrial Art, that there are so many museums which are apparently lifeless that it would really be hardly worth the considerable trouble and expense of sending down a couple of cases of decorative art to put up in company with a merely miscellaneous collection.

2877. Would you agree that if the system of loan were to be extended at all, it would be an advantage if the central museum had some sort of system of, shall I say, inspection of the local museums?—I do not see why the inspection should be more frequent than that involved by the change of objects which is, of course, what is done now.

2878. Does one of your officers go down?—In every case and in every case writes a report. We have a report every fourteen months on every museum to which we lend; although often the report is only in a few words "conditions remain as before" or something of that kind.

2879. I want to put to you one or two points about the function of the Victoria and Albert Museum. Your original function I think, according to the official statement, was to provide models for and otherwise aid the improvement of such manufactures and crafts as are associated with decorative design. One sometimes hears it said that the Victoria and Albert has become a mere museum for connoisseurs and collectors. Is there any basis for that charge?—I think it would be fair but for the insertion of the word "mere." It seems to me that that is a definite example of what I should be tempted to describe as biological rather than logical growth. A museum of that kind does inevitably take up certain lines which may in origin have been based partly on what one would call accident. I can conceive, for example, that logically it might be said that there was not much place for a great collection of Italian Renaissance Sculpture at South Kensington. I suppose the answer to that is that in 1860 an opportunity offered itself for acquiring a magnificent collection of Italian Renaissance Sculpture. Presumably either the British Museum or the National Gallery might then, with equal logic, have purchased it, but it so happened that they did not, and it was bought by Charles Robinson for South Kensington and has, of course, developed.

2880. So that the lack of accommodation you are feeling such a difficulty now is probably due to the fact that the Museum has expanded beyond, I won't say its proper function, but the function it was originally designed to serve?—I suppose in a sense you might say that the original designers of the Museum intended to buy examples of what was then modern art; and it is a curious fact that during the first years of the Museum almost all the purchases which cost over £100 were of modern art. I tried to make a little enquiry into this a good many years ago to satisfy my curiosity, and I found that hardly one of the first lot of £100 purchases that I could find was at that moment on exhibition.

2881. I gather, for instance, that what I think you regard as one of the most important functions of the Museum, the education of the purchaser, was no part of the original plan?—No, no part of the original expressed plan.

(1) NOTE.—This charge is waived in the case of state-aided Educational Institutions, which we have interpreted as including Museums.

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

2882. But actually in your view it is one of the most important functions of the Museum?—I certainly think it is.

2883. I gather you are not disposed to agree with the memorandum of the Design and Industries Association?—In what respect?

2884. In many respects. Let me put to you one point. They say that the problem of the extent of the present exhibits could be dealt with by clearing out the greater part of what is now shown?—I do not agree with that at all.

2885. You do not think that the Museum is overcrowded in any way now?—Yes I do. I think it might perhaps profitably be divided into two classes of exhibit and that it should be possible for a visitor to see only selected exhibits, but I should like, if possible, that he should be able to see the others as well.

2886. What you want is two Museums in one?—What I want is a Museum on two floors; if I might have my choice, two parallel floors.

2887. That would be two Museums in one?—It would be a Museum in two or possibly in three sections.

2888. The Design and Industries Association are not the only body who have represented to us that there is far too much exhibited. We have a memorandum from the Sudeley Committee which is very emphatic on that head. "The original purpose has been lost sight of and the Museum has tended to become dependent on the British Museum, carrying on with the historical sections from the point reached by the British Museum"?—That is a quotation, isn't it, from the Design and Industries report and I should say that was based on a misunderstanding. We have not at South Kensington tried particularly to collect objects from a date following on the British Museum. We have been just as keen on buying Mediæval objects of art as Renaissance objects of art. That seems to me simply not to state the case. Similarly the British Museum in certain departments such as Ceramics has paid just as much attention to the eighteenth century as to the thirteenth.

2889. The official memorandum, for which you tell us you were not responsible, but with which no doubt you generally agreed, admits overlap in Ceramics and one or two other subjects—engraving, illustration and design. Is there any general principle of distinction at all as between the two Museums?—There are departments in which it seems practically impossible to make any distinction about the objects purchased, such as Ceramics and the small special section of ivories. It seems to me that any given ivory or any given pot is just as suitable for the British Museum as for the South Kensington and *vice versa*. In the case of water-colours I think there may be a sort of rough distinction. It is possible that the same kinds of engraving are bought—obviously there are duplicate engravings—but I think it is extremely unlikely that there would be any kind of difficulty arising from such overlap.

2890. I am afraid I have not made my question quite clear. You have got a group of ivories and a group of examples of Ceramics at the Victoria and Albert Museum; you have another in the British Museum; what is the difference between them? They do not duplicate?—They do in many cases duplicate.

2891. But as a whole?—I think the difference is in the point of view from which they were collected. Taking it in the main I should say that the ones at South Kensington are exhibited mainly from the point of view of the instruction of the designer and craftsman and of æsthetic pleasure to the visitor, whereas the ones at the British Museum are exhibited mainly from the point of view of history.

2892. And you agree with that?—I think so.

2893. Then you also agree with the memorandum of the Institute of Industry and Art, except on the points you have referred to?—On the whole I find

myself in pretty close agreement with that memorandum.

2894. But they recommend the establishment at the Victoria and Albert Museum of a serious historical collection?—As you know, I think the detailed recommendations are unnecessarily complicated.

2895. This is not a question of complication, but rather a question of scope?—So far as I understand that memorandum—it is one I have only just had time to read through again since I got back—so far as I understand it they recommend an historical collection in Ceramics, let us say, another historical collection as representing all the arts together, and then a third historical collection as representing the arts in England. I think that is very complicated.

2896. I think they wanted an historical collection of each of the principal sections?—They did. I was taking Ceramics as being one we happen to have mentioned, but the same would apply for metal work and everything else; and I think that very complicated. I think it would be extraordinarily confusing to the public.

2897. Are you satisfied, if you take Ceramics, that there is no unnecessary duplication of individual objects as between yourselves and the British Museum?—I should feel bound to answer that there is a certain amount of duplication; you may find a definite object exists in both collections; you might find—let us put the blame on my side so to speak—that South Kensington might have acquired an object of which a duplicate already existed in the British Museum. We would consciously avoid doing that, but I would not regard even that as a necessary condemnation. It seems to me that in a town as large as London, with such different publics as you have at South Kensington and Bloomsbury, it is not altogether unreasonable that they should be duplicated.

2898. Let us suppose that each of those two collections was to continue—I am taking Ceramics by itself—to be developed on its present lines and it was possible to have a single Keeper in charge of the two, do you think that it might lead to avoidance of duplication?—I cannot conceive how it would be possible, if only for geographical reasons, to have a Keeper in charge of both.

2899. Sir Frederick Kenyon is now in charge of Natural History?—But surely in a very remote way; it does not prevent there being also a Director of the Natural History Museum.

2900. It means a very important officer there and obviously there would require to be an important officer in each case. You do not think a combination of that kind would be an advantage?—I confess it would seem to me, from a geographical point of view, quite impracticable, whichever side the chief officer was.

2901. On geographical grounds?—Partly on geographical grounds and partly on the ground that when collections have got to that size it becomes proper to have two real experts, one in each museum; I can conceive of either Mr. Hobson or Mr. Rackham being admirable on either side, but it is clear that Mr. Hobson has no detailed knowledge of the contents of the South Kensington collection and to begin with he would have to devote a very long time to a detailed study of that.

2902. I think if the experiment were tried under present circumstances you would require to have a joint directorship of Mr. Rackham and Mr. Hobson to begin with?—I have always felt, on this question of overlapping, that it was largely a question of more or less accidental personal temperament. You do not as a rule tend to have two people, one at each museum, with closely similar interests. The museum departments are so wide that it would very often happen, for instance, that you would get a man at the British Museum with a particular penchant for Chinese porcelain and a man at South Kensington

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

with a penchant for European porcelain, each developing their own collections. If by accident you get two with the same kind of interests—

2903. I have not much sympathy with the geographical difficulty because I have an office in London and one in Edinburgh. You spoke and I spoke of the question of the combined keepership. I was thinking of the possibility naturally of something in the nature of a common government for them both. In speaking of the advantage or disadvantage of being associated with a government department, you spoke of the Board of Education and the management of the Victoria and Albert Museum. We have had suggestions made to us that all museums should be under the Board of Education. I rather gather you would sympathise with that view?—I should sympathise with it very heartily myself. I am speaking here and at all times personally. I do not wish in any way to commit the Board of Education to my view.

2904. You put it on three grounds; first of all, matters of establishment and so on are much more simple to deal with, is that so?—I think they tend to be.

2905. Also the question of estimates?—Yes, I should have thought so.

2906. It is rather easier when you get upon a big vote to keep your end up with the Treasury; is that the idea?—I was not altogether thinking of it from the point of view of the immediate advantage to the Museum. It seems to me to be an arrangement which might, in cases where the Museum was opening its mouth too wide, be to the advantage of the taxpayer; Trustees might be more willing to put claims forward.

2907. The third reason was, I think, the Board of Education had no expert knowledge of the subject they were supposed to be dealing with?—That I should not accept at all. As far as the question of purchase is concerned, clearly it would be unlikely that members of the Board would regard themselves as possessing any kind of expert knowledge which would rival that of heads of departments in the Museums.

2908. I know when it comes to purchases over a certain sum you have to go to them for an opinion?—Yes.

2909. Now what is the logic of that?—Surely, I think, their opinion is given on the ground of policy and on the ground of fairness to different Departments of the Museum, but not so much on the ground of the quality of the object. As a rule the normal procedure is that the head of the department, or perhaps another official of the department as well, writes a report on the object, and that is supplemented by a further report written by me and that goes to the Board of Education; I may then receive comments on this report that it does not seem that a case has been made out for this purchase.

2910. Speaking personally you prefer the idea of Government Department control, rather than the Trustee system?—I do personally; I think it has its disadvantages but on the whole, I do.

2911. You would put all the Museums under one department?—I think if I were given absolute powers, that is the direction I should move in. I should want a little notice of the question as to the method.

2912. Now you mentioned the Museums Dining Club, does that include all the Museums?—It includes only Museums that have to do with art in some form or another.

2913. The Keeper of the Natural History Museum?—He does not belong to it. I do not think as a matter of fact we have many provincial members of it, but there are some of the Directors of Museums outside London.

2914. But does it not rather point to a distinction between two classes of Museums?—I think it was chiefly because it was felt the problems that could profitably be discussed would be limited to those.

It would be difficult for Natural History problems to be discussed.

2915. While you do not have the heads of any of the Science Museums, you have the heads of the National Gallery and so on?—Yes.

2916. So there is a group of institutions which falls into one category and one that falls into a different category?—The Dining Club is purely a private concern.

2917. I have only one other point to ask you. Yesterday we had witnesses here who put the following point before us in regard to the Indian Section of the Victoria and Albert Museum—"It contains much that should be in a Museum of Ethnography and Archaeology; collections have been exhibited under unsatisfactory conditions." Now what have you to say there?—I should plead guilty to both indictments; but part of it is the old Indian Museum which was the property not of the Board of Education but of the India Office, and it was handed over on the condition that it was kept intact. It is perfectly true that a great deal of it is ethnographical, and I think by a tacit understanding the Department of Ethnography at the British Museum passes very lightly over certain aspects of Indian ethnography because it is represented in the Indian Museum. It is on a somewhat different footing from the other parts of the Museum. It is not just a branch of the Museum dealing with India.

2918. That covers the first part. Now what about the second part of the indictment, that the conditions are unsatisfactory?—I think in so far as the conditions are unsatisfactory, it is partly because of that ethnographical element. An attempt was made to arrange the Indian Section on a basis of material in order to make it accord with the departments of the main Museum and the ethnographical interest (for example, the wishes of visitors who came and wanted to see what was worn in a particular province where their son was stationed) conflicts with this.

2919. You think the accommodation available is reasonably good?—Compared with the general standard of adequacy for space, it is awkward but not altogether inadequate.

2920. (Sir Richard Glazebrook): In the earlier part of your evidence you said that you rather preferred if a Trustee system was introduced, that the Trustees should be generally men of experience, and so on, rather than experts?—That is so.

2921. Is it not the case of the British Museum that there are a considerable number of experts on the Board of Trustees?—I am not really competent to answer. I thought the original idea as to the British Museum Trustees, as I understand it, was that they were not selected for expert knowledge. It is quite possible that idea has been modified.

2922. Then you have spoken with some agreement to the idea that there should be in some way a co-ordinating body for Museums, and you have said once or twice for all Museums. In reply to my neighbour you did differentiate between the Science and Art Museums. When you say all Museums did you include both Science and Art?—In both cases where there is a Science Museum in London, that is to say, the Natural History Museum and the Science Museum, they are already linked with an Art Museum, in the one case with the British Museum and in the other with the Victoria and Albert Museum; so I should have imagined any common control would have to include a Museum like the Natural History Museum or like the Science Museum. It would never have occurred to me to put them under another control.

2923. There might be a co-ordinating body, one for the Science and the other for the Art Museums?—Until recently the Science Museum and the Victoria and Albert Museum were very much under the same control.

2924. Then you were anxious, I think, that your subsidiary collections should be completely open to

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

the public. Have you any kind of idea of the proportion of visitors that would want to use these subsidiary collections?—No, I am afraid I have not.

2925. You have not got that, of course?—We have not got that, and, as I tried to indicate, I was in some sense disappointed to find in America how far any American Museum was from having carried out the system in its completeness. The Greek and Roman Department at Boston was nearest to it.

2926. Don't you think it will be a very small proportion?—No, I think a considerable proportion.

2927. Who would wish to go into the study collections?—If I might take an example (it has always seemed to me one that illustrates the difficulty), you would divide your Greek Vases. You would have 20 or 30 Greek Vases of the finest artistic quality in your chief upstairs department, and you would have three or four hundred of less artistic merit elsewhere. You might find people going there did not go to see the work of the finest artists, but to see what the costume of a Greek woman was like at a certain period. They wish to see all, not merely the selected articles. Or a person might be going to study the shapes of vases; or some detail of technique. I think the idea should be that the general visitor who wanted to get an idea of the Museum should be able to go to the main collection and see the masterpieces, and should not feel he had missed anything worth seeing; but I imagine a great many of the more serious visitors to the Museum would visit at least one subsidiary collection, though possibly not more than one.

2928. A great many of the more serious visitors; are they not a small proportion of the whole?—I have sometimes thought that we exaggerate the number of non-serious visitors to a Museum. It is very difficult to say.

2929. Have you lifts at the Museum?—Yes.

2930. Are they open on Saturday afternoons and Sundays?—They were open till quite recently and now, I am afraid I am myself responsible, under some pressure I think they are closed on Sundays, only after 5 on Saturdays and Thursdays, when the Museum is open from 5 to 9.

2931. Would it be an advantage having them open longer hours?—It means a considerable relative expense to the number of people using them. I am ashamed to have to say so, but after being absent for some months I am not quite certain whether they are open on Sundays or not.

2932. I happen to have heard some difficulties at the Science Museum only yesterday caused by the fact that the lifts are closed there after 1 o'clock on Sunday and on Saturday?—I am practically certain our lifts are not closed on Saturday afternoon, but whether they are open on Sunday afternoon I am not certain. They were until a year or 18 months ago, but there was some change made in the lift arrangements recently, and I am afraid I have forgotten in detail what form it took.

2933. (Sir Robert Witt): On the question of bequests and legislation on which you have already given your views, I gather on the whole you are prepared to take some risks in the way of losing possible bequests in the general interests of the Museum?—I do not think anyone can discuss the possibility of legislation who is not prepared to take not some, but very considerable, risk.

2934. There have been some in the case of the National Gallery's legislation which has enlarged the powers of loan. Can you recall any instance of a bequest which was lost to the nation on that account?—I cannot at first hand; I have heard stories of such losses.

2935. Passing to the question of students' rooms, I was rather surprised to hear you say that you thought it was essential that the public should have access to the students' rooms. Perhaps your last answer on the question explains my difficulty. I

gather you do not mean that there should be general access of the public on all occasions, or at all events it would not be much used, would it?—I did mean precisely that I should like to see them open in just the same way; that is to say, in the ideal arrangement you should have the top floor, which should contain the cream of the collection, and a bottom floor, which should contain the remainder of the collection and which should be open in the same way as the top floor.

2936. Open in the sense that you did not have to ring the bell, but surely not as accessible. The study rooms, I take it, would be full of tables and chairs?—No. In the case of the Greek Department at Boston there the study rooms bear a remarkable resemblance to the public rooms of the British Museum. They are crowded with objects to the same extent, but not more. There is a room downstairs which contains some hundreds of terracotta figures and vases and there are some dozens upstairs, but they are in wall cases and standing cases and the public has just as free access to them.

2937. As regards free access, but surely the essential difference would be this, that in the one room, in the exhibition room, you have the few objects as well displayed as possible and the one room arranged for that purpose with the idea that people should walk through, but in the other case you would have a room arranged from an entirely different point of view with the idea that any specialist or person seriously interested should be able to sit down, study and handle those vases?—No.

2938. And that consequently that room, it would not be desirable that room should be crowded by people continually passing through merely with the idea of satisfying their curiosity as to how many vases there are?—I am afraid I do not agree with you. My point of view is quite definitely the reverse of that; and in the case of Boston it is, I imagine, no easier and no harder to have a vase got out from the upstairs big room or from the downstairs room. There is the exact opposite of that in the Department of Oriental Art at Boston, where they have, perhaps necessarily, an arrangement which in my own case prevented me from seeing the larger number of the paintings.

2939. (Chairman): Access is difficult?—No, it is very easy; but in order to see the Chinese paintings you have to see an officer of the department and you have to be admitted, which you are most freely and generously; and you have an attendant allotted to you to open up box after box and case after case, and to show you painting after painting. That is ideal with the serious student, but the casual visitor (which I should consider myself in regard to Chinese painting) is almost inevitably deterred from taking advantage of it.

2940. (Sir Robert Witt): Is not that perhaps a necessary corollary to having a vast amount stored in a limited space?—Yes.

2941. And therefore to that extent inevitable?—I think it is inevitable to some extent, but I think a Department of Engravings which exhibits no engravings, though it has them all accessible, is not fulfilling its duties to the public; and I think in regard to Chinese paintings it would be conceivable, if space allowed, to have all the more important ones accessible, at any rate on screens that an unattended person could pull out. I do not think any other arrangement can be considered an ideal one.

2942. You have an Advisory Council at the Victoria and Albert. I believe you are the only Museum which has such an institution?—I do not know of any other except the Science Museum.

2943. The members of your Committee are appointed, I think you said, for six years?—Yes.

2944. Do you think that preferable to an appointment for life?—I think the idea was—it certainly has worked out in practice in much this way—that they are eligible for re-election at the end of six

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

years and if they attend the meetings they are normally re-elected. We have weeded out a few because they practically never attended the meetings. The body was appointed in 1913 and the majority of those original members who have survived are still members.

2945. Would you agree that that system of appointment every six years does enable you to introduce new blood from time to time?—Yes.

2946. And would you be in favour of that system as opposed to life appointment in the case of, say, bodies of Trustees?—So far as I have any experience (it is a relatively short one), I should say that system worked well. I imagine there is always just that difficulty; if you appoint a person for life it may turn out he is not much interested and does not attend, and you may be keeping out a valuable Trustee by that means if you have a fixed number of Trustees, so I should have inclined on general grounds to some such system as ours.

2947. Just a question on publicity. Do you not think there might be more time and money devoted in the different Museums to what is generally now known as publicity, that is to say, in attracting the public, in making it known what there is in the place and in definitely trying to draw them into it?—If I might differentiate in my answer, I should say I think we might profitably spend more money; because I think there are certain very obvious and easy means of publicity which, if a little money was available, could be made use of without involving any further expenditure in time on the part of the staff. I should myself be inclined to say that what I was able to observe in America led me to believe that an undue proportion of time tended to be spent in America by the staff on what you might class as publicity. That was my personal impression.

2948. You have referred, I think, in your evidence or questions have been addressed to you in regard to the co-ordination of the different Museums; would you be in favour of publishing a Museums Bulletin or periodical common to all the Museums. I think I am right in saying the British Museum has recently started one, but that apart from your very excellent Review of Accessions for each year the Victoria and Albert Museum publishes nothing precisely of that kind; what I am suggesting to you is whether a joint Museums Bulletin to which each might contribute something, which therefore would appeal to a large section of the public and might be made interesting by illustrations and by scholarly articles, would not only attract public attention but in a certain sense co-ordinate the different outlooks and different achievements?—I doubt its doing much to co-ordinate outlooks and achievements. I think it would in itself be a desirable thing; there would be considerable practical difficulties in the editing of it. I think it is possible the British Museum system is the better one, but our Review of Accessions and their bulletin do cover, in something the same way, the same ground. Four quarterly volumes of their bulletin bulk about the same; I am not sure about that, possibly they are larger.

2949. No?—As far as illustrations go, it would be about the same. I think it would be difficult to work, and possibly it might result in scrapping two organisations which are each useful in their own way; but I am in no way opposed to it as an idea.

2950. Just one other question. I think all the Members of this Commission and everyone connected with Museums are very much impressed with the importance of the potential benefactor, especially in view of the examples which we have heard of in other countries, particularly in America. Do you think more could be done in the way of attracting benefactors and large benefactions by possibly some system of honours or at all events public recognition in some way, perhaps co-ordinated among the different Museums and brought together into some channel from which honours flow?—I cannot

imagine any step that would be more useful in the way of attracting benefactors. I suppose we all of us are aware that there are a great many potential benefactors who would be enormously gratified by some recognition, not necessarily of the most exalted kind. If there was some machinery by which the Directors of the main London Museums, three or four or five people, without in any way giving a promise that their recommendation would be accepted, could be authorised to recommend someone between the lot of them once a year, or something of that kind, it would go a long way. There are obviously quite definite instances which it would be indiscreet to quote. If they were able to say, "Probably an opportunity will occur sooner or later when I shall be able to put your name forward, and I shall certainly not fail to do so," it would be very helpful. At present there is no machinery for doing that at all generally.

2951. (Dr. Cowley): I have only one small point about those show cases which you were speaking of. You have a staff of workmen?—Yes.

2952. Who do fittings?—Yes.

2953. What does that consist of?—I am afraid I could not off-hand quote the number. They make the fittings as a rule for the cases, and in certain cases, when a quite new type of case is made, they make the case which to some extent can serve as a model for an outside contractor who is going to supply the demands, but it is a case which will be used and will indicate the kind of thing required.

2954. I was wondering if you made them yourselves, as you rather suggested, whether it would mean a largely increased staff?—It would mean an increase. In the Estimates, as far as I remember, we take something like £2,000, or we did in the last financial year, for the average kind of fittings; we make pedestals ourselves almost entirely; and I think about the same amount was the ultimate result of a rather larger demand which we made on the Office of Works. I think it worked out to £2,100 in the last financial year, if I remember the figures.

2955. Have you adequate workshops and laboratories?—Yes, we have new workshops which have been built quite recently.

2956. They are sufficient?—They are, I think, adequate as far as the space goes.

2957. And laboratories for dealing with specimens?—No, hardly at all, but we are able to deal with them in one way or another. We have photographic workrooms and workrooms for the making and sale of casts.

2958. (Chairman): Mr. Charteris asked me to ask a few questions on his behalf. You have spoken of the connection with the Board of Education tending to promote the educational value of the Museum. In what way does the Board of Education do this?—I think it would be a little difficult to give specific reasons for that. I feel rather that the Museum being to a considerable extent educational, the Board of Education are the natural Government Department to handle it; they certainly encourage Education Authorities to apply to the Museum, and we in many cases collaborate with the Art Schools which are under the Board of Education, and which are of course brought into contact with us by our system of circulation loans.

2959. You have spoken of the desirability of driving out the Royal College of Art? Have you any idea where it was going to?—I am merely urging there what I know were the views of my predecessor, and, for instance, the views of Lord Gainford when President of the Board. It was always proposed when the Government acquired the "Island Site" that this should be used for the Royal College of Art.

2960. Is that on the south side of you or the west?—The other side of the Cromwell Road.

(Sir Lionel Earle): It is only on a short lease?

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

2961. (*Chairman*): Would that be adequate for the Royal College of Art?—I believe it would exactly provide for their needs; a proper building would have to be built there.

2962. Are there any other intruders upon your property?—It is not quite our property. There is that square building at the corner, that very fine building which is called the Royal College of Science, and which is occupied by rather miscellaneous activities, and just behind that in a rather obscure building there is the Royal College of Art, which is closely in contact with us. It has communicating doors on all floors into the Museum. The Royal College of Science have a sort of subway communication which is normally closed.

2963. You propose to get rid of both?—I think probably ultimately it would be very much to the advantage of the Museum to occupy the whole of that square. In the case of the Royal College of Art, I do not think I should be presuming on other people's business to say they are most anxious to get other quarters. They are dissatisfied with their present accommodation, and they would welcome very much being moved to some such site as that suggested, provided they were kept in contact with the Museum.

2964. Where would you move the Royal College of Science?—I was not for the moment thinking of such consequences, but I think perhaps at some period it probably will be considered.

2965. You have mentioned an ad hoc Committee for dealing with bequests. Would not it be better if it were known that the exhibition of bequests were subject to certain conditions and possibilities of change?—That would not touch, would it, the existing bequests which I think are the trouble; because, as far as I know, all Museums have come to be careful about the acceptance of future bequests. We should be very sorry now to accept many bequests we accepted in the past upon conditions. I am sure other people have told the Commission this already, that very often if intending testators would only come to you before they died you would find they were very willing to modify their suggestions. In my own very brief experience as Director, "I have had two or three cases of people saying, 'I propose to leave you my collection, and I shall insist upon it being kept together.'" I have explained how we can produce an equivalent result in another way, and I find they are quite willing to fall in with it. However, too often the testator dies before he makes his wishes known to us.

2966. With regard to fees and your figures of attendance, are you very strongly against the imposition of fees?—Enormously so. Our attendance has increased very much during the last 20 years or so. It reached a maximum point about four or five years ago when we passed a million and a quarter. In the days when we charged admission on three days, I do not think the attendance ever rose above about 700,000. I worked out the proportional increase on each day of the week of taking the difference between the 700,000 and the million and a quarter; I think something like 70 or 80 per cent. of it is on the three days which are now free and which had formerly been paying days. So the very gratifying increase in the number of visitors is almost entirely due to the abolition of fees as far as you can judge from figures.

2967. (*Sir Lionel Earle*): The Germans charge considerably for their Museums?—I think all Continental Authorities do. In America it is very much the exception. It is only fair to say that with regard to our paying days, the days when we charged for admission before 1909, the fee was imposed solely with a view to helping the students; not with a view to obtaining revenue, but in order to keep the public out of the Museum.

2968. (*Chairman*): For the purpose of helping students you do not require a fee?—No.

2969. It is not necessary?—No.

2970. Regarding overlapping, I gather you consider that while reorganisation might have advantages it is too big an undertaking?—I think any reorganisation which amalgamated all present overlapping collections would be disastrous to the history of our organisations and to their special character. I cannot conceive if you are to have an historical Museum at the British Museum how it can omit any of the activities which do represent historically the life of this country. If you are going to have a Museum of crafts, how can it omit some of those crafts? I do not see how you can avoid overlapping if you have Museums arranged from a different point of view. But I do not think one would want to increase overlapping.

2971. That is as regards the past, but as to means of preventing increase of overlapping in the future, have you anything in your mind?—I think clearly that any reasonable co-ordination of Museums would prevent that. I almost feel—I may be wrong—that the control of the Museums by a Government Department would have prevented the creation of the Department of Ceramics at the British Museum. It seems to me that the objections to it are more likely to have occurred to a Government Department than a Body of Trustees. I may be entirely wrong about that.

2972. But co-ordination would diminish the dangers?—I think so, and I think I might say without fear of exaggeration that all the Members of our own staff are also well aware of those dangers. They would be very loth indeed to start any new additions which would cause overlapping.

2973. (*Sir Robert Witt*): And if there were a super senate or a supreme authority, might not that have been invoked quite usefully in such a case as the creation of the Department of Ceramics in the British Museum, and might not that Authority have said on the whole, however desirable it may seem to you at the British Museum, it is not in the interest of Museums, as a Body that this step should be taken?—I think so, certainly. It seems to me that I may have given the impression that I was attacking the British Museum for the creation of that Department. I did not intend to do that. It is a comparatively recent example of an overlap as far as that particular point is concerned.

2974. (*Chairman*): Would it be possible for you to obtain an estimate of the probable cost of internal reconstruction?—Frankly, I do not see how it would be. I think it involves so many subsidiary questions of which no one has had any experience.

2975. Of what is required?—Of what is required.

2976. (*Sir Lionel Earle*): It is going to be a difficult problem in that building?—I entirely agree.

2977. (*Sir Richard Glazebrook*): It is quite possible in the Natural History Museum to a very considerable degree?—I think the whole point is that it should run across the departmental division.

2978. (*Sir Lionel Earle*): The British Museum system is to have it not on the floor below, but on the same floor separated off from the Gallery where the student goes?—I still submit that is a different thing to what I should prefer.

2979. (*Chairman*): Could you explore the question?—I should be very glad if there seems to be any possibility of drawing out some kind of plan in a reasonable time, because I know some members of my staff feel very strongly in favour of some such arrangement if it could be examined.

2980. You might examine it?—We have always felt that the unfortunate thing is that the building is curiously unsuited for the purpose.

2981. (*Sir Lionel Earle*): Do you realise that certain German Experts view the Trustee system with admiration?—I do not think I do.

2981A. We have had some strong evidence to that effect.

2982. (*Chairman*): They speak of the Trustee system as a model?—I think it is very difficult to

11 May, 1928.]

Mr. E. R. D. MACLAGAN, C.B.E.

[Continued.]

get evidence on that point, because if a Museum is under Trustees it is a little difficult for the people concerned to give public evidence of dislike of the system, supposing they should dislike it. I have heard in America pretty strong expressions of opinion about government by Trustees. That is speaking as one Museum official to another.

2982A. Adverse?—Yes; not unanimously, but I have certainly heard very strong adverse criticism.

2983. How close is your connection with the College of Art?—Very close indeed.

2984. The students make continual use of your Museum?—Yes. Five hundred and six passes in the month of October were issued to students in the architectural school only for admission before the Museum opened; we allow them to come in from 9 to 10 o'clock in the morning when the Museum is closed; and the Registrar of the College estimates that the architectural students spent 5,000 working hours in the Museum. Sixty-two students of design spent 24,000 working hours in the year, in the 39 weeks during which the College is open. Those are some figures. The second year students cannot be accounted for in that way because they do not work by hours. They are given problems to do and come into the Museum to do them.

2985. (Sir Lionel Earle): Would you consider the Museum would be enormously benefited by a restaurant?—I think it was benefited by the better restaurant which used to exist.

2986. (Chairman): Is the restaurant worse than it was?—Yes; apparently because we habitually subsidised the earlier restaurant. The caterer cannot run the place at a loss, and so it is impossible to have anything like the service we had before. We admit the falling off. We had diffi-

culties in getting any people to tender for the service. We had to accept practically anybody to do it. You have limited hours. You have often a terrific crowd from 12.30 to 2.0 and then the place is practically empty. When the Museum closes at 5, a visitor will not waste the last hour in the restaurant, but will prefer to stay in the Galleries, and then to go out to an A.B.C. There, again, it might be interesting to the Commission to know that the Metropolitan Museum at New York runs its own cafeteria, which I do not think gives appreciably better than the South Kensington food, and they lose money upon it. They regard a restaurant simply as part of the services due to the public, and whether they quite recoup themselves or not they regard as a subsidiary question.

2987. (Sir Richard Glazebrook): It used to be very good years ago, and when I was at the Museum for a period I used it a great deal?—Its excellence was, I am afraid, largely owing to the real genius who used to preside at the grill and who was killed during a Zeppelin raid.

2988. (Sir George Macdonald): I think it is only fair to say, as I raised the question of the Royal Scottish Museum, that no one appreciates more highly than the present Director the cordiality of the relations which exist between the two Museums to-day and the personal help you and your colleagues always give?—That is very kind of you.

2989. (Chairman): In the memorandum you propose to give us I should like you to develop the relations between the Museum Authorities and the public?—In America?

2990. Yes?—I will, as far as I can.

(Chairman): We thank you very much for your evidence.

(The Witness withdrew.)

EIGHTEENTH DAY,

Thursday, 28th June, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (Secretary).

Mr. J. R. CHAMBERS (Assistant Secretary)

The Right Hon. The Earl of CRAWFORD AND BALCARRES, K.T., F.R.S., LL.D., recalled and examined.

2991. Chairman: I understand you desire to give further evidence regarding (a) the system of purchase, and (b) the position of the Trustees of the National Gallery?—Quite. The problem of buying for a National Collection is always difficult. The object is to secure catholicity of taste. Should responsibility rest upon a single supreme buyer, or should purchases be made by means of a Committee? The latter system is said to be liable to compromise and mediocrity, to make no great mistakes and to achieve no great feats; this was one of the criticisms which led to the enquiry into the National Gallery in 1854/55. Before this time the Trustees were responsible for purchases. It is not surprising that they missed chances considering that there was no

regular grant, and the Keeper was only expected "to be present occasionally at the Gallery." Notwithstanding this faulty system some of their purchases were notable. For example Van Eyck's Jan Arnolfini and his Wife for £630; Rembrandt's Jew Rabbi for £470; his incomparable self portrait for £430; Bellini's Doge Loredano for £630; and Van Eyck's portrait of the Man with the Red Turban for £365. For price and quality this group can scarcely be excelled. In 1855 the number of Trustees was reduced, a salaried Director was appointed with a large Treasury vote and the final responsibility for purchases fixed on the Director. Sir Charles Eastlake's first great purchase was the Lombardi Collection of thirty-one pictures bought in 1857 for

28 June, 1928.]

The Rt. Hon. The Earl of CRAWFORD AND BALCARRES,
K.T., F.R.S., LL.D.

[Continued.]

£7,000—these pictures may to-day be worth half a million.

The efficient single buyer is rare. Sir Richard Wallace, Mr. Robert Holford, Sir Charles Eastlake and Burton were perhaps capable of being such, but in those conditions there is generally a tendency to limitation of taste. For instance, Eastlake was sole buyer for ten years from 1855 to 1865. During that period he bought one hundred and twenty-five Italian pictures from the grant-in-aid, whereas only fifteen examples of the Dutch, German, French and Spanish Schools were bought. Burton between 1874 and 1894 bought eighty-four Italian pictures but only seven by French, German, Flemish and Spanish Masters. I do not take into account pictures acquired by gift or bequest. In any case up till 1894 they were wholly inadequate to represent the boycotted schools. Such omissions reflect the predilections of the individual buyer, and are followed by special or sporadic attempts to find compensation. Thus in 1871 the Peel Collection was bought, of which the sixty-three examples by Dutch artists equally reflected an individual buyer's tastes, for out of this group only two were portraits. The price of £75,000 paid for the whole collection was full, if not excessive. £25,000 judiciously expended during the previous ten or fifteen years would have secured a better collection of Dutch art.

The single buyer likewise is inclined to be hustled into paying excessive prices. The Peel pictures were expensive. I cannot conceive that any Committee at that date would have consented to pay £70,000 for the "Ansidei Madonna," still less £17,500 for the equestrian figure of Charles I bought from Blenheim in 1885. These special efforts are followed by reactions and the Treasury generally manages to recoup a good deal by curtailing purchase grants later on. In the case of the Peel collection something approaching £38,000 was recouped and the two Blenheim purchases were recouped to the extent of £45,000 out of the £87,500. This means bad distribution of effort and has the disadvantage of keeping the Gallery off the market too long. Much of our great success must be assigned to our early as well as our preponderant position as buyers—from 1855 to 1865 nearly £10,000 a year; from 1866 to 1888 over £13,000 a year. For thirty years we were the biggest buyer in the world and £13,000 in 1870 might be worth £250,000 in 1928. On the whole I do not consider that the National Gallery has bought below current market values. The prices paid by Sir Charles Eastlake, as revealed at his death when his private collection was offered at cost price to the Gallery, were very modest. The Cook Van Eyck cost £335 in 1871; the late Earl of Wemyss spent no more than £4,000 on his wonderfully choice collection of Italian pictures and Renaissance sculpture. The Hertford-Wallace prices were if anything below the range of the National Gallery figures. Steady purchase without any pre-disposition towards individual schools is the ideal. On the whole I am inclined to think that it is best attained through a Committee, but its personnel and the Director Trustee must be the best available.

I should like having made those remarks to refer to the general evidence given and if necessary afterwards in some detail. I want if I may in the first place to say that the impression left by Sir Charles Holmes's evidence is that the Trustees are a tyrannical body of men and busybodies oppressing the Director and intimidating the subordinate staff. That in my opinion is unfounded. We are said to be "so eminent . . . and famous in debate, etc." that the Director who "lacks training in the House of Commons and afterwards in the House of Lords and the Cabinet" does not have a fair chance to argue his case. I confess the very idea causes me frank amazement. Sir Charles under-states his own capacities, and I may say that elsewhere in cases

where Trustees control Museums the problem is equally non-existent. I have had long personal experience of a dozen heads of these Institutions and I have never noticed reluctance or difficulty on their part in stating their case to their Board, and in my opinion they do so with confidence and success. There is curiously little difference in the nature or temperament (and often in the personnel) of these governing bodies. It so happens that besides serving on the National Gallery Board, I am also a Trustee of the National Portrait Gallery, the British Museum and the Natural History Museum. All these Boards, and not least that of the National Gallery, are animated with one dominant motive, namely a keen desire for the progress and welfare of the Institution concerned. Sir Charles Holmes's notion about the "Trustees belonging to a society apart from his," or where he says in another connection that "germs of subserviency may be bred in the Director" is in itself laughable, but when such a statement is solemnly communicated to a Royal Commission it necessarily connotes certain reactions. All these questions of Sir Charles's rights and prerogatives, of standing upon dignity, of his treating Trustees suggestions as intrusions, and of taking offence when none is intended—all such grievances, however imaginary, must indicate a frame of mind susceptible to misunderstandings.

But it must not be assumed that the Trustees are mere "distinguished amateurs" with no technical training, and whose views may therefore be disregarded by the permanent staff. The line dividing professional from amateur on aesthetic questions is finely drawn. I look upon the Trustees as a competent body of men. In point of fact, several of them appear to me very sound authorities with great technical knowledge of Old Masters and they approach problems of acquisition in a cool and unexcitable spirit. At the National Gallery Board we have constant discussions. Our finance only permits us to buy a tithe of what we desire, and policy can only be determined after full and ample review. Of course, Trustees differ amongst themselves. That is as it should be. I should look upon habitual unanimity amongst them with positive dismay; but the idea that bitterness is caused "when a man's personal taste . . . is flouted by the purchase of a picture he dislikes" is unfounded. None of my colleagues takes umbrage if and when the picture of his preference proves unacceptable. I observe no such pettiness among my colleagues, whose individual views must constantly fail to gain the assent of the Board. The Trustees do look upon the selection of pictures impartially without pressing their personal tastes, and I recall the readiness with which the late Lord Curzon agreed to purchase a Spanish picture which he loathed. Let me add that at the Tate Gallery where the much more vivacious problems of modern painting arise, this "bitterness" is also unknown. It is stated that the officials are overworked, and that the Trustees are largely responsible. " . . . Development of the Cabinet system of circulating memoranda on details of policy and prospective purchases added immensely to the labours of the Director and his staff." I have never seen a memorandum about "details of policy." The memoranda are very few in number, and all refer to questions of real importance to the vitality and progress of the Gallery. As to prospective purchases, we used to have on our agenda such items as "Offers of pictures by Greco, J. L. David and Velazquez" (14.7.1925). It is dangerous to make purchases without proper study. Our *Maitre de Moulins* (23.6.25) purchased for £10,000 was only bought after hesitation as some members of the Board saw the picture for the first time at the meeting. It was accordingly settled that the National Gallery staff should circulate a few days in advance memoranda on proposed acquisitions. This seems dictated by

28 June, 1928.]

The Rt. Hon. The Earl of CRAWFORD AND BALCARRES,
K.T., F.R.S., LL.D.

[Continued.]

commonsense and prudence. It is also useful in helping them to formulate their views in a clear and concise fashion. The memoranda are always brief. As to "adding immensely to the labours of the staff", I engage to say that the memoranda about acquisitions issued during the last two years would not, in the aggregate exceed a column and a half of the "Times." I cannot understand complaints about fulfilling so obvious a duty towards the Trustees. I may add that when I once imprudently suggested that something should be done after official hours, a very sharp reminder was administered to me.

The Trustees are conscious that the scale of the work and the extent of responsibility are constantly enhanced. It is no longer possible as in Burton's day, for the annual grant to secure a big series of important acquisitions every year. The staff has long required supplementing. The personal attention I have given to this subject has not lacked success. The Trustees likewise wish to develop the system of Honorary Attachés or students, which works so well in many great museums and galleries on the Continent and in the United States of America. This system is also useful at the British Museum, also at the FitzWilliam Museum where Keepers of various departments serve in an honorary capacity. When this is properly organised, when

the Library is adequately catalogued and equipped, and when facilities for study and research are increased, the educational value of the Gallery will become worthy of its wonderful possessions. I have also prepared a statement dealing with details of which I have given a brief outline on broad general grounds, details dealing with the staff, the constitution, the acquisition of pictures, their treatment, cataloguing, labelling, framing of pictures, arrangements for hanging of pictures and so on. I do not propose to make reference to questions relating to such items of policy as loans or sale or exchange or overlapping or entrance fees or copyists or buildings on which the Director may or may not have expressed the views of the Board. I do not know whether it is the desire of the Commission that I should deal with these matters in detail.

2992. (*Chairman*): I think what you have given us to-day covers the ground. You can go into detail on a future occasion if required. Will that meet you?—Perfectly. I will merely say at this juncture if you will allow me to do so that in my opinion the reply I should give on all these details is not only complete but convincing.

(*Chairman*): If occasion should arise, we will call upon you again.

(*The witness withdrew.*)

IN THE CASE OF THE FOLLOWING DEPARTMENTAL REPLIES TO THE COMMISSION'S QUESTIONNAIRE, ORAL EVIDENCE HAD NOT BEEN TAKEN BY THE FULL ROYAL COMMISSION UP TO THE DATE OF THE ISSUE OF THE INTERIM REPORT OF THE COMMISSION.

The accommodation position of the Scottish Institutions had, however, formed the subject of a special enquiry by a Sub-Committee of the Royal Commission which visited Edinburgh for that purpose.

IMPERIAL WAR MUSEUM.

(1) The Imperial War Museum was instituted by the War Cabinet on 5th March, 1917, and on 2nd July, 1920, the Imperial War Museum Act received the Royal assent.

The Governing Body constituted under the Act consists of:—

- (a) a President;
- (b) eleven persons appointed by the Treasury;
- (c) one appointed by the Admiralty;
- (d) one appointed by the Secretary of State for War;
- (e) one appointed by the Secretary of State for the Colonies;
- (f) one appointed by the Secretary of State for India;
- (g) one appointed by the Secretary of the Board of Education;
- (h) one appointed by the Secretary of State for Air.

The *ex-officio* members consist of:—

- (a) The First Commissioner of Works;
- (b) The Director of the British Museum;
- (c) The High Commissioner for the Dominion of Canada;
- (d) The High Commissioner for the Commonwealth of Australia;
- (e) The High Commissioner for the Dominion of New Zealand;
- (f) The High Commissioner for the Union of South Africa;
- (g) The High Commissioner for the Dominion of Newfoundland.

His Royal Highness the Prince of Wales is the President, and, in the future, the President will be nominated by His Majesty.

(2) The Trustees have full power to lend, exchange, or dispose of exhibits with the exception of dealing with Foreign or Overseas Governments, in which case the Lord Commissioners of the Treasury are consulted.

The only difficulty with which the Trustees are faced is the interpretation of the word "war." The weapons and other contrivances used in the war of 1914-18 are so varied and belong to so many different periods, that it is very difficult to exhibit them in an educative manner without recording other wars of the past.

(3) The Trustees consider that they have sufficiently free intercourse with other Museums and that no extension of this is necessary.

(4) The Museums in which a certain amount of overlapping might occur are:—

The British Museum, and the *Victoria and Albert Museum*; War drawings, lithographs, posters, decorative and commemorative medals, which have been acquired by both the above Museums and by the Imperial War Museum.

Tower Armouries; *Royal United Service Institution*; *Rotunda Museum, Woolwich*; overlapping is possible as to weapons, etc., with all these Museums, but a Committee has been appointed at the War Office to consider this very question, with a view to avoidance of overlapping in the future. Duplication of ship models with the Science Museum is unavoidable, as the War Museum considers their military

value while the Science Museum deals with the ship's construction only.

(5) No admission fees are charged. It is estimated that, excluding Saturdays, Sundays and Bank Holidays, and assuming that the attendance at the Museum did not drop more than one half as a result of the admission charge, the money taken would be—at 1d. £200; at 6d. £1,200; but it is absolutely certain that if the higher fee were charged, the attendance would drop very considerably, probably by a half or two-thirds. Of course, the cost of the turn-stile and the "risk" money of the Attendant would have to be considered.

(6) The Officers of the Imperial War Museum were recruited from the Services directly after the cessation of hostilities, and have carried out their duties in a highly efficient and satisfactory manner. Should it be necessary to replace any of them at a later date, it will be essential to choose individuals who have naval or military knowledge, but, at the same time, have also the "Museum sense" strongly developed. It would be inadvisable to employ young men on the staff who have no knowledge of war conditions, at any rate for some considerable time, but promotion from the clerical staff, who are all ex-service men, is not lost sight of.

(7) The Museum occupies the Western galleries adjoining the Imperial Institute, and uses No. 178, Queen's Gate, for Offices, Library, Maps and Storage.

The gallery accommodation is quite inadequate for the proper display of exhibits as the small gangway space is a source of great inconvenience and possible danger when the Museum is full. Our numbers during last year were 198,172 and on August Bank Holiday, 1927, we had 8,041 visitors, and the galleries were dangerously overcrowded.

The present storage accommodation is most unsatisfactory, and much that is year by year appreciating in historical value is deteriorating; indeed many pieces are irreparably damaged. There is no place available for storing glass cases, which have a considerable market value.

It should be pointed out that the tenancy of half of the building containing the galleries and also the tenancy of 178, Queen's Gate, expire about the year 1940-41. It is, therefore, a matter for serious consideration as to the future accommodation of the Museum before these tenancies expire.

(8) Catalogues are produced by H.M. Stationery Office. Illustrated souvenirs are produced, either by outside firms on a royalty basis, or directly by the Museum through a contract with outside firms. The latter has been found to be eminently satisfactory, as the whole of the profits accrue to the Imperial War Museum vote, and it has been found to be easier to deal direct with the producer of the souvenir than to carry out the work through the Stationery Office. The receipts from all sources are credited to the Appropriations-in-Aid of the Museum Vote.

(9) This question does not concern the Imperial War Museum, except that facilities are given to students of Military subjects, and they are supplied, as far as possible as and when required, with photographs or technical description of weapons and other war appliances.

LONDON MUSEUM.

1. *The Origin and Administration of the London Museum.*—In 1911 private funds were placed at the disposal of the Rt. Hon. Lewis (afterwards Viscount) Harcourt to enable him to establish a museum for acquiring and exhibiting pictures, prints and other objects relating to the history of London—the London equivalent of the Musée Carnavalet of Paris.

As a temporary home for the Museum thus formed His Majesty the King set apart the state rooms of Kensington Palace, and after an inspection by Their Majesties the London Museum was thrown open to the public on April the 8th, 1912. Prior to this it was augmented by a large collection of gifts and loans from Their Majesties and from Queen Alexandra, whilst the London County Council made a permanent loan of antiquities found during their building operations. H.M. Office of Works also transferred to the charge of the London Museum the various articles of archaeological interest from London in their possession. Since that day the collections have grown through private benefactions, though under the difficulties which inevitably arise from the absence of a purchase-grant.

The first Board of Trustees was constituted at the invitation of Mr. Harcourt and consisted of the Viscount Esher, Mr. Harcourt and the First Commissioner of Works for the time being, then Earl Beauchamp. Mr. (later Sir) Guy Laking was appointed Keeper and Secretary.

In June, 1913, Sir William Lever, Bart. (afterwards Viscount Leverhulme), having purchased the lease of Stafford House, presented it on certain conditions to the Government as a home for the London Museum. On assuming control, the Treasury re-appointed the then existing Trustees and Keeper and subsequently increased the staff by the appointment of Mr. F. Harman Oates as Assistant Keeper and Secretary, Mr. G. F. Lawrence as Inspector of Excavations and Mr. H. W. Murray as technical assistant.

In summary, the present position in regard to the actual collections is as follows:—The remainder of the lease of Stafford (now Lancaster) House is held by the Government for the purpose of storing the collections of the London Museum. These collections, except as otherwise specified, are placed by the Trustees at the disposal of the Government for the term of the lease of Lancaster House and so long afterwards as the collections shall continue to be exhibited in Lancaster House or in some other equally suitable building maintained by the Government.

2. In view of the present absence of statutory restrictions in respect of the London Museum, no observations need be offered under this head at the present stage.

3. A similar comment applies under this head. The Trustees of the London Museum advocate the continuance of their present liberty of lending or exchanging specimens with museums under national or municipal control in the Colonies or elsewhere.

4. Almost all the objects purchased for the London Museum are the subject of purchases by other national museums. At the same time, so closely specialized and localized a museum is obviously expected to represent many classes of antiquities in greater detail than is feasible for the more comprehensive collections, and in practice no serious difficulty arises from overlapping. The Trustees are of opinion that, as regards the London Museum, no regulation is required under this head, and that adjustment, when necessary, should be left to friendly arrangement between the Authorities concerned.

5. Admission-fees are charged at the London Museum as follows: Tuesdays one shilling; Wednesdays and Thursdays, sixpence. In the last complete year, 1926 (an abnormally poor year by reason of the General Strike), 240,237 visitors were admitted, and the sum of £897 18s. was received in admission fees. The average admissions per diem throughout the year were as follows:—

On days when one shilling was charged	117
On days when sixpence was charged	228
On days when no charge was made ...	1,348

In considering these figures, it should be remembered that the "free days" include Saturday and Sunday afternoon, when visitors are normally more numerous than on week-days. On Friday mornings the Museum is closed, a practice which is at present convenient but may be abolished later.

It is clear that a charge of sixpence reduces the admission to one-sixth, and that a charge of one shilling reduces it to less than one-eleventh. On an actuarial basis it would seem that the substitution of a charge of sixpence on Tuesdays would increase the number of visitors by 5,000 or 6,000 per annum without reducing revenue, but only an experiment over a period of two years could adequately test this estimate. The Trustees feel that, since the slight loss in revenue would in any case be incommensurate with the increase of visitors, the charge for admission should on no day exceed sixpence.

6. In view of the comparatively recent institution of the London Museum, the question of the recruitment of the scientific staff has scarcely yet arisen. The Trustees, however, propose to be guided by the same general principles as those which govern the recruitment of the scientific staff of the British Museum.

7. The accommodation at present available for purposes of exhibition consists of 42 rooms and corridors of varying (but mostly small) size. This accommodation cannot be increased, but a judicious rearrangement and selection of the exhibited material will enable the Museum to absorb all accessions of importance for many years to come. Some ten small rooms are reserved for storage purposes.

8. In the earlier years of the Museum the capital outlay for picture-postcards and for a booklet dealing with the history of the building was provided from private sources. It was subsequently arranged that all future outlay of this kind should be included in the Treasury estimates, and in recent years, therefore, Guides and Catalogues have been provided through the normal official channels. Much work must be done under this head in the immediate future in order to meet not merely the needs of the general public but also those of the large number of schools which use the Museum. Profits on all publications, however provided, are credited to the Appropriations in Aid of the Vote. Electrotypes, etc., have not hitherto been supplied by this Museum.

9. Facilities for students are provided in two of the rooms otherwise used for storage. The Museum has not hitherto undertaken the direction of archaeological excavations, but the Trustees regard the general inspection of excavations within the London district as falling within the normal duties of the Staff, and approve of the association of members of the Staff with similar archaeological work elsewhere provided that undue absence is not thereby entailed. If and when funds become available, the Trustees propose to consider favourably the possibility of initiating excavation on appropriate sites within the London district.

The Trustees would urge upon the Commissioners the fact that the London Museum, as a comparatively new foundation, has only in recent years attained to a position in which it can adequately fulfil the various functions for which it was intended. The collection is now, however, of primary importance in relation to the archaeology and history of Greater London, and they are of opinion that the time has arrived when the administrative machinery of the Museum should be reviewed in relation to the permanent needs of the institution. They are in particular impressed with the urgent necessity of amplifying the Staff of the London Museum within the general limits already authorised.(')

(') The present staff consists of (1) The Keeper, Secretary and Accounting Officer (a single post). (£700). (2) The Assistant Keeper and Librarian. (£250 inclusive). (3) The Lecturer. (£180 inclusive). At present, in view of the smallness of the salaries available, the two latter posts are held by a single part-time officer, much of whose time is necessarily devoted to lecturing: and this very unsatisfactory system must continue until the two posts are placed upon an adequate financial basis.

Without entering into details at the present juncture, the Trustees would emphasise their inability properly to fulfil their increasing responsibilities to the public unless financially they are placed in a position to develop the existing posts along independent departmental lines. A national Museum, which has large and growing collections ranging from the prehistoric period to 19th century costume, ceramics and topography, and is naturally regarded as a centre for research in relation to the history and antiquities of the metropolis, must, if it is to maintain and increase its prestige, have an adequate specialized staff. In the early days of the Museum the need was necessarily less urgent; but the Trustees urge that the time has arrived when, in the interests of a minimum efficiency, the appointment of a full-time Assistant-Keeper and a full-time Lecturer-Assistant can no longer be delayed. The almost daily use of the Museum by the primary and secondary schools of London, and the increasing use of the Museum by research students, may be again emphasised in this context.

THE NATIONAL GALLERY OF SCOTLAND AND THE SCOTTISH NATIONAL PORTRAIT GALLERY.

1. *Constitution.*—The Board was constituted by the National Galleries of Scotland Act, 1906. It consists of a Chairman and six Members, who are appointed by the Secretary of State for Scotland for a period of five years. His discretion is, however, unfortunately limited by a Clause in the Act which provides that three of the seven Members of the Board when appointed "shall be members of elected local authorities in Scotland." This Clause should be repealed.

2. *Organisation, Administration, Restrictions.*—The Board are satisfied with the present organisation and method of administration. They have complete control over the funds at their disposal; there are no general restrictions on their powers to lend, or to exhibit to the public a selection of exhibits with reserves for students. They are not able to exchange or dispose of exhibits and would welcome such powers.

3. *Loan and Exchange.*—The Board would welcome freer intercourse and a larger measure of loan and exchange with Municipal, Colonial and Foreign Galleries.

4. *Intercourse between Authorities.*—The Director is in close touch with the Directors of other National Galleries who often bring to his notice pictures or portraits submitted to them which they do not wish to acquire, and as a general rule they agree not to bid against one another at public auctions. A more formal arrangement might, however, be advantageous. In the case of both Galleries the objects purchased are the subject of purchase by other National Galleries, but owing to circumstances there is no danger of overlapping.

5. *Admission Fees.*—At the National Gallery (open on Sunday afternoons) admission is free except on Thursday and Friday, when a charge of 6d. is made. At the Portrait Gallery (not open on Sundays) admission is free every day, this arrangement having been made by special permission of the Treasury owing to the out of the way position of the Gallery.

The receipts on Pay Days at the National Gallery last year (1926-27) were £101 1s. 6d., representing 4,043 visitors, or an average of 39 on each paying day. The total number of visitors on Free Days (exclusive of 12,129 school children in classes and 655 copyists) was 71,927, or an average of 277 on each Free Day. The total admissions for the year were 88,754.

The Board are strongly of opinion that any increase in the number of pay days is undesirable. It would materially reduce the attendances, seriously impair the usefulness of the Galleries and result in no appreciable financial gain.

6. *Technical Staff.*—The technical staff consists of two members, a Director and a Keeper, and there is no system of recruitment. Both are appointed by the Secretary of State for Scotland on the recommendation of the Board.

7. *Accommodation.*—The two collections managed by the Board are in different buildings. In the case of the National Gallery, the wall space is fully occupied and room has at times to be found for new acquisitions by withdrawing other Works. The building is isolated; its extension might present some difficulties, but the Board would welcome additional accommodation.

The wall space available at the National Portrait Gallery building is not fully occupied as yet, but in view of the rapid increase of the collection, conditions there will, in a few years, be the same as in the National Gallery.

8. *Catalogues.*—The Catalogue of the National Gallery (1s. 6d.) is published through H.M. Stationery Office, and popular Guides to the National and Portrait Galleries (6d. and 3d. respectively) are also published. These are all sold at the Galleries. The cost is borne on the Board's Vote and the receipts are an Appropriation-in-Aid.

An Illustrated Catalogue on the National Gallery, price 4s. 6d., was also on sale, but is at present out of print.

There has been no printed Catalogue of the National Portrait Gallery for some years, but an illustrated Summary Catalogue is in preparation.

Photographs of many of the Works in the National Gallery and of Portraits in the Portrait Gallery are available and on sale at the Galleries. The negatives belong to Messrs. T. & R. Annan & Sons, Glasgow, who take them without charge and 33½ per cent. of the proceeds of photograph sales go as an Appropriation-in-Aid to the Board's Vote.

9. *Facilities for Students.*—No special provision is made for research but the Director and Keeper answer inquiries and help students as far as they can and the material in the collection's library, &c., permit.

Classes of school children come to the National Gallery daily and the pictures are explained to them by a specially qualified teacher in the employment of the Education Authority. Facilities are also given to students of the Edinburgh College of Art and artists to copy pictures.

10. *Other Responsibilities.*—National Museum of Antiquities—The Board are also responsible for the provision of Attendants at the National Museum of Antiquities which occupies half of the National Portrait Gallery Building.

The maintenance of this Museum, the remuneration of its officers, and its purchase Grant are provided for in an Estimate drawn up by the Board. The purchase Grant is, however, administered by the Society of Antiquities of Scotland, under whose charge the Collection was placed by a Treasury Minute of 1851. The Society are responsible for the arrangement of the Museum and accept or decline exhibits. The Board nominate two of its Members to serve on the Council of the Society.

The Board are entirely satisfied with the present arrangement.

Royal Scottish Academy Galleries.—The Board have also a limited discretion in regard to the granting of the Galleries on the upper floor of the Royal Scottish Academy building.

Under the National Galleries of Scotland (Appropriation of Buildings) Order, 1910, it is prescribed that "the upper floor shall for such period in each year as may be required and may be arranged with the Board be appropriated to the Annual Exhibition of the Academy, and shall when not so appropriated be available for the purpose of the exhibitions of works of art to be held by or under the sanction of the Board."

At the close of the Academy exhibition each year, the Diploma Works of the Academy are placed on exhibition in the centre gallery while the collection of the Scottish Modern Arts Association is exhibited

concurrently in the southern rooms. Entrance is given to both collections by a door in the west side of the building. The northern galleries, entering by the main door, are, at this period, granted for various exhibitions such as those of the Society of Scottish Artists and the Royal Scottish Society of Painters in Water Colours.

The Board refer all applications for the use of the Academy Galleries to the Council of the Academy for their views.

Assistance to Art Exhibitions in Scotland.—Under an Order of the Secretary for Scotland of 1907, the Board may promote or assist the holding of exhibitions of art in Scotland, and this power has enabled them to assist various exhibitions.

RECORD DEPARTMENT, EDINBURGH.

1. There is no Statute constituting and regulating the Public Record Office in Scotland comparable with the English Public Record Office Act of 1838, but by the Act 18 & 19 Vict., cap. 80, the General Register House building in Edinburgh was vested in H.M. Board of Works for the purposes specified in the Royal Warrants and Acts of Parliament dating from 1765 in virtue of which the building was erected, i.e., for accommodating the Public Records of Scotland.

From early times the Officer responsible for the control and custody of the Public Records was the Clerk Register, who also acted as Clerk of the Scottish Parliament and of the other Great Courts and Councils of the Nation. Subsequently the various Public Registers were entrusted to his care by the Statutes instituting them. He had also certain functions in regard to the compilation of local Registers established throughout the country, but he was not responsible for their custody.

The office of Deputy Clerk Register was constituted by Royal Warrant under the Sign Manual, dated June 19th, 1806, appointments of a Deputy having formerly been made by Commission from the Lord Clerk Register. From that date down to the year 1862 the holder of the office of Lord Clerk Register did not give close personal attention to the duties of the office, which were largely delegated to the Deputy, but in 1862 it was found desirable to appoint a Lord Clerk Register who should give personal attendance to the affairs of the office at the Register House.

In 1879 an Act was passed (42 and 43 Vict. cap. 44) which provided that the Lord Clerk Register should continue to be one of the Officers of State in Scotland, and should have the same status and precedence as formerly, but transferred to the Deputy Clerk Register the whole rights, authorities, privileges and duties in regard to the Public Registers, Records and Rolls of Scotland theretofore vested in the Lord Clerk Register. That Act, however, also placed upon the holder of the office of Deputy Clerk Register the duty of acting as Registrar General of Births, Deaths and Marriages.

The Deputy Clerk Register was appointed by the Crown and held office *ad vitam aut culpam* until, in the Warrant appointing the last holder of the office, an age limit of 70 was inserted. The last holder of the office died in 1919, and the vacancy has not been filled; but by 10 and 11 Geo. V. cap. 69, provision was made for the constitution of a separate post of Registrar General for Scotland and an appointment to that office was made in the same year.

The Reorganisation of Offices (Scotland) Bill which was introduced by the Secretary of State for Scotland in the early part of the present Session of Parliament, *inter alia*, provides "it shall be lawful for the Secretary of State to appoint a Keeper of the Registers and Records of Scotland, and on such appointment being made there shall be transferred to, and vested in, such Keeper the whole powers and duties of the Deputy Clerk Register, and

the whole powers and duties of the Keeper of the General Register of Sasines, the Register of Hornings, the Register of Inhibitions and Adjudications, and the Register of Entails (hereinafter referred to as The Keeper of the General Register of Sasines) and of the Keeper of the Register of Deeds." The object is to unify under one control the Departments (known as the Register House Departments) which are concerned with the registration and recording of Legal Writs and Deeds and the custody of other Records.

2. The difficulties of current organisation and administration may be summarised as arising from an insufficient definition of the powers and duties of the Deputy Clerk Register (or other Record Authority) in regard to Public Records generally and local Records in particular. It is suggested that after a Record Authority has been constituted, as proposed by the Reorganisation of Offices (Scotland) Bill, steps should be taken to define in detail the powers and duties of that Officer in regard to such matters as powers of exchange, destruction of useless Records, and control of Public Records which remain in the care of local custodiers.

3. In view of the conditions under which the Records are preserved there is, in general, no possibility of loan or exchange with municipal, colonial or foreign collections. Freer intercourse in this sense is therefore not practicable.

4. The Deputy Keeper of the Records frequently confers with the Deputy Keeper of the Records in London on matters of common interest. The only other Department whose activities cut across those of the Record Office from the points of view indicated in the question is the National Library of Scotland. Questions often arise as to which of these Departments is the appropriate repository for documents such as Charters and other Manuscripts, and it is desirable that, if possible, their respective spheres should be more clearly defined and some machinery devised for the settlement of cases of difficulty.

5. The Register House staff has in the past been recruited by special examination open to young men who have served for a period in lawyers' offices. Vacancies both in the Record Office and in the other Register House Departments have been filled from this examination. The examination, as will be seen, requires some legal training, but so far as the Record Office is concerned entrants to a large extent acquire their technical training after entering the Department. The present system is not altogether satisfactory, and it is under consideration whether some other method should be devised for ensuring that suitable men will always be available for the higher ranges of the work in the Record Office.

6. The existing accommodation in the General Register House for the storage of Records is capable of considerable expansion, as a large number of rooms are at present occupied by the staffs of other Departments who could be accommodated in other buildings from time to time as additional room becomes necessary for the storage of Records. In addition to this, it may be stated that a great deal of additional accommodation could be found within the walls of the present building without the necessity of any very serious structural alterations.

7. Certain Calendars are prepared by specially qualified Editors appointed for the purpose and paid from an annual Grant, and Indexes are prepared by a staff paid out of an annual Grant for the purpose. These publications are printed and issued by H.M. Stationery Office and the proceeds of sales are appropriated in aid of the Stationery Office Vote.

8. Facilities are given for students of Law, Genealogy and History to inspect the Records, but owing to the large increase of such students in recent years, certain limits have to be placed upon the numbers who desire to come collectively, and upon the times at which they can be received. In addition, it may be stated that the requests for

assistance on the part of students is a serious encroachment upon the time of the very limited staff available for this class of work. It has not been the practice to charge fees when the Records are inspected for purely literary or educational purposes.

SCOTTISH MUSEUM OF ANTIQUITIES.

1. The National Museum of Antiquities was instituted in 1851, when the Society of Antiquaries of Scotland made over to the Board of Manufactures on behalf of the Nation their entire collection of antiquities, coins, medals, portraits, manuscripts and printed books. These Collections, which were extensive and of great value, had been brought together in the seventy years which had elapsed since the Society was founded in 1781. The terms of agreement between the Treasury and the Society are embodied in a Treasury Minute, dated 1st July, 1851. It was agreed:—

(1) That the Society should convey their entire Collections, with such additions as might hereafter be made to them, to the Board of Manufactures on behalf of the public, subject to the disposal of the Lords of the Treasury.

(2) That fit and proper accommodation should be at all times provided in a public building for the preservation and exhibition to the public of the Collections of Antiquities, and for the meetings of the Society.

(3) That the charge and custody of the Collections should be entrusted to the Society of Antiquaries, subject to such regulations and special directions from time to time as might be prescribed by the Board of Manufactures, with the consent of the Treasury.

(4) That funds to alter and adapt apartments in the Royal Institution Buildings for the reception of the Collections, and to furnish the requisite means for the preservation and exhibition of the Museum, and to pay the salaries of additional servants should be provided by estimates to be submitted to Parliament.

My Lords concurred in opinion with the Board of Manufactures that it would not be conducive to the object that all parties had in view in making the arrangement that express stipulations should be entered into with the Society of Antiquaries on detailed points of management, but the Society was assured that it would be the desire of the Board of Manufactures and the Treasury so to exercise the general control they must retain over all Collections exhibited at the public expense as to leave the Society of Antiquaries as unfettered in the charge and management of the Museum as circumstances would allow.

The above terms of agreement were embodied in the formal Deed of Conveyance by the Society of their Collections to the Board of Manufactures, dated 15th and 18th November, 1851.

The Museum of Antiquities, formerly housed in the Royal Institution on the Mound, has since the year 1891 been installed in the East Wing of the National Portrait Gallery.

The building of the National Portrait Gallery, which previous to 1906 was vested in the Board of Manufactures, was by the National Galleries Act of 1906 transferred to the Commissioners of Works, upon whom lies the duty of maintaining and keeping it in repair. The Office of Works further provides all cases required for the exhibition of the Collections contained in the building. While the building as a whole is thus vested in a single Government Department, two other Bodies are concerned with the care and management of the Collections which it contains.

The Board of Trustees, established under the National Galleries Act, instituted for the management of the National Art Collections of Scotland took the place of the Board of Manufactures and has under its charge, *inter alia*, the National Portrait Gallery.

The Collection of National Portraits installed in the west wing of the building is vested in the Board, and with them lie the entire care and management of that Collection. The whole of the officers and attendants are directly under their charge, and are paid by them. The appointment of the officers is, however, made by the Secretary of State for Scotland, usually on the recommendation of the Board.

In the case of the National Museum of Antiquities, installed in the east wing of the building, the position is somewhat different. Here the whole Collections are vested in the Board of Trustees, who are responsible for payment of the officers and attendants. The officers, as in the case of the Portrait Gallery, are officials of the Board, and hold their appointments from the Secretary of State for Scotland. On the other hand, the supervision and management of the Collections housed in the Museum rest wholly with the Society of Antiquaries. The Society is entirely responsible for the acceptance of objects, the administration of the Purchase Grant, the arrangement and preservation of objects forming the Collections and keeping of records. The Society exercises its control through its Council, consisting of twenty-two members elected annually by the Fellows in general meeting. The Council includes two Honorary Curators of the Museum, an Honorary Curator of Coins, and an Honorary Librarian.

In accordance with the original agreement between the Society and the Board of Manufactures, two additional members of the Council are appointed by the Board of Trustees, both of these being Fellows of the Society, while the King's and Lord Treasurer's Remembrancer is appointed to the Council by the Treasury. The Director of the Museum, who is an official of the Board, is present, and takes part in the meetings of the Council. He also acts as Assistant Secretary to the Society.

2. The relations which have existed between the Society of Antiquaries and the Board of Trustees have been uniformly harmonious. The presence of the Chairman of the Board, who sits upon the Council as one of the nominated members, has been invariably helpful. At the same time, the dual control of the Museum by the Board of Trustees and the Society of Antiquaries, under which the attendants are under the management of one body and the collections of another, appears to be anomalous, and the anomaly is all the greater in that, while the Board is directly represented on the Council, the Council has no representation on the Board.

When in the year 1851 the Collections were made over to the Nation it is easy to recognize the reasons which led to the Board of Manufactures being put in control. The Board at that time was entrusted with a considerable variety of public duties. The Royal Institution building, in which the Museum was housed, was directly under it. The office of Secretary of State for Scotland did not exist.

Since 1851, however, the Museum has very largely increased in size and importance, while the Board of Manufactures has been replaced by the Board of Trustees with more limited functions. Except for the fact that the Museum is installed in the same building as the National Portrait Gallery and that accounting may be simplified through the cleaning and, to some extent, the appointment of attendants being under one body, there does not appear to be any strong reason why the entire charge of the Museum of Antiquities should not be entrusted to the Society of Antiquaries acting directly under the Secretary of State for Scotland. The crowded condition of the Museum makes it plain that before many years some additional accommodation will be required for the Collections. It does not seem possible that any satisfactory addition could be made to the building, nor could any further space be obtained in the wing devoted to the National Portrait Gallery, which is itself in need of room for expansion. The time must come, and that at no distant date, when the Museum must be housed

elsewhere in a larger building; in that event, any reason which may exist for the retention of control by the Board of Trustees would disappear. In the opinion of the Council it is desirable that the Royal Commission should not lose sight of this aspect of the matter when they are considering the position as a whole.

3. In dealing with the question of loans, it must be kept in mind that a large proportion of the exhibits in the Museum are fragile, and not infrequently fragmentary, requiring continual attention.

As a general rule, the Council, as Custodians of national property, have not encouraged lending, except in a few cases where they have been satisfied that the objects in question are not illustrative of the prehistory of Scotland and would be of greater value if added to a more complete Collection elsewhere. Acting on this view, they have in recent years, with the consent of the Board of Trustees, lent to the Royal Scottish Museum a series of Greek Vases and certain ethnological specimens not required for comparative purposes. Scottish antiquities have been received on loan in exchange. They have also deposited on loan in the Royal Scottish Museum a Collection of Silver Plate bequeathed to the National Museum of Antiquities by the late Mr. James Cowan Smith in 1919.

While it is possible that powers of lending or exchange might occasionally be valuable, it is doubtful whether many opportunities for exercising them would arise. The actual number of duplicates is not very large, and where they exist it is among objects of antiquity which are most widely distributed, such as the smaller flints. It would be undesirable in the interest of students to break up Collections gathered from specific sites, or arranged to illustrate some specific period of culture, in order to make loans. Further, it might be dangerous. As a general rule, local museums in Scotland lack the equipment necessary for taking charge of delicate specimens, nor has this Museum sufficient staff to enable it to undertake the management of a loan department, such as exists in connection with the Victoria and Albert Museum.

Powers of sale of duplicates or of objects not illustrative of the history or archaeology of Scotland, or valuable for comparative studies, might be given, but they would require to be exercised with very great care, as so large a proportion of the objects in the Museum have reached it by donation. Further, if they were to be exercised, the sums received should be specially set apart to be devoted to the increase of the Collections, and should not be deducted from the annual Grant. Similar powers on a like footing might be given as regards volumes in the Library.

4. The only public Museums which might be inclined to compete with the National Museum for objects illustrative of Scottish history or pre-history are the British Museum and the Royal Scottish Museum.

The British Museum has large Collections illustrative of the prehistoric and mediæval culture of Great Britain, and would, of course, welcome any additions from the Scottish area.

The Directors of the Royal Scottish Museum and of the National Museum endeavour, as far as possible, not to encroach on each others' province, and are in regular consultation before sales; indeed, when donations are offered to one of these Museums which would be more suitable for the other, representations have not infrequently been made to the would-be donors, which have resulted in their gifts being added to the collection in which they would be most appropriately displayed. The mutual understanding, which exists is, however, based merely upon the goodwill of the Directors of the two Museums, and there is no guarantee for its continuance under a change of personnel.

As regards the British Museum, an arrangement has been in existence for a number of years by which it does not compete for the purchase of Scottish relics with the National Museum of Antiquities. When Scottish objects of importance which the

National Museum desires to acquire appear in a London sale-room, intimation is made to the British Museum, with a note of the price which the National Museum is prepared to give. The British Museum does not bid unless the price should go beyond the figure which the National Museum is prepared to offer. Even when no intimation has been received, the British Museum, before deciding to acquire Scottish relics, communicates with the National Museum, asking whether there is any intention to bid, and, if so, what price it is prepared to offer.

5. No fees for admission to the Museum are charged. Looking to the fact that it is not situated in a main thoroughfare, the numbers of chance visitors entering are not so great as they were when it was situated in the Royal Institution Buildings in Princes Street. The average numbers for the year 1926-27 was 40,127. The average annual attendance for the past five years is 34,780. It is not considered that the sum to be gained by charging a fee would compensate for the diminution of interest in the Collections which would probably follow.

6. The staff consists of:—

(1) The Director of the Museum, who is occupied with the general charge and oversight of the Collections.

(2) The Assistant Keeper, who is a trained chemist, and whose time is largely occupied in the treatment and arrangement of specimens.

(3) A preparator, occupied in the mounting of specimens and the preparation of labels, and also assisting in the preservative treatment of relics.

Pensioner messengers are employed in the galleries and a pensioner messenger is in charge of the Library.

In the event of vacancies occurring, it has usually been necessary to fill them from candidates trained elsewhere. The staff is too small to institute any regular system of promotion to the higher posts.

In addition to the staff paid from Parliamentary Grants, the Society of Antiquaries pay the whole salary of a typist, who types the Director's correspondence, whether concerned with the affairs of the Museum or of the Society. She also types the entries for the Museum Register, and keeps the card index of the Museum; also the accounts dealing with the expenditure of the Purchase Grant.

7. The Collections of the National Museum are displayed in three galleries.

On the ground floor of the building is an important series of sculptured stones and of objects dealing with historic times.

On the entresol are situated the Assistant Keeper's room and laboratory.

On the first floor are the Collections of prehistoric and Roman antiquities.

On the second floor is a gallery devoted to comparative Collections, the Library, the Director's room and a room used for meetings of the Council. There is a cellar below ground, and some attic accommodation, employed for storing books.

The whole of the floor and wall space on the first two floors is fully occupied with cases and exhibits, which are placed so closely together that probably not more than two new cases could be introduced, though by the substitution of cases, with shelves, for flat table cases, a little more space for display could be provided. The great majority of the cases are full to overflowing, which makes the display of new specimens extremely difficult. The congestion in the cases entails much extra work, as, not infrequently, the addition of a few objects compels the rearrangement of the whole contents of one or more cases.

The window cases on the ground and first floors are all provided with drawers, with glass tops. These drawers can be pulled out at will, so that their contents can be examined by students.

A number of the old cases in the Comparative Gallery are small and badly designed. It is hoped that larger cases will shortly be substituted for

these, which will give an addition to the space in that room, but it will all be required for the present Collections.

The fine Collection of sculptured stones on the ground floor is lamentably overcrowded. Large cupboards have been installed in the cellars, but even these are being filled up rapidly.

8. The only publication on sale in the Museum is a small Guide to the Collections, issued in 1926, which is sold at threepence a copy. This Guide is produced by H.M. Stationery Office.

The Catalogue of the Museum, produced at the expense of the Society of Antiquaries and sold by them, is at present out of print. It may be, however, noted that the *Proceedings* of the Society provide a means of publishing an account of every object added to the National Collection, and, not infrequently, of illustrating it. Of this volume, 1,250 copies are issued annually, not only to the Fellows, but to many Public Libraries in this country, as well as abroad. Few Museums in Great Britain can show so complete a published record of their acquisitions.

The Museum has no system for the production of electrotypes.

By special arrangement in the past, a few objects have been reproduced for the benefit of other Museums, at their own expense.

9. Students are welcomed at the Museum. As the specimens are well mounted and labelled, they are easily available for research work. If close examination is desired, this is arranged for, except in the case of very fragile objects, the Director or Assistant Keeper being in attendance.

In the case of coins, facilities for examination are given to approved students, but only in the Director's room and in his presence.

Students are admitted to the Library to consult the large collection of works, over 15,000 volumes, bearing on prehistoric archaeology and history, which it contains. The growth of the Library since 1851 has been very large. In addition to books obtained by purchase and donation, a very valuable collection has been accumulated by means of the exchange of publications issued at the sole expense of the Society of Antiquaries.

The Museum is not itself in a position to institute excavations. The Treasury Grant allowed to it for the purchase of specimens and for keeping up the Library is only £200. There is, however, a travelling allowance up to £30, which is from time to time employed in enabling the Director or Assistant Keeper to visit excavations or proceed to localities where chance discoveries have been made. Many valuable relics have been secured for the Museum in this way.

While in the past gifts of archaeological material in private hands, supplemented to a much smaller extent by the purchase of objects, have been the main sources of the increase of the Collection, in recent years by far the most important additions have been derived from excavations, and this is likely to continue.

Since the year 1895, when the Society of Antiquaries undertook the excavation of the Roman fort at Birrens, they have annually, with the exception of the war period, organised excavations on occupied sites in Scotland. The Director of the Museum is usually elected a member of any Excavation Committee appointed by the Council. Of such enterprises, the most fruitful have been those at the Roman Fort at Newstead, and at the Hill-top Settlement of Traprain, which between them have added no less than 3,855 objects to the National Collection, among them many unique things of great value. Altogether, since 1895, the sums spent by the Society of Antiquaries on excavations out of their own funds, or from moneys raised by appeals to the Fellows and others, amount to £7,091 9s. 2d. Practically the whole of the objects found in the course of these excavations have been made over to the National Museum. Sometimes individual Fellows

have taken action on similar lines. Thus, from excavations carried out at his own expense by the late Dr. Erskine Beveridge, a Fellow of the Society and a member of the Council, in North Uist, the Museum received in 1921 a contribution of 710 objects, mostly of bone, exhibiting a very interesting and practically unknown phase of culture in the Western Isles.

The excavations which have been made, with the important finds which have attended them, have stimulated interest in the work of the Society and in the Museum. The number of Fellows has been largely increased, and, as the majority of them take an intimate and personal interest in the Museum, they form a very valuable agency through which information as to finds is conveyed to the Director, and help given in the acquisition of desirable objects.

It may safely be claimed that the Society of Antiquaries has admirably fulfilled the trust, which it undertook in 1851 in taking charge and custody of the Collection since that date. Under its management the Museum has increased year by year in importance, until it now forms one of the most complete National Collections in Europe.

WALLACE COLLECTION.

(Note.—The indented headings and paragraph numbers follow the Terms of Reference.)

1. *Legal Position.*—The legal position of the Trustees is secured by a Declaration of Trust. Before that document could be executed, however, it was necessary that a governing body should be brought into being and its constitution determined. Accordingly, upon the Government receiving a notification of the bequest, a Committee was appointed by a Treasury Minute of the 3rd May, 1897, to enquire:—

Where, in what manner, and at what probable cost, provision may best be made for the housing and exhibition of the art collection recently bequeathed to the Nation by Lady Wallace, and to make any recommendations that may seem fit to them as to the constitution of the Trust in which the collection should be vested.

The Committee recommended that the Collection be vested in a body of seven Trustees, and this was accordingly done by a Treasury Minute of the 28th July, 1897. By the same Minute a Keeper was appointed whose duties—

will consist under the general direction of the Trustees in the control of the Staff of attendants, and the arrangements and custody of the works of Art. The Keeper will, however, also be entrusted with the duty of cataloguing the various Collections.

Two years later, on the 27th July, 1899, an Indenture or Declaration of Trust, was entered into between two of the Lords Commissioners of the Treasury of the first part, Mr. John Murray Scott (an executor and the residuary legatee of the Will of Lady Wallace) of the second part, and the seven Trustees (appointed as above, of whom Mr. John Murray Scott was one) of the third part.

The principal clauses of that Indenture are as follows:—

Whereas Dame Amelie Julie Charlotte Wallace, Widow of Sir Richard Wallace, Baronet, by her Will dated the 23rd May, 1894, bequeathed to the British Nation her pictures, porcelain, bronzes, artistic furniture, armour, miniatures, snuffboxes and works of art which were placed on the ground and first floors and in the galleries at Hertford House, on the express condition that the Government for the time being should agree to give a site in a central part of London and build thereon a special museum to contain the collection which should be always kept together unmixed with other objects of art and should be styled "The Wallace

Collection," but she declared that that bequest should not include personal and modern jewellery trinkets and effects nor ordinary modern furniture or chattels, but should include the Louis XIV balustrade at Hertford House which her Executors should replace by an ordinary modern balustrade and the Louis XIV balustrade should be used in the new museum to be erected for the said Collection.

And the Testatrix declared that if any doubt should arise as to whether any object should form part of the Collection or not the question should be determined by her Executors and their decision should be final.

And the Testatrix further declared that the bequest was made subject to the express condition that Her Majesty's Government for the time being should nominate John Murray Scott to be one of the Trustees of the Collection for the Nation and also that during the time the Collection should remain at Hertford House (which should not exceed a period of four years from the date of her decease) it should be at the risk and peril of Her Majesty's Government, who should also defray the cost of superintendence and preservation of the Collection.

And after making a certain devise and other pecuniary bequests the Testatrix bequeathed the residue of all her real and personal estate to John Murray Scott and appointed John Murray Scott and Frederick Lucas Capron Executors of her said Will.

And whereas the Lords Commissioners of Her Majesty's Treasury on behalf of the British Nation accepted the bequest upon the conditions contained in the Will and second Codicil so far as such conditions have not been varied or modified by the arrangements hereinafter recited.

And whereas the said John Murray Scott has agreed and doth hereby declare his intention to waive any claim he might otherwise have to be entitled to raise to the Collection as forming part of the residuary estate of the Dame Amelie Julie Charlotte Wallace by reason or on account of the non-fulfilment of the condition contained in her Will that the Government for the time being should agree to give a site in a central part of London and build thereon a special museum to contain the said Collection.

And it is hereby agreed and declared that the Wallace Collection shall at all times hereafter be deemed to be vested in and under the care and ordering of the Earl of Rosebery, Sir Edward Baldwin Malet, Sir John Stirling Maxwell, Sir Arthur Edward Augustus Ellis, Alfred Charles de Rothschild, Algernon Bertram Freeman-Mitford and John Murray Scott or other of the Trustees for the time being to be appointed as hereinafter provided, and that the Trustees shall be at liberty at all times to make such rules, regulations and bye-laws with respect to the Wallace Collection and the custody and preservation thereof and the appointment, dismissal and remuneration of officers and attendants employed for that purpose and also with respect to the times and conditions at and upon which the Wallace Collection shall be open to the public and in all other respects for the management and control of the Collection as the Trustees shall from time to time think necessary or proper.

And it is hereby agreed and declared that the power of appointing a new Trustee or new Trustees shall be exercisable by the Lord Commissioners of Her Majesty's Treasury for the time being and that upon any appointment or vacancy the number of Trustees may be augmented or reduced but so as never to be reduced below three. And that in the event of the death of the said John Murray Scott or his refusal or incapacity to act in the trusts hereof it shall not be necessary to appoint a new Trustee in his place.

In 1918, owing to the War and other causes, it became difficult to secure the attendance of a sufficient number of Trustees to conduct the business of the Board. Upon this fact being reported to the Treasury the number was increased from seven to nine by a Minute of the 6th June (9201/18):—

In the circumstances Mr. Lloyd George recommends this increase in the number of Trustees.

It will be open to the Treasury on the occurrence of future vacancies to decide in the light of then existing circumstances whether the two additional Trusteeships in excess of seven should be filled or not.

1.—*Organisation.*—The present organisation consists of a Board of nine Trustees and the following Staff:—

- 1 Keeper, Secretary, Accounting Officer and Inspector of the Armouries.
- 1 Assistant to the Keeper.
- 1 Assistant to the Keeper and Lecturer.
- 1 Technical Assistant (First Class).
- 1 Shorthand-typist.
- 1 Head Attendant.
- 1 Assistant Head Attendant.
- 2 Technical Assistants (Second Class).
- 9 Attendants (First Class).
- 14 Attendants (Second Class).
- 5 Warders (First Class).
- 13 Warders (Second Class).
- 1 Ladies' Attendant.
- 1 Furniture Repairer.

Part Time services are rendered by a Relief Lecturer and eight Charwomen.

The duties of each post are roughly indicated by its title. The Warders replaced the Police on the re-opening of the Collection in 1920.

1. *Administration.*—The Wallace Collection, having no endowment, is maintained wholly by funds provided by Parliament. The demands upon the Exchequer are lessened by the receipts from admission fees (a charge of 6d. being made upon two days a week), and by the proceeds of the sale of publications. In the current year these are estimated to produce £500 and £1,790, or £2,300 in all. Expenditure is audited in detail by the Comptroller and Auditor-General and certified in the annual Appropriation Accounts.

These funds are administered by the Trustees and, it is stated on the Estimates, that they "will be accounted for" by them. In practice this accounting is performed by the Accounting Officer.

As regards administration, other than financial, the position may be gathered from the documents already quoted.

The Trustees, as already seen, are appointed by the Lords Commissioners of His Majesty's Treasury; the Accounting Officer is also appointed by the Treasury.

The power of appointing the Keeper and all officers and attendants is given to the Trustees by the Declaration of Trust; the first Keeper was appointed by the Prime Minister as the Declaration of Trust was not then in existence. Lesser appointments were made by the Treasury as a matter of ordinary routine until 1912. In that year the Parliamentary Secretary of the Treasury voluntarily surrendered to the Trustees his supposed rights as regards minor appointments, and in 1924 the Trustees appointed the present Keeper.

1. *Accommodation.*—Hertford House was for many years the London residence of Sir Richard and Lady Wallace, and previously of the second, third and fourth Marquesses of Hertford. As already seen, it formed no part of the bequest, the Government purchasing the lease from Sir John Murray Scott and the freehold from Lord Portman. The stables and coachhouses were then converted into galleries, and at a later date, primarily as a security against fire, the woodwork in the upper floors was removed and three top-lit galleries, as well as offices and work-rooms, constructed. The present accommodation consists of XXV galleries.

The basement is fully occupied by mess and store rooms, etc.

1. *Structural Condition.*—As the First Commissioner of Works is responsible for the maintenance of Hertford House evidence upon this point will doubtless be furnished by officers from that Department.

Lighting.—Various systems of artificial lighting are in use. In gallery XVI direct light is diffused by means of a glass ceiling; in the side galleries reflected light is used; in others, crystal or gilt-bronze chandeliers and wall-lights have been converted, while many bowl fittings are used on the ground floor.

Heating is by means of hot water circulating in pipes laid below the floor or in radiators placed beneath the windows. There are no open fires.

Ventilation is natural except in the case of five top-lighted galleries, where ventilating fans are employed.

A permanent vacuum installation is laid on to every part of the building. This is used not only for removing dust from the structure, but for cleaning the tapestry, furniture and other objects.

Re-opening of Closed Galleries.—The closing of three new Galleries on the second floor of Hertford House, within twelve months of their first opening, was agreed to by the Trustees as a temporary expedient for meeting the exceptional financial pressure of 1921, and with the stipulation that they would require their re-opening when the financial stringency was past. The Trustees have no power under the Declaration of Trust to permit the permanent closing of any part of the Collection, and they have no option but to insist that re-opening shall be agreed to in principle and carried out as soon as financial exigencies permit.

Before re-opening is attempted, however, the Trustees are strongly of opinion that the means of access should be improved. At present the only approach is by means of a dark staircase with returns at every few steps. In the event of fire the staircase would, in their opinion, prove dangerously inadequate, a danger increased by the abutment of the staircase-wall upon the top landing.

The Trustees therefore invite the support of the Royal Commission in their efforts to comply with the obligations placed upon them by the Trust Deed, and recommend that the Office of Works be asked to submit plans for improving a means of access which they regard as both inadequate and dangerous.

1. *General Cost.*—Estimated expenditure for the current year is as follows:—

	£
Gross Estimate (Class IV, No. 7) ...	14,363
Building, Furniture, Fuel and Light ...	5,010
Rates	720
Stationery and Printing	180
Superannuation	1,057
Post Office	12
Gross Total	21,342
Appropriations-in-Aid	2,300
Net Total	£19,042

As regards the Wallace Collection Vote, Gross and Net Expenditure since 1920-21 is as follows:—

	Gross £	Net £	Attendances
1920-21	15,285	14,932	62,249 ⁽¹⁾
1921-22	16,637	14,756	120,538
1922-23	13,842	11,115	128,569
1923-24	12,962	10,498	117,321
1924-25	13,230	10,048	162,012
1925-26	14,750	12,412	163,089
1926	12,742	10,492	149,129

⁽¹⁾ For the five months ending 31st March 1921. The Collection was reopened to the public on the 20th November 1920.

The variations in expenditure from year to year are due to many causes: fluctuations in the cost of living bonus, vacancies on the Staff, the transfer from Stationery Office Votes of the cost of printing catalogues, etc., etc.

2. *Growth of the Collection.*—The terms of the bequest preclude any additions to the Collection. In the words of the Treasury Committee of 1897⁽¹⁾: "there can be no expansion by purchase, no diminution by weeding out or removal".

3. *Limitation of Expenditure.*—Expenditure is accounted for under four subheads. Upon two of these—telephones and uniforms—expenditure is insignificant and automatic, and consideration can therefore be limited to the remaining two—Incidentals and Salaries.

With regard to the first, the average expenditure for the fifteen years ending 31st March, 1914, was £1,576, while that for the four years ending March, 1926 reached but £219. So substantial a reduction is the result of a succession of economies aided by the postponement of work not urgently required: no further reductions can be promised.

With regard to the Salary subhead, one First Class Attendantship and two Second Class Warderships are being kept vacant as a measure of economy and three Galleries on the second floor remain closed.

The surveillance of the public is particularly difficult at Hertford House. Many of the rooms are small and the construction is such that a clear view from one to another cannot be obtained. Increased demands upon the vigilance and activity of the watching staff are made by the exhibition, along with the pictures, of the furniture and other objects of art, while many small and valuable objects are unprotected by glass. It is desirable to explain at length why this arrangement was adopted for it has been suggested by the Treasury that substantial economies in the watching staff could be effected if all the exposed objects were grouped together. It is admitted by every competent authority that the special charm of Hertford House is directly due to the present arrangement which was outlined and approved by the Treasury Committee of 1897:—

3. So long as the Wallace Collection was private property it could probably not have been exhibited in a more attractive or appropriate manner than that in which it has been dealt with at Hertford House. The combination of admirable pictures with objects of art of many different kinds, all of the highest order of excellence, and the arrangement of these throughout the different apartments and reception rooms, as well as in the exhibition galleries, have been carried out with the greatest skill and taste. It would have been impossible to display the collection in a manner more calculated to illustrate the knowledge and discrimination of those by whom it was brought together.

16 it is desirable to retain, as far as possible, the arrangement of the collection made by Sir Richard Wallace himself

3. *Admission Fees.*—A fee of sixpence is charged for admission upon two days a week.

The fee was instituted for a double purpose: to aid the revenue and to restrict the attendance of the general public for the advantage of students.

As regards the first, the receipts for the last six years were as follows:—

	£
1926	480
1925-6	509
1924-5	644
1923-24	1,038 ⁽²⁾
1922-23	1,135 ⁽²⁾
1921-2	606

⁽¹⁾ Wallace Collection: Report of Committee appointed by the Treasury, C-8445, paragraph vii.

⁽²⁾ The increase in the years 1922-23 and 1923-24 was due to the imposition of the fee upon four days a week instead of two.

It is indisputable that this revenue is obtained at the cost of excluding large numbers of the public. For example, taking the daily attendance during the last five years upon free and "student" days, it is seen that the average attendance upon paying days is less by 307 than that upon free days. Therefore, since there were 103 paying days in 1926 and 102 paying days in 1925, about 31,621 visitors appear to have been excluded by the fee in the first year and 34,272 in the second.

	Total Attendances	Daily Average		Difference
		Free	Six-pence	
1926 ...	149,859	492	185	307
1925 ...	162,342	535	199	336
1924 ...	153,957	511	218	293
1923 ...	119,127	492	200	292
1922 ...	131,869	529	220	309
				1,537
Average difference for five years				307·4

1926	No. of paying days	103	
	Average difference	307	$103 \times 307 = 31,621$
1925	No. of paying days	102	
	Average difference	336	$102 \times 336 = 34,272$

It is possible that some of these visitors returned to seek admission on other days, but the number cannot have been large for the above calculations are supported by a comparison with the figures for total attendance in 1923 and 1924. In 1923 admission was charged for on four days and the total attendance was 119,127; in 1924 (although the reversion to two paying days per week was only in force for nine months) attendances rose to 153,957, an increase of 34,830.

The benefit supposed to be derived by students from this reduced attendance is open to doubt. In the first place it is probable that a number of poor students or scholars are excluded with the general public, and in the second it cannot be alleged that attendances upon free days are so large, Saturdays and Sundays excepted, as not to permit reasonable access to the objects of art. To impose any restrictions upon the attendance of the general public for the sake of students is therefore unnecessary.

From the figures given above it is clear that some 30,000 visitors are annually lost to the Collection by the imposition of an admission fee of 6d. upon two days a week, and the Trustees therefore recommend that this fee should be abolished. Although some £500 of receipts would be lost annually by the abolition of this fee it is obvious that the cost of maintenance per visitor would be lowered, for increased attendances cause no corresponding rise in expenditure. For example, the unit cost per visitor for 1923-4 (with four paying days a week) was 1s. 9½d. In the following year (with two paying days a week for nine months only) the unit cost fell to 1s. 4d. In 1925-26, although net expenditure was greater by £2,253 than in 1923-4, the unit cost did not exceed 1s. 6d.

It is probable that the loss upon admission fees would be partly off-set by increased profits upon publications. During 1927 publications to the value of 2.75d. were purchased per visitor. An increase of 30,000 in attendances should therefore be followed by an increase in sales to the extent of £343. Since the gross profit in 1927 was 42 per cent. of the receipts an additional profit of £144 should be realised. The estimated net loss to the Vote, therefore, would not be £500 but roughly £356.

The Trustees therefore not only recommend the abolition of the fee but are of opinion that more regard should be given to the unit cost, and the question of lowering it by increasing attendances. To this end they beg to offer the following suggestions:—

(a) In the opinion of the Trustees the value of picture postcards as a means of advertising

the Collection has been insufficiently appreciated, the question of profit having been the first consideration in fixing the selling price. To induce as large a circulation as possible the Trustees recommend a reduction in the selling price from 2d. to 1d. Even with this reduction a profit exceeding ½d. per card would be made.

(b) The success which has attended the development of the museum's publications can hardly be better illustrated than by the figures for the coloured prints which were first issued in May, 1923:—

				Receipts.
				£
1923-4	...	...	...	176
1924-5	...	...	...	285
1925-6	...	...	...	546
1926-7	...	...	...	595
1927 (9 months only)	...	...	...	678

Not only are about one-third of the profits at the Publications Stall now derived from this source, but as a means of advertisement they are no less valuable than the picture postcards, about 3,000 having been sent abroad in the course of 1927.

The main purpose of museum publications, however, is neither the making of a profit nor their use as advertisements, but to increase the value of the Collection for the general public and students, a purpose chiefly served by the issue of well-illustrated catalogues at a moderate price. There are at present five catalogues on sale, but development has been hampered by the high cost of printing and the inadequacy of the Keeper's library at Hertford House. The Trustees consider that since substantial profits are made upon cards, prints and albums of illustrations, the selling price of the catalogues should always be fixed at a figure which will ensure the largest sale even if a slight loss is incurred on a first edition in certain cases. They also recommend that a definite percentage (of not less than 25 per cent.) of the total net profits at the Publication Stall should be allocated to removing those deficiencies in the library which are delaying the preparation of revised editions of catalogues long out of print and the planning of new ones.

(c) The Wallace Collection is at present closed to the public at 5 p.m. throughout the year. Those engaged during the normal working day have thus no opportunity of visiting the Collection except on Saturday and Sunday afternoons. The Victoria and Albert Museum is open until 9 p.m. on Thursdays and Saturdays, and the Trustees think that the experiment of opening the Collection upon one evening a week until 8 or 9 p.m. should be tried for at least two years.

The cost of such opening would be approximately £359 and £497.

		Salaries.	Lighting.	Total.
		£	£	£
Three hours	...	255	104	359
Four hours	...	341	156	497

The artificial lighting in certain Galleries is inadequate, and the cost of increasing this to a satisfactory point would also have to be incurred.

4. *Congestion and Redistribution.*—The terms of the Bequest by intention were so drawn as to preclude any distribution or loans whatsoever: "the Collection should always be kept together unmixed with other objects of art." These terms also preclude any diminution by weeding out or removal.

The Trustees are opposed to any application being made to Parliament to vary these terms as they consider their first duty is to carry out the clearly expressed wishes of the Testator. In their opinion the granting of loans could not be considered as a trifling enlargement of the terms of the bequest;

on the contrary, it would be in direct opposition to them. The number of applications received in the past has been large, and always for the chief treasures of the Collection; if only a limited number of these were granted many of the finest pictures would always be missing from its walls, and visitors from the provinces and abroad would suffer much disappointment. The need for the loan of a picture on permanent exhibition is in any case less than it is for one in private possession or which for other reasons may be inaccessible.

The Trustees would also be opposed to seeking the authority of Parliament for power to dispose of redundant or unworthy objects in the Collection. Not only would this constitute a very serious breach of trust, but either the objects would be valuable (in which case their disposal would be obviously improper) or of little worth (in which case the proceeds would be insignificant). Fluctuations in taste are frequent, and objects little esteemed to-day might one day return to favour or arouse a new interest. In any event, the number of objects unworthy of exhibition is trifling considering the scope of the Collection, a circumstance due not only to the discrimination of the founders but to the fact that all objects deemed to be unworthy of the Collection were specifically excluded from it at the time of the bequest.

6. *Central Administrative Authority.*—The present administrative authority is the Treasury, and the Trustees consider that it would neither conduce to economy nor be otherwise desirable to impose between them and Parliament a further authority.

It would be prodigal of official time, and would cause delay and friction if all correspondence concerning the supply of funds or staff matters were conducted through a third party.

As regards the administration of the Trust, the terms of the bequest are clear and inelastic, and it would not be within the power of any central authority to vary them. The responsibilities of the Trustees cannot be lessened nor can they be shared by submitting their acts to a higher authority for review or approval.

7. *Modification of the Terms of the Bequest.*—The Wallace Collection was offered to the Nation upon certain conditions. These conditions were accepted by the Government of the day and legal expression given to them in the Declaration of Trust already quoted. The reasons for those conditions are understood, and nothing has occurred in the thirty years which have elapsed to suggest that they are unreasonable or that anything is to be gained by modifying them. The obligation to carry out the wishes of a Testator, both in the letter and the spirit, is a sacred one, and the Trustees would consider it their duty to resist to the uttermost any attempt to alter them on grounds of expediency or economy.

The desire faithfully to carry out the wishes of a Testator may, however, lead to too strict an interpretation of terms. For example, the conditions that the Collection "should be always kept together unmixed with other objects of art" was taken by

the Committee of 1897, and has been so interpreted since that day, to exclude all additions whatsoever. In accordance with this view the two wings of our Cima altar-piece when offered by the Strasburg Museum were refused. Other like instances have occurred. It is doubtful whether such refusals would have been made by such ardent collectors as the fourth Marquis or Sir Richard Wallace: on the contrary, they would probably have been eager to add to their Collection any missing fragments of this character. This term of the bequest would appear to have been dictated by a quite different consideration, the words "kept together" obviously being intended to prevent distribution; the same thought is suggested by the words "unmixed with other objects of art." The Cima altar-piece, if united with its wings, could not fairly be described as mixed "with other objects of art." It would appear, therefore, that so desirable a complement to the bequest is not precluded by its terms, but by too casual an interpretation of them.

Scope of the Collection.—The Collection takes its character from the tastes and opportunities of the fourth Marquess of Hertford, who lived in Paris, and was a devotee of the arts of France in the eighteenth century. Consequently, this century, early and late, is richly represented in its painting and miniatures, sculpture, furniture, porcelain, and objects of art generally. But the body of French art extends as far as the thirteenth century, and forward, in painting, to the third quarter of the nineteenth.

Although the French section gives a distinctive character to Hertford House, it is only one among four. The second is a rich gallery of Italian and Spanish, Flemish, Dutch and English paintings. If the number of Primitives is small, the seventeenth century can be studied in Brouwer, van Dyck, Hals, de Hooch, Rembrandt, Rubens and Velasquez. The eighteenth century in Italy is represented by Guardi at his best, and among the English portraits are famous examples of Gainsborough, Hoppner, Reynolds and Romney. The nineteenth century gives us the largest existing collection of the works of Bonington, whose influence can be clearly seen in much contemporary French work.

The third section, chiefly acquired by Sir Richard Wallace, embraces mediæval objects, Italian Renaissance terra-cottas and bronzes, medals and plaquettes; maiolica from Gubbio and Urbino, Hispano-Moresque and Turkish faience; rock-crystal, glass, jewellery, gold and silversmiths' work, wax reliefs and much else.

Finally, there is the chief collection in this country of European Arms and Armour which from its exceptional quality is becoming every day more precious as private collections are dispersed and absorbed in foreign museums: this, too, we owe to Sir Richard Wallace. Adjoining it is the Oriental Armoury, the work chiefly of the fourth Marquess.

The Collection as a whole may be compared in importance, if not in extent, with the great national collections of Europe and in variety even surpasses some of these. No such gift has been received by any country from an individual.

MISCELLANEOUS DEPARTMENTAL MEMORANDA.

BOTANICAL WORK AND COLLECTIONS AT THE BRITISH MUSEUM OF NATURAL HISTORY.

MEMORANDUM BY THE KEEPER OF THE DEPARTMENT OF BOTANY, DR. A. B. RENDLE, F.R.S.

Origin of Botanical Collections.

The botanical collections at the British Museum date from the foundation of the Museum in 1755, when the Sloane Herbarium was acquired as part of

the great Sloane Collections. This herbarium is still preserved intact and is of great scientific as well as historical importance in containing some of the earliest botanical collections made in all parts of the world. Many of Linnaeus's species are founded on specimens in the Sloane Herbarium.

The herbarium at the Royal Gardens, Kew, originated in the purchase for the nation in 1865 of the private herbarium of Sir W. J. Hooker.

Intimate relations between British Museum and Banksian Herbarium.

The present Department of Botany of the British Museum was established for the reception of the herbarium of Sir Joseph Banks, bequeathed at his death in 1820. But the association between the British Museum and the Banksian Herbarium had been intimate during Sir Joseph's life. The Banksian Herbarium originated in the large collections made by Banks and Solander on Captain Cook's first voyage round the world (1768-1771). Dr. Solander, who in 1763 had been appointed Assistant Librarian of the British Museum, with the duty of cataloguing the Natural History Collections, was allowed to accompany Banks on this expedition, and after his return was, in 1773, appointed Keeper of the Natural History Department. He also acted as Banks's Secretary and Librarian from 1771 until his death in 1782, living in Banks's house in Soho Square, where he was responsible for the formation and conservation of the herbarium—one of the most important in existence at that time. The numerous volumes of manuscript descriptions of the plants in the herbarium are still preserved in the Department of Botany and form a record of Solander's work. Great freedom of access was allowed to Banks's Herbarium, which was in effect the National Botanical Collection under the charge of the Keeper of the Natural History Department of the British Museum; it thus became the natural depository of collections which would probably otherwise have been acquired by the Trustees of the British Museum.

Convenience of Position.

The British Museum Herbarium and Library are frequently consulted by the Teaching Staff and Students of the London Colleges, the Scientific Staff of the Imperial Institute and of other Scientific Institutes in London; there is still, and there will be for many years, an appreciable difference between the short journey to South Kensington by tube or omnibus and the longer journey with less frequent facilities out to Kew. A trip to Kew means a morning or afternoon to spare when an hour or two would suffice for South Kensington.

The same applies in the case of business men in town who wish to consult the herbarium or staff and to visitors from the provinces, as South Kensington is easily accessible from all the London termini. The following is quoted from a letter from the Head of the Botanical Department of one of the London Colleges:—"Surely the botanical department will not have to move to Kew? It would be a great catastrophe to many botanists who do not want to be obliged to go so far when passing through London".

Advantages of Association with a Natural History Museum.

The question of dismembering a great Natural History Museum is one of general policy, but reference may be made to certain points.

The association of members of the staffs of the various departments is invaluable, more especially in view of the increasing specialisation which drives scientific men into narrow channels. The members of the different departments come up in the train together, or meet at lunch and in the course of their work, and this intercourse must have a valuable broadening tendency.

The Botanical Department also gains from its connection with the Museum in a wider contact with collectors. The collector is passed from one department to another, and botanical collections are made by Zoologists and Geologists who would not have been brought into touch with an isolated department.

The removal of the herbarium and library would seriously hamper the work of other departments. For example, the Geological Department undertakes the study of fossil plants, which would be impossible

apart from the herbarium and library; the Entomologists enquire as to the food-plants of their insects; and in certain other groups questions may arise in which it is doubtful whether a plant or animal is concerned.

Amalgamation of the two Collections.

The numbers of visits to the herbarium and library for enquiry and research during the past few years have been as follows:—

1922	...	...	...	...	...	3,448
1923	...	...	...	...	...	3,486
1924	...	...	...	...	...	3,362
1925	...	...	...	...	...	3,950
1926	...	...	...	...	...	3,705
1927	...	...	...	...	...	4,235

The majority of these visitors would have found what they required either at the Natural History Museum or Kew; it would have been unnecessary to go from one to the other, but the more central position of the Natural History Museum has meant a great saving of time.

A comparatively small minority are students working at a limited group of plants or the flora of a limited area, and a proportion of these are overseas visitors who would spend some time at both the Museum and Kew working through the material in which they are specially interested. For the few who are engaged on an exhaustive study of a systematic subject it would be an advantage to have everything collected in one building, but such a student must visit many herbaria before his work is complete. A large part of the work of such a student is the determination and study of the partially determined material in any one collection, and it has become a general practice to allow botanists accredited to an institution to have such specimens on loan. Thus, one of my staff who is studying the family Magnoliaceae has had several hundreds of specimens on loan from the Kew Herbarium; this practice mitigates to some extent the disadvantage of separate herbaria.

It is unlikely that much saving of expenditure would accrue if the British Museum collections were removed to Kew. Such removal would create a mechanical difficulty, as, owing to their larger size, the Museum sheets could not be incorporated in the cabinets at Kew, and a new building must be erected for their reception.

Nor would there be any appreciable saving of work since there is but little duplication of scientific work as the field is so large as to give ample scope for both Institutions, while the cordial relations subsisting between the members of the two Institutions prevents overlapping in work. For example, the staff of the Kew Herbarium are specially concerned with the botany of India and of British possessions in Africa, while at the Museum we have paid special attention to the botany of the British Islands and Europe generally, and that of Australia and the West Indies. An increasing differentiation in the character of the work is also foreshadowed by the close relation of Kew with the Colonial Agricultural and Horticultural establishments which renders imperative the preparation of handbooks to the floras of these areas. On the other hand, the monographic study of genera and families, work of fundamental importance, may more especially occupy the staff at the Museum.

Association of a Collection of Living Plants.

It may be difficult for one who is not familiar with the methods of taxonomic work (the detailed study of genera and species) to appreciate the fact that a general collection of living plants such as obtains at Kew is only in exceptional cases of value for this purpose.

Taxonomic work involves the comparative study of large series of specimens of each species, illustrating its variation, its geographical distribution, &c., and a similar comparative study of all the

species of a genus. The *hortus siccus* or herbarium is the only means by which this study can be pursued. Individual specimens of a few species only, generally grown under unnatural conditions, such as would be found in a garden, are practically useless. Exceptions are certain succulent plants such as Cacti and Mesembryanthemums, which are difficult to preserve in a dried state and must be studied either in a living collection or from specimens kept in a preservative solution—we have a number of the latter in a separate room at the Museum.

Question of Floor-Space.

While increase of floor-space would be welcome (especially for exhibition purposes, which, however, would entail an increase of staff), the matter is not urgent so far as housing of specimens is concerned. With some re-arrangement of the cases in the great herbarium, work can be carried on until the completion of the Eastern wing of the Museum allows the natural expansion on the upper floor of the Department of Botany.

An Odium Botanicum.

Reference to the existence of an *odium botanicum* appears in the report of the 1901 Commissioners, and some evidence of it may be found in the "Minutes of evidence" accompanying the Report.

It was a personal affair between a few senior members of the staff, and was always a matter of regret to the junior members. It has long ago died a natural death. From the time of my joining the Museum in 1888 my relations with the Director of Kew and his staff have been perfectly friendly. At the request of the Director of the Royal Gardens I have done specific pieces of work for the "Flora of tropical Africa"—the Convolvulaceae, for Sir W. Thiselton-Dyer and the Urticaceae, for Sir David Prain. I also elaborated the "Grasses" for the "Chinese Flora," edited by Mr. Hemsley, Keeper of the Kew Herbarium.

Members of the Kew staff frequently send contributions to the "Journal of Botany," of which I am editor, and which has since its foundation in 1863 been the unofficial organ of publication of our Department of Botany.

Disaster to Systematic Botany.

The most important argument against the removal of the Botanical collections to Kew is the present trend of development of the Royal Gardens, which occupy a unique position, and are comparable with no other botanical institution in the world. On page 10 of the 1901 Report the services of Kew are described as at the immediate disposal of the Colonial, India and Foreign Offices. Such services are, in the nature of the case, mainly concerned with questions of an economic nature, that is, with applied, not pure science. The botanical establishments in the overseas dominions, whose function is to further the development of the natural resources of the Colony in question, look to Kew for instruction and guidance. The work involved increasingly occupies the attention of the Royal Gardens and tends to put more and more in the background a purely scientific outlook. The maintenance of the herbarium at the British Museum will ensure the continuation of the systematic study of plants apart from any economic aspect, which is fundamental to all branches of the science. At no distant period the question will probably arise as to the transference of the Kew Herbarium to the British Museum. The completion of the East Wing will allow ample space for its incorporation. A comparatively small herbarium would suffice for the immediate uses of the Royal Gardens as a horticultural establishment and for its economic overseas work. The large series of specimens necessary for the systematic study of the vegetation of the earth would find a natural home at the British Museum.

On the other hand, the transference of the British Museum Herbarium to Kew, in view of the present trend of development, would be a disastrous blow to the study of Systematic Botany in this country.

(Signed) A. B. RENDLE.

5th March, 1928.

WHALES AND THE WORK OF THE BRITISH MUSEUM (NATURAL HISTORY) RELATING TO WHALING.

REPORT BY MR. M. A. C. HINTON, DEPUTY KEEPER, DEPARTMENT OF ZOOLOGY, NATURAL HISTORY MUSEUM.

1. Value of whaling industry.

Although whaling is carried on in many parts of the world it is now chiefly centred in the Falkland Dependencies. Dr. Kemp has kindly supplied the following information as to the value of the industry in those Dependencies:—

"Season 1925-26.

Falkland Dependencies.

	£
Gross value of whale and seal oil	3,982,999
Gross value of Guano	143,248
Gross value of Bone meal	12,996
	£4,139,243
Whale products only	4,101,709

Annual value since 1922-23 has been between 3 and 4 millions except in one year, when it fell to 2½ millions."

2. Whale products are used chiefly in the manufacture of:—

Soap,
Fertilizers,
Margarine,

and in war time are of much importance as a source of glycerine.

3. Danger of Extinction.

Opinion differs considerably on this matter. It is necessary to distinguish between:—

- (a) Commercial extinction—that is, such a decline in numbers as will render a species too scarce for commercial exploitation.
- (b) The actual extinction of a species.

The history of whaling in the northern hemisphere shows very clearly that the primitive methods used for centuries before 1864 sufficed to bring two of the most valuable species, namely, the Atlantic Right Whale and the Greenland Whale, successively to the verge of extinction and consequently to put an end to the industry once based upon these species.

The invention of the harpoon-gun by Svend Foyn in 1864 and the introduction of steam whale-catchers enabled the whalers to attack Rorquals (Humpbacks, Finners, Sei-Whales and Blue Whales) in northern waters. After the expiration of Foyn's patent rights in 1882 many Norwegian companies were formed and from many stations on the coasts of Finmark and Tromsö and later from stations in Iceland, the Faeroes, Shetlands, Hebrides and Ireland, they carried on an extensive whaling industry based essentially upon the Rorquals. Experience at these stations tended to show that the stock of whales was not inexhaustible; the whalers had to go further and further out to sea to make captures and the whales were evidently becoming scarce. But for the discovery of the far richer whaling grounds of the Antarctic and for the passing of the Norwegian law of 1904, which prohibited whaling from the Norwegian coast for a period of 10 years, whaling in the North Atlantic and adjacent portions of the Arctic Ocean would probably have become commercially impracticable by now.

The exploitation of the Antarctic Whaling grounds began in 1905. Appliances for catching whales and

for treating whale carcasses were greatly improved and whaling on a scale previously unimaginable has been developed in the Falkland Dependencies.

The case of the Humpback, which was, on account of its convenient size and inquisitive habits, the first species to attract the attention of the whalers, is most instructive. For many years at South Georgia it formed the chief part (more than 90 per cent.) of the catch and down to 1914 (if not to a later year) it was the chosen quarry of the whalers. They obtained an accurate knowledge of its migrations, northwards along the coasts of South America and Africa from the middle of May to the end of July to tropical or equatorial waters for the purpose of breeding, southwards from the end of August onwards along the same coasts to the seas of the Falkland Dependencies for the purpose of feeding. With this knowledge the Norwegian companies were able to institute and maintain a continuous attack upon this species at all periods of the year and in all latitudes. Vast numbers of Humpbacks were slain and the species, with dramatic suddenness, almost completely disappeared. Had it not been for the presence of other and larger species of Rorqual in the Falkland seas southern whaling would have then come to an end.

The whalers were forced to modify their tackle and turn their attention to the much larger and fleetier Finners and Blue Whales. These are still so abundant that many have difficulty in believing that they too in due course will become commercially extinct. That they will do so if whaling is not regulated scientifically in the near future cannot be doubted and the introduction of the pelagic whaling by very large ships that conduct all their operations at sea, not bringing the whales into port to extract the oil, etc., will considerably hasten the end.

It is commonly thought by the whalers that vast stocks of whales live unmolested in the great unfrequented tracts of the southern oceans and that from these stocks a supply of whales to replenish the exhausted stores of the littoral seas will come continuously. There is no evidence to support such a view. On the contrary there is evidence to show that the stock of whales is limited; that broadly speaking whales are confined to the littoral belt inhabited by "Krill" (*Euphausia superba*) on which they feed during the southern summer and to the Antarctic currents (flowing northwards along the continental coasts towards the equator) in which they move northwards to breed during the southern winter and southwards to feed in the spring.

Whether actual extinction of any of the species concerned will follow commercial extinction depends upon the point of decline at which a given species becomes commercially extinct, upon the precise habits of each species, upon the precise part which it plays in the economy of the seas, and upon many other factors which are either not known or not understood at present.

4. Relation which the Museum work has to these matters.

If whaling is to survive as an industry it must be scientifically regulated.

The scientific basis of such regulations can only be acquired,

(a) from the data and material collected in the field by the "Discovery" Expedition and by others;

(b) from the study of these data and material in the Museum.

The collections at present in the Museum form the basis of all future work; as time passes and the collections and the literature relating to them grow it becomes increasingly difficult or impossible to carry on biological research of the kind required without continual reference to the National Collections.

That is proved in the present instance by the fact that the scientific staff of the "Discovery" expedition are at present housed in the Museum for the purpose of working out their results.

The investigations to be made in the Museum are of two kinds:—

1. Direct work on the whales themselves.
2. Collateral research on the food of whales ("plankton" studies, etc.).

Direct work on whales.—This falls under several distinct heads of which the principal are as follows:

Systematic researches, e.g., the question of the identity of northern and southern species—a matter of obvious importance.

Morphological and physiological researches.—Relating to the breeding, rate of growth, longevity, sexual differentiation, individual variation of whales.

For research of this kind it is necessary to have a great deal of floor space. Such research involves the bringing together and laying out for examination and study of great numbers of large objects such as whale skulls and skeletons. A great deal of information concerning the breeding, rate of growth and longevity of whales can, of course, be acquired and has been collected at the whaling stations. But the appreciation of such data involves osteological researches which can only be carried out in the Museum and on a large floor space. At the present time such a piece of work is being done in the Museum on one of the smaller species of Cetacean (*Pseudorca crassidens*). In this instance 143 skeletons, with full field data, have to be laid out and studied comparatively, the object being to acquire information, relating to a single "school" of whales all killed at one time, which may afterwards be compared with the corresponding information gathered over a long period from many schools of whales by the "Discovery" expedition and others. The importance of such an ultimate comparison is self-evident. The work on *Pseudorca*, however, is much delayed and the difficulty of doing it greatly increased by the lack of necessary space.

Opinion may differ as to the advisability of showing complete collections or long series of specimens illustrating the growth, changes in the outward form and skeletal characters of given species to the general public in a gallery. But it is necessary to have a gallery, public or private, in which such relics can be gradually developed, arranged and kept permanently ready for study.

MEMORANDUM BY THE VICTORIA AND ALBERT MUSEUM ON ITS RELATION TO INDUSTRY AND ASSOCIATIONS OUTSIDE THE MUSEUM.

In the Brief Guide to the Victoria and Albert Museum the primary object of the Museum is defined as follows: "to provide models for, and otherwise to aid the improvement of, such manufactures and crafts as are associated with decorative design; in other words, to assist craftsmen and others to study the methods, processes and taste which have governed the arts and crafts of past ages." In the fulfilment of such a function the Museum is necessarily brought into very various contact with the outside world. Its activities might be described as (1) educational; (2) consultative.

(1) *Educational.*—As an educational institution the Museum provides a collection of objects to illustrate the history of applied art in all its phases. It works in close co-operation with the Royal College of Art, whose students use the Museum as a practical laboratory, where they may observe and analyse the works of past ages. The Registrar of

the College, Mr. H. L. Wellington, gives the following details of the extent to which the Museum is used by students of the College:—

"The inter-relation of the Museum and the Royal College of Art is a traditional relationship of more importance than may appear at first sight. One may say that the same intention lay behind the original scheme for both institutions—that of benefit to Design in the industries of the country. The Museum was to provide examples of fine designs from the past, the College to provide designers and teachers of design for the future. Although both have developed vastly in scope since their foundation, it would be difficult to conceive of them as dissociated, and it is impossible to express in any formula or schedule the immense general influence of the Museum on the work done here—every School of the College uses it as a repertory of examples and as a constant stimulus.

"The following are some instances from current practice. The School of Architecture sends its students (about 100 take the course each session) to draw and measure up doorways, mouldings, interiors and models of buildings, on four days a week for a large portion of the year. The School of Design is especially closely connected with the Museum. First-year students spend half their time in study there, and till the end of their courses are encouraged to use it habitually for their own researches. The Students' Rooms of various departments are found most useful in this connection. On every day in the week students of illustration, illumination, textile designs, stained glass, metal-work, pottery and so on are at work in the Museum in large numbers, and this study is regarded as an essential factor in the formation of the standards of taste and judgment.

"The Print Room is of great assistance to students of Etching and Engraving, especially in providing examples in connection with the lectures given by the Professor of the School.

"Students of the Painting School use the Picture Galleries for copying and for studying methods, and although students of Sculpture do not copy in material, they are constantly browsing in the Sculpture Department.

"The Museum Printing Press is entrusted with the production of the College Diplomas and Certificates at the end of each session. These Diplomas are in themselves excellent examples of the craft of typography, a matter of evident importance since they are issued as a species of guarantee of training in taste at the College.

"The Museum Lecture Theatre is used for College Lectures and Ceremonies, while no part of the Institution is more valuable both to staff and students than the Library, which is in daily and constant use. Advice and assistance is freely given to students by Keepers and Assistant Keepers of the Museum, often at considerable trouble to themselves.

"The College in its turn is of assistance to the Museum—the value of expert craft knowledge such as Professor Tristram's on Mediæval Painting would be a good instance. The advice given by Professor Frank Short in building up the Department of Prints is another. The College workshops and studios afford opportunities to the Museum staff of getting actual contact with both craftsmen and processes. It is probable, moreover, that the influence of the Museum is spread most widely over the country through those who are or have been students of the College, and have become designers and teachers of Art. Folios of studies made from Museum objects are prepared by them when at College for use in future years.

"These Notes will indicate some particular phases of contact, but it may truly be said that the Museum provides a background of traditional effort and skill to the general teaching of Art throughout the College. Such association under one roof of a working Art School and a Museum is perhaps unique in the opportunities offered to both."

In addition to the Royal College of Art there are various schools not so closely affiliated with the Museum which make a similar use of the collections. Students from the Architectural Association and the Regent Street Polytechnic are given facilities to study and measure various architectural exhibits. Classes from the L.C.C. Schools of Art and the Royal School of Needlework visit the Museum regularly for object lessons. Art Classes from Secondary Schools frequently make special arrangements for educational classes and tours in the Museum. School parties are normally under the guidance of their own teachers, but in many cases the services of the official Guide-Lecturers and of Departmental Officers are called for. In the provinces various schools provide scholarships and bursaries for students, who come to London and make more or less prolonged study of design in the Museum. In a similar way important manufacturers send apprentices to London to study some particular branch of art in the Museum. Such students are offered every facility in the Departments and may receive considerable guidance from Museum Officers.

In the above instances the function of the Museum is mainly passive. It exists as a training ground for students who like to make use of its facilities. But in other ways the Museum attempts to carry out its educational functions more actively and to get into direct touch with those concerned with industrial art. In 1918 a distinct body, the British Institute of Industrial Art, was formed under the joint auspices of the Board of Trade and the Board of Education, with an initial grant from the Treasury. The purpose of this Institute is to bring together examples of the best types of modern craftsmanship for the education of the manufacturer and the public. Periodical Exhibitions are organised which include not only the productions of individual artists and craftsmen, but also the best products of large manufacturing firms. Every year a certain number of such exhibits are purchased for a permanent collection which is accommodated in the Victoria and Albert Museum. The Museum itself provides the manufacturer and the public with examples of what has been accomplished in the past; the aim of the British Institute is to fulfil a similar function for what is being produced at the present moment. Officers of the various Departments of the Museum work in close co-operation with the Institute and assist them to select specimens both for the temporary and permanent exhibitions.

Another way in which the Museum carries out its educational work is in the organisation of special exhibitions to illustrate a particular phase of art or industry. For example, in the year 1921 a large and important Exhibition of French Textiles was organised in conjunction with the French Government, thus providing a complete historical conspectus of the development of an important French industry. Last year an Exhibition was organised of the art treasures belonging to the Livery Companies of the City of London. It proved to be extremely popular, and besides giving students access to historic works of art, drew large numbers of people to the Museum and impressed them in a very spectacular way with the artistic and historical aspect of these famous commercial guilds. On two occasions (1916 and 1917) the British Industries Fair was held at the Museum, and it was considered at the time that manufacturers, by being brought into the same building in which specimens of workmanship and designs of all periods and countries were exhibited, would seize the opportunity of studying these and so gain experience for the development of their business. These are

examples of large Exhibitions involving considerable time and energy in their organisation, but every year smaller exhibitions organised by the Departments are held. A typical example is the Exhibition of Modern French and Russian Designs for Costume and Scenery held last year, and intended to illustrate the art work of the theatre in connection with costume and scenery. Such an Exhibition brings the Officers of the Department concerned into direct contact with the people in the outside world connected with the application of art to practical needs.

Another educational function served by the Museum is illustrated by the Museum's co-operation with the Royal Society of Arts in the administration of the Owen Jones Fund. Every year a considerable number of prizes are offered by this Fund for competitions in industrial design. Officers of the Museum assist in judging the entries to the competition.

Reference has already been made in the answers to the Questionnaire of the Royal Commission to the way in which the Museum carries out its functions by means of lectures and publications. The public lectures given by Museum Officers involve direct contact with the public, and the publications of the Museum are often a means, not only of spreading knowledge, but also of getting into touch with people interested in a particular subject.

Through its Department of Circulation the Museum maintains personal contact with all the more important Museums and Schools of Art in the provinces, and since these in their turn are in touch with local interests, the direct influence of the Museum spreads itself over a much wider area than might be supposed. The Officers of the Department of Circulation give special consideration to the needs of the industries and crafts of the various localities and adapt the arrangements and distribution of the collections accordingly.

(2) *Consultative*.—The ways in which the Officers of the Museum act in a consultative capacity are very numerous and impossible to detail. They can only be illustrated by typical examples. There exists in the outside world a number of Societies whose object it is to bridge the gap between art and industry, or between the art world and the world in general. Examples are:—

- The Art-Workers' Guild.
- The Embroiderers' Guild.
- The British Society of Master Glass-Painters.
- The Design and Industries Association.
- The Contemporary Art Society.
- The Print Collectors' Club.
- The Japan Society.
- The Ceramic Society.
- The Arts and Crafts Exhibition Society.
- The Art-Teachers' Guild.

Most of the Officers of the Museum are concerned in one way or another with Societies of this kind, and give to them the benefit of their help and advice.

Departmental Officers are consulted from day to day by members of the public who visit them or write to them and ask them for advice on various questions. Here, again, it is only possible to give examples. The Guildford Town Council have a bye-law which insists that the houses in a certain street should be built in 16th century style. Certain tradesmen are compelled by the necessities of their trade to build a shopfront of tiles. They come to the Museum to consult the Departmental Officer concerned on the design and technique which should be used in order to comply with the archaeological necessities imposed upon them by the bye-law. A rich American wishes to replace the destroyed statuary at Rheims Cathedral. He comes to the Museum to consult the Departmental Officer concerned as to who would be the best sculptor to employ on such an important commission. These are but two recent examples of the kind of contact which Officers in the Museum maintain continuously with the outside world. Actually, thousands of similar enquiries are

answered every year, both orally and by written correspondence. The wide-spread influence of the Museum and its Officers is witnessed by the fact that scarcely any work of research into the history and technique of the arts is published which does not explicitly acknowledge assistance received from the Museum.

A rarer form of consultation is concerned with the construction and organisation of new Museums in this country and abroad. Officers of the Museum are also regularly enlisted to give advice in connection with the preservation of works of art in churches and other public buildings, and for this purpose we work in close touch with the Central Advisory Council of the Church of England and with the Chief Inspector of Ancient Monuments.

THE TRAVELLING COLLECTIONS OF THE VICTORIA AND ALBERT MUSEUM.

NOTE BY MR. H. A. KENNEDY, KEEPER OF THE CIRCULATION DEPARTMENT.

When the Museum of Ornamental Art (now the Victoria and Albert Museum) was established in the first half of the nineteenth century, it was an integral part of the movement that facilities for the study of fine examples of craftsmanship should be extended also to schools and museums outside London by means of temporary loans from the central institution; and further that local authorities in the great centres of manufacture should be encouraged to form similar collections of works of Decorative Art in the Museums under their control.

At first, that is to say from 1864 onwards, loans were made only to schools of art recognised by the Science and Art Department and to museums attached to such schools, but in 1880 the system was extended to museums established under the Public Libraries Act and unconnected with schools. In 1919 secondary schools and training colleges recognised by the Board of Education were included, and loans are now regularly circulated to 80 museums and to 554 schools in England, Scotland, Wales and Northern Ireland.

The collections from which these loans are made are independent of those kept permanently in London, and form a separate department of the Museum known as "Circulation." They are grouped by material into Ceramics, Metalwork, Textiles, etc., like the central collections, and are estimated to contain about 50,000 objects. The conditions upon which loans are issued are to be found on the printed forms of application.

As loans to local museums are intended for the general public as well as students, they differ in several respects from those sent to schools. The former for instance consist mainly of objects in the round which are exhibited in glass cases, while the latter are (with the exception noted below) limited to such material as can be shown in frames on the walls of schools. Museum loans consist mainly of original specimens: school loans are largely reproductions.

Loans to museums consist of two, three or four collections, according to the size of the borrowing institution and the extent to which Decorative Art is represented in it. Each case contains from 20 to 30 objects, arranged by the Departmental Officers to illustrate some particular branch of Decorative Art. There are about 375 such groups available, and those which are not actually on loan can be seen upon application to the Department. No catalogue is available, but a list of the general categories of specimens with the number of collections available in each category has been issued.

The loans are changed once in every 14 or 15 months, and the local curators are invited to visit the Victoria and Albert Museum to choose the groups desired for their new loan. When an application has been approved, the objects are packed in boxes

by Museum packers. The boxes are then put in Museum vans which are sent by "parcels" train on open trucks to their destination. There the collections are unpacked and set up by Officers of the Department in the exhibition cases which are lent with the objects and remain in the local institutions from year to year. These are locked by means of Departmental locks, the keys of which are always kept by the Museum Officers. Half of the cost of transport and any local charges which may be incurred for horses, are paid by the local Authority. With a view to a reduction of cost Museums in contiguous areas are grouped together and their collections changed on one journey. Damage in transit is practically unknown. Insurance of the specimens against all risks while they are in the local museum and in transit to and fro is required from the borrowing institution.

As already stated the collections for schools consist largely of reproductions of Works of Decorative Art, but of late years a growing proportion of original material has been issued, particularly to schools of art. This includes examples of pottery, tiles, designs and drawings, woven fabrics, lace, embroideries, metalwork, wood-carvings and occasionally furniture. Selections are made by the teachers. If a teacher is unable to visit the Department, a selection is made by a Museum Officer from the list of desiderata provided by the school, but it is much preferred that the teacher should choose his own loan.

On an average from 20 to 30 frames, together with other unframed material (photographs and the like) in a portfolio, are sent annually to each of 227 schools of art; and 10 to 12 frames, as well as a portfolio of photographs, etc., to each of 299 secondary schools and 28 training colleges for teachers. In addition to the annual loan, certain small homogeneous collections of work in one material or works by one artist are also obtainable by schools for one term each year; 141 such series were issued to schools in 1926. The total number of specimens issued to schools in that year was 24,050. Applications from secondary schools are steadily increasing.

The school loans are also packed by the Museum packers, but are sent in packing cases by carrier and rail instead of by van. Damage to the protecting glasses is sustained from time to time (chiefly on the return journey for which the cases are packed by the schools); but serious damage to the actual specimens is rare. Eight hundred and thirty-seven packing cases were despatched to schools in 1926.

Some (30) of the larger art schools also receive objects in the round for exhibition in a glass case. Such loans differ from those sent to the local museums in that they are generally limited to a single case; as a rule contain specimens in several materials—pottery, metalwork, woodwork and so on; consist mainly of reproductions; and are made up to suit the needs of the individual school. The Art Master attends in person and from the material available in the Department chooses the pieces to be included in the loan. If the Art Master is unable to attend, the selection is made by the Departmental Officer. These collections for schools of art are handled like those sent to Museums, that is to say,

they are packed by Museum packers, are sent by rail in Museum vans, and upon arrival at the school are set up by Museum Officers in cases lent for the purpose, which are then locked.

Costs of transport on all school loans are shared between the Museum and the School, the School paying carriage on the packing cases one way, the Museum the other. When a van is necessary, the school pays half the cost of the journey and any local charges that may be incurred, like a local museum.

In 1926 the approximate total cost of thus circulating about 31,000 objects to 678 institutions (museums and schools) was £1,300, half of which was paid by the State and half by the local authorities.

Loans of books on Art subjects (of the more expensive kind) are also made to schools of art. The loans are generally for three months at a time and may consist of as many as eight volumes. Four hundred and eight works were issued in 1926.

Lantern slides are also lent in considerable numbers to all the above types of schools: 21,537 were issued in 1926. These are mainly illustrative of the Decorative Arts, but a number of them relate to architecture, painting and sculpture. Catalogues and lists have been issued. The slides are sent by parcel post in boxes made for the purpose. Not more than 40 slides may be lent for a single lecture. In the case of State-aided educational institutions no charge is made for the loan of slides, but the borrowing school is required to pay the cost of postage both ways.

Receipts for the objects are given by the museum or school as the case may be; and the location of any specimen out on loan can be ascertained immediately by means of the card index which is kept in the Department. A card is provided for each object in the collections, and when a specimen is despatched, the name of the museum or school and the date of sending are noted upon it. Similarly its return is also recorded in the card. These cards are arranged in numerical order, i.e., by the official number which is allocated to every object on acquisition and with which it is labelled; and secondly, for convenience of reference, by material—ceramics, metalwork, etc. Certain specimens of ephemeral interest are dealt with rather differently, and are not provided with a card, though they are listed on the receipt which is obtained from the borrowing institution.

The staff of the Department consists of one Keeper, three Assistants, six Clerks and four Attendants. Five Packers are regularly engaged on work for the Department. Except at the holiday periods one of the Departmental Officers and an Attendant are travelling with the collections three weeks out of every month.

In a covering letter Mr. Kennedy says:—

I should perhaps add that in addition to the aid given to local museums in the form of loans, we also help them with contributions towards their purchases subject to certain conditions, the most important of which is that we must be consulted beforehand and must approve the specimens. The grants are not large ones—the total amount available for the purpose is £1,000 a year—but I have often been told that the fact that we are prepared to make even a small grant, carries great weight with local museum committees.

MEMORANDA SUBMITTED BY SOCIETIES AND ORGANISATIONS IN RESPONSE TO THE COMMISSION'S INVITATION. (1)

THE ART WORKERS' GUILD.

Questions asked:

1. *The views of the Guild as to the educational facilities in the sphere of Art at present afforded by the National Museums and Galleries, together with any suggestions as to improvement of those facilities. The views of the Guild as to the stimulus (for example in the application of art to industry) furnished under present conditions.*

2. *The question of the desirability or undesirability of the imposition of fees.*

3. *Observations on such aspects of the Terms of Reference as may especially interest the Guild.*

Reply:

1. We consider that the educational facilities for students at our London Museums are excellent so far as they go, particularly the late method of showing objects in their proper setting—as in the furnished rooms at the Victoria and Albert Museum.

2. We suggest that exhibitions (for short periods) at this Museum should be made of the collections stored there, which are not known to the general public—for example, the coloured drawings of painted Gothic screens and wall paintings—and if possible easier access to reserve collections should be made for anyone desirous of seeing them.

3. The Museum system should be more extensively co-ordinated with the Educational Department in educational activities, and administered with a far-sighted policy.

4. Possibly Associates, or Voluntary helpers might be drawn in to help in stimulating a desire for knowledge in special crafts in country towns, with the object of giving groups of workers in various industries opportunities for study, which should be supplemented by small exhibitions.

5. Manufacturers and the public require to be taught as well as the student, for unless the public are educated to appreciate good work there will be no employment for the students when trained.

6. Museums are a new type of University, which teaches by sight rather than by ear, and when combined with oral and technical teaching is most convincing.

7. Both history and art are taught by museums in America and on the Continent, and we should do well to adopt their methods.

8. We do not think the Victoria and Albert Museum should be denuded of its pictures, but it should continue to be as comprehensive in its teaching as it now is. The Library should be kept open at least one night a week—preferably Saturday—until ten o'clock.

9. With regard to our Picture Galleries, it should not be possible for money to be spent in buying examples of what artists do in their weaker moments; we want only the very best of any painter's work. There are already far too many inferior specimens of great artists' works in our galleries, and they should be thinned out.

10. We feel that no fees should be charged unless it be to keep a Gallery or Museum quieter for the use of students in picture galleries on one or two days a week, and then only provided the number of students justifies it.

(Signed) JOSEPH ARMITAGE,
Hon. Secretary,
Art Workers' Guild.

6, Queen Square,
Bloomsbury, W.C.1.
12th December, 1927.

ASSOCIATION OF EDUCATION COMMITTEES.

Questions asked:

1. *The desirability of a greater measure of elasticity in the matter of loans between the State Galleries and Museums and the Provincial Galleries and Museums.*

2. *The educational facilities at present afforded by State Galleries and Museums, together with suggestions as to improvements of those facilities.*

3. *The question of the imposition of fees.*

4. *The steps taken to stimulate public interest in the Provincial Museums and Galleries and whether any organised propaganda exists for the purpose of encouraging gifts and benefactions.*

5. *Observations on such aspects of the Terms of Reference as may especially interest the Association.*

Reply:

1.—(i) Unquestionably it has been a great advantage to Provincial Galleries and Museums to receive on loan from the State Galleries and Museums collections for local inspection. It is probably on record in the State Galleries that loan exhibits are regarded by the Provincial Institutions as essential to the maintenance of local interest. Any measure that would extend the existing loan arrangements would, undoubtedly, enhance the educational value of the contents of the Provincial Galleries and Museums. It is not of supreme importance that the loan exhibits should always be "originals." The excellent reproductions that are now made will often suffice to connect incomplete series among exhibits already possessed by Local Institutions.

(ii) The concentration in the metropolis of the principal State Galleries and Museums is inevitable. It ought not, however, to be overlooked that the Institutions are entirely tax-supported, and that they are in the broadest sense national. Provincial Galleries and Museums are, on the other hand, generally supported by local rates, and their resources are restricted within very narrow legal limits. It is not often possible for them to complete or enlarge their collections by purchase. It should, therefore, be regarded as of primary importance that the objects which the State Museums contain should be used, so far as is reasonably possible, to supplement, by circulation of loan collections, the resources of the Provincial Institutions.

(iii) In instances where loans are already made by the State Institutions, or when it is proposed to make such loan exhibits, the necessity for proper and ample accommodation, should be made a condition in order that the fullest possible benefit is obtained. It would, however, be inadvisable to displace the local exhibits. It is suggested that travelling Inspectors should, from time to time, visit the Provincial Institutions to which loan exhibits are made, and themselves conduct lectures or demonstrations explaining the exhibits. Ample notice of such visits should be given so that publicity, through the medium of the schools, Public Libraries, Working Men's Clubs, and similar Institutions, could be arranged.

(iv) Most Provincial Institutions have special collections illustrating local history, art, or industry. These collections are invaluable, and the State should, when possible, help, by means of loans, to complete them. It is possible that they might usefully be lent to the State Museums for short periods and these loans should be well advertised.

(1) Memoranda were also submitted by the Royal Society, the Museums Association, and the Royal Anthropological Institute; these appear in the Proceedings of the Ninth, Eleventh and Sixteenth Days, respectively.

2.—(i) It is proper that due recognition should be made of the fact that the Keepers of the State Galleries and Museums have for many years been fully alive to the necessity of assisting the public to appreciate properly the almost unfathomable depths of interest and knowledge attaching to the priceless treasures contained in these Institutions. Their local exhibits to Provincial Institutions have been the means of stimulating a wider and growing desire to inspect the larger and more varied State collections. Hence a visit to the metropolis not infrequently has, as a part of its object, a visit to one or other of the Museums or Art Galleries. Further, the constant extension of educational work in Technical Institutes and Schools of Art throughout the country is developing an interest which must inevitably lead to greater development in the present educational facilities provided by the State Institutions. The officially conducted tours of the Galleries and the short lectures and explanations given in a simple and homely manner by the guides are appreciated highly by the visitors and are of inestimable value. It is suggested that these tours should be increased in number. Greater use of the small handbooks describing the collections under review should be encouraged. These handbooks should be obtainable at the smallest possible cost.

(ii) A scheme for closer co-operation between the State Institutions and Local Educational Authorities should be initiated.

(iii) It should be possible to arrange special courses of lectures for school children and for organised parties of adults.

(iv) The selection of more coherent groups of exhibits with special regard to educational value and, in certain instances, to their suitability to children's intellectual attainment should be considered. Small loan collections of such exhibits suitable for all types of schools should be made to those Local Educational Authorities who are willing to incur the expense of making proper use of them.

(v) Lack of interest in exhibits is sometimes due to the inadequate labelling of objects. Too much information cannot be given. The first thought ought always to be that the majority of persons visiting Art Galleries and Museums are mostly curious and generally are ignorant of the history, nature, use, etc., of practically everything they see.

(vi) It might be possible to utilise the large number of Public Libraries throughout the country as a means of circulating the handbooks issued by the State Galleries and Museums.

(vii) There might be more adequate accommodation for a period of rest for children.

(viii) Steps should be taken to secure the cheapest facilities and travelling arrangements for parties of school children and organised parties of adults.

3.—(i) There is no doubt that the imposition of fees on certain days of the week adversely affects the popularity of and attendance at the State Galleries and Museums. Provincials visiting the Metropolis for the day are averse from the payment of such fees. The payment of admission fees to a wholly tax-supported Institution is often resented. For this reason alone the imposition of fees is to be deprecated on principle. It is also questionable whether the revenue obtained justifies the cost of collection, accounting and audit.

(ii) The production of the return half of a travelling ticket might entitle the holder to free admission.

(iii) It is suggested that organised parties of school children and of adults should be given free admission on all days. No restriction should be placed upon the attendance at the Galleries for any educational purpose.

4.—(i) The stimulation of public interest in Provincial Museums and Art Galleries raises most vital points for consideration in regard to such Institutions. The Institutions are supported entirely by moneys raised locally and are usually under the control of *ad hoc* Committees, who are hampered by the limits of the funds available, also by lack

of specialised knowledge. The following briefly sets out some of the main difficulties to be met with in this matter.

(a) The incomplete character of every section of exhibits whether in art, archaeology or other collection.

(b) The local custodian, except in a few instances, cannot have a special knowledge of all the arts and sciences, therefore the exhibits are not displayed to their fullest advantage.

(c) The staff is insufficient to permit of the Institutions being open more than a limited number of hours a day.

(d) The Committee of Management's main concern is to keep the cost of upkeep within the limits of the legal rate and, as a rule, they have no resources whatever either for the acquisition of objects of value, or for providing further accommodation, even if donations of objects are offered to them.

(ii) Notwithstanding these difficulties, which are inherent in most of the Provincial Institutions, there is fortunately some interest felt and expressed in various ways in every Institution. In the larger Museums and Art Galleries located in the great cities and towns a competent staff is provided, and lectures and talks, similar to those undertaken in the State Institutions, are arranged for the benefit of visitors and parties. In small Institutions, such facilities are not often practicable.

(iii) It is suggested that a large number of the existing Provincial Museums and Galleries are not fulfilling the proper purpose for which they were instituted. To obtain efficiency they may, like the Public Libraries, have to be brought into closer association with the Local Education Authorities. The criterion of the value of their usefulness to the community is mainly, if not wholly, educational.

(iv) It is suggested that much more could be done to stimulate public interest if funds beyond those provided by the Museum rate were available to meet any additional expense, e.g., special lectures organised by Local Education Authorities, provided they can incur the expense, for selective groups of school children and adults. The teaching of history, geology, geography, natural science and practical subjects could be illustrated with actual objects placed before the pupils, but such courses would involve a contribution, the legality of which is at present questionable, being made by the Local Education Authority towards the upkeep of the Institution. The organisation of such courses would necessarily have to be undertaken by the Education Authority and all arrangements made in the Institution would necessitate close consultation and co-operation. Such a scheme should create and foster public interest in the local museums and galleries.

(v) The Local Education Authority might have to provide or contribute towards the cost of acquiring special objects of art, etc., necessary to supplement the objects contained in the Institution so as to complete the educational value of the latter.

(vi) The generosity of private benefactors would be encouraged by an obviously growing interest in and a recognised usefulness of Public Museums and Galleries. The formation of a private collection is a personal affair. The collector is aware that, at his death, the collection on which he had spent so much thought, interest and money will, in all probability, be dispersed, or sold for what it will fetch. Were he convinced, however, that such a collection would be accepted, appreciated, expanded and properly exhibited without further cost to his estate, he would possibly be glad to demise it for the permanent benefit of the public. Similarly, a display of lively activity in the administration of Public Museums and Art Galleries would often induce the possessors of single objects to present or lend them for exhibition.

(vii) The stimulation of public interest is the sure and certain way to encourage private benefactions. This interest, to be worthy, must be more than merely casual. It must be intelligent. It is, therefore, suggested that the value of such Institutions can

be developed only on an educational basis systematically organised under an Authority having knowledge of public necessity, and possessing the means wherewith to meet the necessary and inevitable cost.

ASSOCIATION OF EDUCATION COMMITTEES.

Thornhurst,
Clarkehouse Road, Sheffield.
1st May, 1928.

THE ASSOCIATION OF EDUCATION AUTHORITIES IN SCOTLAND.

Questions asked:

1. *The desirability of a greater measure of elasticity in the matter of loans between the State Galleries and Museums and the Provincial Galleries and Museums.*
2. *The educational facilities at present afforded by the State Galleries and Museums, together with suggestions as to improvement of those facilities.*
3. *The question of the imposition of fees.*
4. *The steps taken to stimulate public interest in the Provincial Museums and Galleries and whether any organised propaganda exists for the purpose of encouraging gifts and benefactions.*
5. *Views on such aspects of the Terms of Reference as may specially interest the Association.*

Reply:

1. Excluding, for the moment, the Cities of Edinburgh, Glasgow and Dundee, it may be said generally that Museums properly so-called, that is, representative of all subjects, do not exist in Scotland. There are collections of objects of interest in some of the larger Burghs—for instance of Forfarshire and Banffshire. Perth exhibits special features on account of the excellence of its Museum, of the use made of it by the schools in the county, and of the fact that the Education Authority gives a grant-in-aid of its upkeep. Otherwise the need is met—so far as it is met—by small local collections, generally of some special category of interest. There is some evidence that objects of value found locally are lost to the locality by being sent away to the National Museums of London and Edinburgh.

2. There is, on the other hand, very general agreement as to the educational value of "Museums," using the term in its widest sense—the preference being on the whole for school collections rather than for central Museums. It is however, realised that a County Museum would be of value as setting a standard, providing an opportunity for visits of pupils from the smaller schools, and facilitating the loan of objects to the school collections. It is probably the case that to create the relationship, generally desired, between the school collections and Museums the best line of advance would be to concentrate at first on making the latter as good as possible, and so to educate the taste and stimulate the appetite for the larger institutions. The local collections, because they are objects of local interest—historical, archaeological, industrial—make a stronger appeal to the pupils in the first instance. Concentration on a few objects of a given category is the first educational need—rather than the inspection of a multiplication of objects in even a first-class Museum. There is also real educational good in stimulating the pupils themselves to build up collections. Of the value of local collections there is an interesting instance in a mining area where the school has built up a small museum of all objects—geological and mechanical—connected with coal and the winning of it.

3. Looking, therefore, at Scotland as a whole (excluding again the larger cities) the present provision of anything that can be called Museum is uneven and inadequate, while the use by the schools of such opportunities as exist is not less diverse. Yet there are so many vigorous small Museums and collections scattered up and down the country, and there is so general a sense of the educational fruit which a developed use of them would yield, that it only needs

some co-ordinating direction and help from outside to achieve a transformation of the whole scene.

4. It is suggested therefore that if such direction and help were forthcoming, it should be directed—

- (1) to encourage the formation of school collections in the largest schools, and to assist the maintenance of the many already established;
- (2) to secure the institution of a Central Museum in each county, or group of counties, of real efficiency, either by adapting one already in existence, or by creating a new one;
- (3) to organise the loan of specimens and objects of interest from the great Museums to the county ones, and through them to the school collections.

5. The matter has, naturally, a very different aspect in the large centres of population. The following notes of the provision of Museums and Art Galleries in Edinburgh, Glasgow, and Dundee, and the use made of them by the Education Authorities may be interesting.

6. In Edinburgh 20 schools in the neighbourhood send to the National Museum groups of 30 pupils, of eleven years and over, accompanied by their teachers, throughout the school year. They are met by a guide whose services for instruction are placed at their disposal. The visit lasts one hour. For Art instruction the Royal Scottish Museum gives lectures to 30 pupils at a time accompanied by their teachers, from twenty neighbouring schools from October to February; and the Royal Academy admits pupils, in groups of 30, and their teachers, at a reduced charge to the Annual Exhibition in June.

7. A specially happy arrangement is made whereby the teachers who are to accompany the pupils attend a private view on the evening before their visit.

8. In Glasgow the use of the great Institutions by the schools appears to be mostly in connection with Art. The Curator of the Art Galleries and his staff offer their services freely in giving instruction to scholars on any special line of study needed. Adults appear to be catered for by the provision of public lectures in the Art Galleries and public libraries, which are well attended. But the evidence is striking that both in this matter and in the matter of the use by the schools of the Museums of the city a large development is possible and desirable.

9. Dundee is happily possessed of a Curator of its Museums, Art Galleries, and libraries who keenly promotes their use by the schools. He has for that special purpose re-arranged and classified the specimens, so that they may be readily used to illustrate the particular subjects the teacher has in hand. Not only scholars, in groups of 50, visit regularly the Museums and Galleries, but they are allowed to return at any time to examine the specimens by themselves. In regard to technical science and Historical Memorials of a local interest, the same zealous interest in the pupils is shown. Scholars are allowed to visit Dudhope Museum—where every branch of trade in Dundee is represented—after the usual hours, and to handle the objects themselves; and there too the services of the staff are regularly employed in instructing groups of scholars. Indeed, the only development needed in Dundee seems so be a more thorough organisation on the part of the schools to make full use of opportunities so freely offered.

(Signed) W. H. MILL,
Clerk to Association of Education
Authorities in Scotland.

28, Castle Street, Edinburgh.
1st February, 1928.

THE BRITISH ACADEMY.

Question asked:

The views of the Academy as regards paragraph 5 of the Terms of Reference, namely, "To consider whether it is desirable to effect any change in the existing practice of the British Museum with regard

to its reception and preservation of publications under the provisions of the Copyright Acts."

Reply:

1. The Council of the British Academy has had under consideration your letter dated 6th January, and has given particular attention to paragraph 5 of the Terms of Reference, namely, "whether it is desirable to effect any change in the existing practice of the British Museum with regard to its reception and preservation of publications under the provisions of the Copyright Acts."

2. The Council decided to issue a questionnaire to the Fellows of the Academy on the desirability of limiting the receipt of publications by the British Museum Trustees, each Fellow being invited to state whether he was for or against alteration in the existing practice, and to give any additional qualifications, if he desired to do so.

3. At a Meeting of the Council held this day I reported the result of this questionnaire. The proportion *against* alteration, as compared with those in favour of change, was two to one, there being forty-two Fellows voting *against*, and twenty-one *for*. (Since the Meeting one further reply reaches me, and this is in favour of some alteration.)

4. I was instructed to report accordingly to the Commission, in answer to your letter, to the effect that these figures represent the opinion of the Academy.

(Sd.) I. GOLLANCZ,
Secretary, British Academy.

Burlington House, Piccadilly, W.,
29th February, 1928.

THE BRITISH INSTITUTE OF ADULT EDUCATION.

Questions asked:

1. *The educational facilities (including lectures) at present afforded by the National Museums and Galleries, together with suggestions as to improvement of those facilities.*

2. *The question of the imposition of fees.*

3. *Observations on such aspects of the Terms of Reference as may especially interest the Institute.*

Reply:

1. In the interest of the general body of students the Institute desires strongly to urge that the Reading Room of the British Museum should remain open on each week-day until nine o'clock, and that this extension should apply equally to the Newspaper Room in order that access may be had to the collections of periodicals and state-papers. The present hours of closing necessarily exclude from the Reading Room large numbers of the more advanced students in adult classes, as well as teachers in schools whose daily work only ends as the Reading Room is closed; this applies also to numbers of University teachers. Many of them are engaged in research the prosecution of which is gravely hampered by the present arrangements.

2. The Institute would urge that all genuine students over twenty-one years should be entitled to the privilege of a reader's ticket to the British Museum on the production of a recommendation from a University teacher or a teacher of an adult class recognised by the Board of Education.

3. The Institute desires to point out the great need of some single and concise handbook which would serve as a general guide to the National collections, as also the advisability of sectional catalogues covering modern as well as ancient periods of history. It particularly stresses the importance, from the standpoint of adult education, of a complete catalogue of the collections in the National Portrait Gallery. The value of making available the great wealth of material at the disposal of educators hardly seems to require emphasis. At present, the absence of adequate guides to the collections makes their proper educational use no easy matter. As a supplement to the catalogues, the issue of a wider series of

post-cards illustrating the history of literature and science, and portraits of worthies in the different spheres of national life is of great importance to teachers of adult classes. The number of reproductions actually available is at present pitifully small.

4. There are two types of users of the national collections whose needs, the Institute would urge, deserve special consideration. The first group consists of those who visit the collections in a spirit of curiosity not altogether idle, but largely unregulated. They are ready to be impressed, and to react intelligently to the material, if this is presented in a manner that develops their incipient curiosity into a spirit of ordered inquiry. Their chief needs are stimulation and guidance; and it should be the aim of the authorities in charge of the collections to see that these are provided. Advantage should be taken of important anniversaries, and exhibitions arranged. Provision should also be made for display on loan in local museums. The authorities should not regard themselves merely as custodians; they should possess an instinct for the showman's art. They should not wait for visitors, but seek definitely to attract them. People should have the habit of visiting the national collections as frequently and as naturally as they now visit the Zoo. For this end, the system of guides should not only be maintained but definitely extended.

5. The second group consists of the more serious students who visit the collections (often in organised groups) with a set purpose. Their interest has already been aroused and their attention focussed on some objective. They use the museum or gallery to enrich a body of knowledge and to give it the poignancy of illustration which the national collections make possible. They, also, need expert guidance, though of a different nature; and it should be supplied through the co-operation of tutors in adult education, the voluntary bodies, and the museum authorities. Such students need to visit the museums and discuss the collections in a more detailed and intimate way than is the case with those noted above. For this reason the Institute urges the provision of Conference Rooms and a Lecture Theatre as an essential part of each gallery or museum. It would, in this connection, stress the importance of completing the plans for such provision originally proposed for the Science Museum at South Kensington. It hopes, further, that a regular series of evening lectures may be established in conjunction with the public and voluntary educational bodies.

6. Here, as with the Reading Room of the British Museum, the greatest difficulty is the scant opportunity afforded to workers in regular employment of visiting the national collections. For this reason it is urged as strongly as possible that museums and galleries should be open not less than four evenings each week, including Saturdays and Sundays. There would be no need to open all the galleries of any given museum on each evening so long as sufficient notice were given of the plan, and the authorities were prepared to consider requests for special privileges from those responsible for the instruction of adult students.

7. The Institute would particularly emphasise the desirability of increased grants to the Science Museum to enable it to develop its collection of models illustrating industrial processes and history. In this respect it is, through lack of funds, woefully behind the best museums on the Continent, e.g., that of Munich. It would venture, further, to point out that lack of funds has in recent years made the Library of the British Museum seriously defective in books relating to the American continent, especially in its political and social aspects, and in the literature of foreign legal systems.

8. The Institute ventures to urge the desirability of creating a standing National Commission on Museums the functions of which would be

(1) to act as a permanent advisory body to local collections,

(2) to co-ordinate the latter with the national collections,

(3) to advise on matters of publication, especially by way of co-operative effort.

On such a body, it is hoped, the interests of adult education would be represented.

9. The Institute finally suggests that an advisory educational committee should be set up to act under the trustees of each national collection (containing, *inter alia*, representatives of adult educational teachers) to advise the trustees upon the uses of the collections from an educational standpoint. It would particularly emphasise the value of doing this nationally as an example and stimulus to those responsible for local collections. The latter are too often to-day mere jumbles of specimens without purpose or coherency; and their re-organisation from the angle of the adult student's needs would enormously improve their usefulness.

(Signed) T. H. SEARLS,

Secretary.

British Institute of Adult Education.

39, Bedford Square, London, W.C.1.

27th January, 1928.

THE BRITISH INSTITUTE OF INDUSTRIAL ART.

Questions asked:

1. *The educational facilities in the sphere of Art at present afforded by the National Museums and Galleries, together with any suggestions as to improvement of those facilities. In this connexion the Commission would be glad to know the views of your Institute as to the stimulus (for example in the application of art to industry) furnished under present conditions.*

2. *The question of the desirability or undesirability of the imposition of fees.*

3. *Observations on such aspects of the Terms of Reference as may especially interest the Institute.*

Reply:

1. In preparing the Memorandum the Council have consulted the Fellows of the Institute, who number about 100 persons, chosen to represent all branches of the British Industrial Arts. While the replies received from a number of these Fellows to the questions addressed to them by the Council, have been utilised in drafting the Memorandum, the sole responsibility for the recommendations contained therein rests with the Council.

In this connection the Council desire to make certain points clear at the outset:

(i) While the Governors of the Institute in accordance with its constitution are appointed by the Board of Trade and Board of Education, the Institute is quite an independent body, and the opinions it expresses involve no responsibility whatever on the part of either of the parent Departments.

(ii) The Council includes the present director of the Victoria and Albert Museum and his immediate predecessor. For reasons which will be readily appreciated, these two Governors have taken no part in the preparation of the present Memorandum, and take no responsibility with regard thereto.

(iii) The Memorandum is solely concerned with the Victoria and Albert Museum, which is very much the most important National Collection from the point of view of the Institute. The Bethnal Green Museum, though national in management, is mainly local in purpose, and the consideration of its arrangements and problems would seem in some respects more akin to a general discussion of Museums throughout Great Britain, than to the main subject of the Commission's Inquiry. The Wallace Collection presents features of its own. If specially desired, the Council would be prepared to submit Memoranda with regard to these and any other Museums which may be indicated by the Royal

Commission. All that follows, however, relates solely to the Victoria and Albert Museum.

2. The observations received from Fellows of the Institute indicate very high appreciation of the quality and range of the exhibits in the Victoria and Albert Museum, of the facilities afforded for students, designers, craftsmen, and manufacturers, and of the unfailing helpfulness and courtesy of the staff. In these expressions of appreciation the Council cordially share.

From the point of view of the above-mentioned classes of visitors, there is little to criticise in the present arrangements and facilities, and the only suggestions of importance which have been received for the improvement of facilities relate to a comparatively few matters, mainly of detail.

3. Among the more important of these suggestions are:

(a) that the hour of closing on certain days on which the Museum is open in the evening should be 10 p.m. instead of 9 p.m. If it is not possible to arrange this on three days in the week, as formerly, the lengthening of the hours on one or two days would be a great boon. This applies, perhaps, with even greater force to the Library.

In a vast area like London persons who have been in an office all day and must have an evening meal before visiting the Museum, besides occupying a considerable time in travelling to it, sometimes find the closing hour of 9 p.m. too early to permit of much serious study. These considerations have been strongly urged by Fellows who in the past derived great benefit from evening study at the Museum. They state that architectural students formerly found in the Museum an important means of training, but that the present generation no longer use the facilities to the same extent. This is, of course, partly due to the development of other means of architectural training in London, but is also thought to be partly due to the alteration of the hour of closing.

The Council feel that the needs of evening students, who are already engaged in occupations dependent on industrial art, are not less important than those of day students, and they desire to urge strongly that the expediency of fixing the closing hour at 10 p.m. on one or more days of the week should be seriously considered.

(b) The second suggestion is a negative one—viz., that on no account should entrance fees be imposed. Those with most experience hold strongly that the monetary yield of such fees would be negligible compared with the certain detriment caused to the utility of the Museum. On this point there is actual experience to guide us, and no doubt the Commission will obtain the official figures from the Museum authorities. The Council believe that these figures will show that in return for a quite trivial net revenue there was large decrease in the number of visitors during the period when fees were charged.

Fees would probably be even more prejudicial to the attendance of the general public than of actual students, and, indeed, it is generally assumed by the Fellows who have replied to the question that some arrangement for exempting *bona fide students* from payment would be necessary. But such a distinction would be difficult to draw, and however drawn it would inevitably leave outside the definition of student the great mass of persons with a general interest in Art but not engaged or preparing to engage in industrial art production. It will be shown in a later part of this Memorandum that it is a matter of great national importance that the attendance of this class of visitors should be encouraged and not hindered.⁽¹⁾

⁽¹⁾ The case of school children visiting the Museum under guidance would also need consideration.

(c) The third suggestion put forward for consideration is that manufacturers, craftsmen and designers might be encouraged and assisted to make better use of the Museum collections if a special officer were appointed whose main duty it would be to act as a liaison between the collections and the commercial and industrial public. Such an officer is believed to exist in some of the important American Museums. He would not need to be an expert, though he should have a sufficient working acquaintance with the collections to know to what branch and what keeper he should direct an inquirer. It would be an important part of his duty to cultivate close relations with the commercial public and their representative organisations, to make known to them the value of the Museum in relation to their industries and generally to smooth the path of trade inquirers and to stimulate their interest. He should on no account overlap the functions of the keepers and their staff, whose competence and helpfulness are beyond all praise. He should also carefully avoid any attempt to act as a "middleman" or channel of communication between the Museum staff and the commercial world, whose mutual relation should be of the closest and most direct and intimate kind. If, however, these limitations be carefully observed, the Council suggest that considerable advantage might result from appointing such a liaison officer. It occurs to them that possibly he might be placed in charge of an Inquiry Bureau, near to the main entrance of the Museum.

At the Bureau, inquirers, and particularly commercial inquirers, would be able to obtain guidance and assistance, and appointments could be made for them by telephone with the appropriate officers. It is probable that experience of the Bureau if intelligently worked would suggest other lines of usefulness, outside as well as inside the Museum.

A few additional suggestions by individual Fellows relating to points of detail are set out in the Annex to this Memorandum.

4. The above observations have been mainly concerned with the functions of the Museum in relation to designers, craftsmen and manufacturers. When, however, we come to consider the future policy as regards the arrangement and organisation of the Museum as a whole, there are other important considerations which have to be taken into account.

The original object of the collection which has now developed into the Victoria and Albert Museum was determined by the conditions which led to its establishment. It represented a definite attempt to counteract the deplorable effect of the industrial revolution on artistic craftsmanship. The great mechanical inventions of the latter part of the eighteenth and early nineteenth centuries had snapped the thread of the old craft traditions, and the succeeding period was (and still remains) one of artistic anarchy, which showed itself in a gradual deterioration in all forms of Industrial Art. The whole subject of the duties of the State towards Art, including the Industrial Arts, was examined by Mr. Ewart's Select Committee of 1835-6, and as the result of this investigation the Board of Trade established a School of Design in 1837 at Somerset House, in rooms formerly occupied by the Royal Academy. Four years later steps were taken to promote Schools of Design in the provincial manufacturing districts. For the purposes of the central and local Schools of Design a number of models, prints and copies of examples of Works of Art were acquired and stored at Somerset House. This collection was the nucleus of the Museum. With the addition of selected objects of Art purchased from the Exhibition of 1851, together with loans from various quarters, the objects stored at Somerset House were arranged as a Museum of Ornamental Art opened in 1852 at Marlborough House. (All this work was transferred from the Board of Trade to

the newly-established Education Department in 1856.)

Thus it will be seen that (a) the original Museum was ancillary to the School of Design, and formed with it a coherent scheme for the improved training of artist-craftsmen and industrial designers; (b) the circulation of works and models to local Schools of Design was part of the original plan of the collection, and, indeed, was anterior to the opening of the Museum of Ornamental Art.

The direct education of the public, as purchasers, in the appreciation of Works of Art, formed no part of the original plan. Effort was directed almost exclusively to the improvement of the standard of Industrial Art by the improved training of designers and craftsmen and by giving persons directly interested in the commercial production of Works of Industrial Art, whether as designers, craftsmen or manufacturers, opportunities of studying the best work of past ages.

5. If in the light of present conditions and later experience this object seems unduly narrow, it had at least the great merit of being clear and definite, and, though as will be seen it has not been consistently adhered to, it has determined the basis of the present scheme of classification and display of the exhibits.

Broadly speaking, it is still true that the arrangement of the Victoria and Albert Museum is devised primarily for the benefit of designers, craftsmen and manufacturers, and to the attainment of this major object all others are subordinated, including:

(i) The Art training of the "Middleman" in the broadest sense of the term, i.e., of those who are engaged not in producing, but in buying, selling and distributing the products of Industrial Art, and whose needs as regards artistic education are in many respects different from those of designers and producers.

(ii) The broad training of Art Students and Artists in the general history and development of the Industrial Arts in different ages and cultural areas and the evolution and inter-action of so-called artistic styles expressed through different media.

(iii) The direct education of the public, regarded as the ultimate "consumers," in appreciation and critical discrimination in respect of all kinds of beautiful things, by giving them an insight into the historical development and significance of the Arts as a whole, especially in Western Europe.

It is not, of course, suggested that these wider purposes were totally ignored or neglected by the founders and early builders of the great Museum collections, but they were looked upon as subsidiary to the main object of training the craftsman in his own craft. There were naturally many departures from that object, some forced on the Museum authorities by the generosity of donors, some arising from their own perception, conscious or unconscious, that the full attainment of the main object would be imperilled by adhering to it too narrowly.

6. A perusal of the Report of 1908 of the Committee of Rearrangement shows that the Board of Education at that time was becoming uncomfortable at the situation which had gradually developed through the fact that the Museum had deviated from its original purpose, without consciously adopting any other basis. The memorandum communicated to that Committee by the Board definitely asked them to prepare their proposals for the rearrangement of the collections on the basis of two principles, "the one the direct practical purpose of stimulating the craftsman and manufacturer and inspiring the designer and student who is engaged in the production of objects of modern manufacture, and the other the spread of a knowledge and appreciation of Art in its widest and deepest sense."

The context shows that what the memorandum had in mind was the requirements of "those interested in Art without regard to its relation to industrial production." As yet there was no clear

conception of the artistic needs of distributors, or of the necessity of raising the standard of taste and appreciation of the main body of the public, regarded as "consumers" of works of industrial art. Nevertheless, the recognition of a second and wider object to be served by the Museum in addition to its original and primary object of educating the producer, marks a very important advance in opinion.

7. How great is the need for the adequate recognition of this wider object under modern conditions of industry and society has been increasingly impressed upon the British Institute of Industrial Art since its establishment eight years ago.

The designer and producer are frequently in imperfect touch with each other, and both are commonly separated from the public who are the ultimate purchasers of their products, by a screen sometimes of several layers of "middlemen," who interpret the public demand to the producer, and through their buyers and sellers exercise a great and increasing influence on the standard of Industrial Art. The whole question of the special needs of the middleman in respect of art training has recently been the subject of careful investigation by a special Committee of the Institute.

Organised visits to Museums under proper guidance form an essential part of the programme of training laid down. The Council are convinced that the better training of the distributor is of vital importance to the maintenance and improvement of a high standard of Industrial Art. The reasons for this conclusion are set out clearly in the Report and need not be repeated here. It is, however, clear that the special needs of the distributor so far as they differ from those of the producer should be taken into account in any scheme of Museum classification and arrangement.

That the interests of the general public should also be taken seriously may hardly seem to require argument, but these interests are frequently looked upon as mainly those of mere sightseers by whom the Museum is primarily regarded as a means of recreation and the satisfaction of legitimate curiosity as to past manners and customs. We would not in any way underrate the interests even of the less serious classes of visitors. Their objects so far as they go are praiseworthy, and valuable results not only to their general culture but also to their artistic perceptions may often arise from visits of casual tourists wandering freely about the Collections with no definite objective or guidance. This is a point which more than one of our Fellows have emphasised. Nevertheless, our present concern is mainly with the educating of the public regarded as potential consumers of artistic products, and for this purpose their needs in respect of Museum arrangement are more nearly akin to those of the distributor than of the producer and designer.

8. The Report of 1908 did not (probably in the circumstances of that time could not) attempt fully to satisfy the expressed desire of the Board of Education for a system of arrangement based on the double principle of regard for the craftsman and for the general public and art student.

The scheme proposed by that Committee (which in essentials is that now in force) was described by them as based on "classification by material." Within each section so determined the two main principles of subdivision were to be "the development of (a) design and (b) methods of workmanship." Clearly this was a scheme primarily aimed at meeting the needs of craftsmen and manufacturers.

It should, however, be understood that the expression "classification by material" was used in the Report, and is still interpreted, in a very broad and loose sense. The detailed scheme of classification recommended and now in force is based not on material alone, but on a combination of material, product, function and process, with the occasional intrusion of geographical or cultural considerations.

Among such terms as "metal work," "wood-work," "ceramics," "furniture," "books,"

"paintings," "engravings," "textiles," and the like may be found headings based on each of the above characteristics, either singly or in combination. This is entirely as it should be, for any so-called "logical" classification according to a single criterion such as "material" would be wholly inappropriate. As a matter of fact the logic of practical experience has led the Museum Authorities to a classification which, though nominally based on "material," really corresponds fairly closely to the modern subdivisions of industries and crafts in which design plays an important part. For the designer, craftsman and manufacturer this is clearly the most natural and convenient arrangement, and the Institute do not desire to see any fundamental change, so far as concerns the arrangement of the bulk of the Museum Collections. They do, however, desire to see the existing arrangement supplemented and modified in certain respects in order to meet the wider needs of other classes, to which attention has already been called, as well as to broaden the outlook of the craftsmen and designers themselves.

9. In offering practical suggestions with this end in view the Council desire to say that they fully recognise that the extent to which any or all of these suggestions can be carried into effect must depend largely on considerations of space and expenditure as to which they have no authoritative information. Nevertheless, they think it may be of assistance to the Commission to set out clearly in the first place the changes which the Council would desire to see carried out, followed by such tentative observations on questions of ways and means as they feel it to be within their competence to offer.

10. The first suggestion in the matter of arrangement which it is desired to make is, that in each of the principal Sections (Textiles, Ceramics, &c., &c.) a special room, or at least a special area (not necessarily large in extent) should be devoted to a small but very carefully chosen collection of representative examples drawn from all branches of the Section, and grouped in historic sequence, so as to show within a small compass the historical development of each great branch of Industrial Art as a whole. The sequence should probably be limited as a rule to Western (i.e., European) Art, as the historical phases of Oriental Art may not sufficiently synchronise with those of Western Art to enable their products to be fitted into the same chronological scheme. Where (as in Ceramics) Oriental Art has played a dominant part in influencing Western developments it may be desirable that two sequences, Western and Oriental, should be shown separately, but in close contiguity.

The object of the proposal is (a) to give the craftsman and designer a broader and truer general view of the development and inter-action of styles and methods than is obtainable from intensive study confined to particular categories of products; (b) to give a similar general "conspectus" to the distributors, general public and school students, to whom the intensive study of large numbers of examples of almost similar articles is often wearisome and unattractive, besides being impossible from mere want of time; (c) to create "departmental" historical groups, which will serve as the natural reservoirs from which to draw the material to be arranged in the manner set out in the following paragraph.

11. The adoption of the suggestion made in the preceding paragraph would be an important step towards increasing the utility and attractiveness of the Museum Collections to persons interested in Industrial Art otherwise than as producers, while also making a valuable contribution towards the better and broader training of the craftsman and designer. By itself, however, the change would be inadequate to achieve the full purpose which we have in view. The six or eight partial syntheses of the several sections could only be regarded as a first step towards a more complete synthesis of the historical development of Art culture as a whole, particularly as manifested in the various Industrial Arts. Here again we are speaking mainly of

Western or European developments during the Christian period. We doubt the possibility for reasons already given of bringing together European, Oriental and other Art cultures of a more alien character into a single chronological synthesis. It would be of great interest if space permitted to display a parallel historic sequence of Oriental Industrial Art. But far the most urgent need is to give a right understanding of the growth, decay, sequence and inter-actions of Western Art forms expressed in all kinds of media and fulfilling all kinds of functions.

Except for quite exceptional purposes and within strict limits we would not admit into such a collection examples of so-called "classic" or "antique" Art. The question of the inclusion of modern examples is referred to below. (See paragraph 25.)

12. The suggested historic collection should not be a large one. Preferably it should be small enough to enable an ordinary visitor or scholar to see the whole of it at a single visit without fatigue. Obviously the details of space and arrangement need careful consideration.

Purely as an illustration and not as a hard-and-fast proposal something like the following arrangement might be suggested:—

Mediaeval (up to, say, middle of 14th century);
Late Gothic (1350—end of "Gothic");
Early Renaissance;
Later Renaissance;
Baroque;
Eighteenth and early nineteenth centuries;

making six rooms (or equivalent areas) for which an aggregate area of (say) 25,000 square feet would probably suffice.

This severe restriction of area is necessary, not only because of the practical difficulty of affording more space, but also because it is not desired to include in the Historic rooms more than a very few carefully chosen masterpieces of each kind, period and country. These objects would be drawn primarily from the group collections formed (according to our recommendations) in the different Sections, and it would be a great advantage if the main historic collection could be systematically refreshed at suitable intervals by interchanging objects with the several sectional "bases."

For the purpose contemplated the main basis of classification would naturally be chronological, but within each historical period subsidiary lines of classification based on nationality, industrial character, material, development of methods, &c., would of course be admissible.

Arrangements more or less on the lines suggested above have already been adopted in some of the best Continental Museums, e.g., Brussels, Zurich, Hamburg, Cologne, Leipzig, Dresden and several other German Museums. (See Professor Richards, "Industrial Art and the Museum.")

It is not contemplated that the collection should (with the exception noted in the following paragraph) attempt to present a separate picture of the historic development of Industrial Art in each country.

13. It forms no part of the present scheme that the historic synthesis should be carried to the point of attempting to create the illusion of actual "period" rooms—a method which the best continental practice is tending to discard as a normal mode of presenting the historical development of the Arts. It usually involves an element of "make-believe" and unreality, while the necessity of selecting objects not for their intrinsic merits and importance, but with a view to harmonise with the other contents of the "period" room introduces a serious handicap in the choice of examples. Nor is there the counterbalancing advantage of historical accuracy, for few real rooms are or at any period have been filled with contents of uniform date. Lastly, the systematic exhibition of fitted "period rooms" in the Victoria and Albert Museum might encourage the pernicious habit of using the Museum for the purpose of facilitating the slavish reproduc-

tion of "period" works, rather than as a stimulus to fresh creative energy.

14. The exception to which reference was made at the end of paragraph 12 is the case of Great Britain itself. We understand that no historical collection illustrating the development of British Industrial Art is in existence, and we feel strongly that one of the courts of the Victoria and Albert Museum ought to be set aside for the display of such a collection. For this purpose one of the great courts on the ground floor would possibly be suitable. The collection would, of course, like the historic groups referred to above, be composed of selected examples from the different Sections.

15. It is not possible, without much more detailed information than is in our possession, to estimate with any precision the additional space and expenditure which would be required to give effect to the above proposals. That some addition under both these headings would be necessary seems inevitable, but in neither case, in our opinion, need the addition be large.

Very provisionally we suggest that an aggregate area of 60,000 square feet would probably suffice both for the Sectional and the general groups which we recommend. This area is believed to be very roughly one-tenth of the whole Exhibition area of the Museum.

While with their imperfect information the Council would not wish to pledge themselves to a definite figure, it is of the essence of their recommendations that the proposed historic groups should be kept within as narrow limits of space as possible.

As moreover the scheme does not contemplate any addition of objects to the collections but merely a partial change in their distribution, it would be unreasonable to suppose that the whole of the space required for the display of the historic groups would be an additional requirement. Some part (though of course not the whole) of the space would be saved within the Sections themselves. The balance would have to be found either by an increase of accommodation, or by the more general extension of the system (already tentatively introduced in at least one of the Sections) of relegating part of the Exhibits to secondary galleries, where they are accessible to students while occupying only a fraction of the floor space required for their public display.

16. Whether an extension of accommodation is to be looked for in the near future, either by acquiring or building further premises, or by structural modifications of the existing buildings, or by the transfer of some of their contents elsewhere, is a question on which the Council are unable to form an opinion.

Pending any such desirable consummation, and also, on its merits, apart from any such possibility, the Council consider that the extension of what have been termed above "secondary galleries" is very well worth further exploration.

No system of storage in basements or at a distance would meet the case, since it is essential that the real student should have immediate access to the objects removed from the public galleries. For this reason the secondary galleries should be easily accessible and situated near and, if possible, contiguous to the Section concerned, and the objects should, wherever practicable, be visibly shown.

The main differences between these secondary galleries and the public galleries would be that (1) they would be closed to the ordinary public, but accessible on application to the Keeper's office; (2) objects would be crowded together much more closely than in the public galleries, and without regard to considerations of effective display. Under these conditions the floor space required for a given quantity of exhibits would be very greatly reduced, probably to not more than one-third of that required for the display of the same exhibits in the public galleries.

17. The Council are fully alive to the fact that the problem of rearrangement on these lines is complicated particularly in certain sections by the

presence of special collections which are subject to the condition that they are always to be kept together. They note that the attention of the Royal Commission is specially directed to such cases in their reference.

While, however, it is obvious that such a scheme of grouping as the Council recommend would gain in perfection and completeness if specimens could be drawn freely from the "tied" collections, either for inclusion in the historic groups, or for relegation to secondary galleries, they are convinced that in most if not all of the Sections ample materials exist apart from these special collections to enable a satisfactory and representative series of historic groups to be formed.

They therefore see no reason why the formation and display of the proposed historic groups should not be put in hand, without waiting for eventual action in respect of the "tied" collections, which may possibly be subject to prolonged delay.

18. A natural beginning would be the simultaneous adoption of the expedient of secondary galleries, and the appropriation of the whole or part of the space so saved to the constitution of Sectional historic groups as recommended in paragraph 10. The next step would be the formation of the general historic groups recommended in paragraphs 11 to 14, which could be constituted by stages as and when the requisite space became available.

Since, however, it is essential that the general historic groups should form a continuous series, it is important that the space which they are ultimately to occupy should be ear-marked from the beginning. It is fully recognised that much planning and not a little re-shuffling will be necessary before the various isolated savings of space in the several Sections can be translated into the gain of an adequate series of galleries for the display of the historic groups.

19. In view of the pre-eminent importance, not only to British craftsmen, manufacturers and art students, but also to the general public, of a sound understanding of the history of British Industrial Art, the Council venture to suggest that the first of the general historic groups to be undertaken should be the Gallery of British Industrial Art, as recommended in paragraph 14. They would add that the interest and value of this collection would be materially heightened by hanging on the walls a few examples of British paintings, thus emphasising the connection between the phases and development of "Industrial" and (so-called) "Fine" Art.

20. That the process of giving effect to the above recommendations would involve initial expenditure does not, of course, admit of doubt, and it is possible that the establishment and maintenance of a series of historical groups as an integral part of the collections might require some addition to the higher as well as the lower Museum Staff. The Council have no means of estimating what would be the additional cost, either immediate or recurrent, but they are inclined to think that after the transition has been accomplished the general establishment of secondary galleries might eventually afford such relief in the matter of pressure on space, that the scheme as a whole might well, in the long run, prove to be economical. However this may be, the Council feel that the maintenance and strengthening of the connection of the Museum with the Art, Education and Industry of the country is of supreme importance, and they are convinced that the realisation of some such programme as they have sketched is essential, in order to enable the magnificent collections at South Kensington to exert their full influence for the public benefit. In comparison with the importance of this object the Council believe that any cost to be incurred is relatively trivial.

21. *Circulation.*—It has already been observed (see paragraph 4) that circulation of exhibits to provincial schools of design was one of the original objects of the Museum, and the Council can bear testimony to the ability, energy and good-will shown by the Circulation Department in this important

matter. They note that in quite recent years the circulation of specimens to secondary schools (as distinct from Art and Technical schools) has grown to be an important part of the activity of the Department.

Holding the views already expressed as to the great and growing importance of the Art-Education both of distributors and of the general public, as well as of the designer and craftsman, the Council are particularly anxious that this Branch of work should be developed, and they even hope that in due course consideration will be given to the possibility of extending the benefits of the scheme to the senior departments of elementary (especially Central) schools by direct co-operation with Local Education Authorities. Naturally this branch of Circulation is mainly concerned with reproductions.

22. The loans to Museums, though much fewer in number than the loans to schools, are generally of a more extensive character and consist largely of originals. It is impossible adequately to discuss future policy, as regards co-operation between National and Local Museums, without going beyond the terms of the Royal Commission's reference, and considering the whole position of Local Museums and their relation to Local Arts and Industries.

The Council, therefore, content themselves with reaffirming the following observations contained in their Report on "Industrial Art and British Manufacture," to the Balfour Committee on Industry and Trade,⁽¹⁾ which so far as they are aware still represents the situation:—

"It seems clear that a great development of local interest, initiative and organisation is still needed if the efforts of the Circulation Department are to bear adequate fruit. At present such local activity is at a low ebb in places where one might expect it to flow strongly. For instance, there is no historic collection of textiles at Bradford, nor of carpets at Kidderminster. Generally speaking, the funds provided for the maintenance of local industrial art collections are inadequate, and the co-operation between many local museums and local industries is defective. With one or two exceptions (e.g., pottery and lace) the surveys do not suggest that provincial art museums play an important part in relation to current industrial art and the industries dependent thereon. In the matter of provincial museums of industrial art Great Britain does not compare well with such continental countries as Germany and Switzerland. No doubt there are in some cases special reasons for the difference: e.g., many of the local German collections are in State Capitals. It is apparent, however, that without a fresh local development the efforts of the Circulation Department must be largely nugatory. The problem of strengthening and developing local museums of industrial art, and bringing them into closer touch with local industry, is one which can hardly be solved by the efforts of any central organisation, but needs systematic and intelligent local effort and interest."

It is earnestly to be hoped that the new interest of the Carnegie Trustees in the improvement of local museums will be so directed as to promote the solution of this urgent problem, which is a necessary pre-requisite of any important development of circulation. If and when a new spirit arises in the provinces there should be no difficulty in adapting the central Circulation Department to meet the needs of the altered situation.

23. As an example of valuable modes of collaboration, which are hardly practicable under present conditions, but which might readily become fruitful when once the local position as regards Museums has been put right, may be mentioned the organisation of temporary special exhibitions bearing on

⁽¹⁾ See Third Volume ("Factors in Industrial and Commercial Efficiency") published by the Committee on Industry and Trade, 1927—p. 349.

local industries in suitable industrial centres, by co-operation between the Museum and Local Museum Authorities.

24. It would be natural to suggest that part of the objects relegated to Secondary galleries under the scheme proposed above should be released for purposes of circulation. The Council do not doubt that in the process of rearrangement a certain number of valuable objects will be found which could be spared for this purpose. Any such objects, however, should as a rule be handed over definitely to the Circulation Department and cease to be part of the main Museum Collections, as experience seems to have shown the inconvenience of treating the Main Collections under ordinary conditions as a source from which to withdraw objects temporarily for circulation at a distance.

This is a point, however, on which the Commission will doubtless receive evidence from the Museum Authorities.

A suggestion has been more than once put forward that the Circulation Department should be based not only on the Victoria and Albert Museum, but also on other National Museums and Galleries. Provided that the administrative difficulties can be overcome, the Council see considerable advantages in enlarging the scope of circulation in this way, and also in centralising circulation in a single Department adequately equipped with funds.

25. *The Acquisition of Modern Examples.*—A question on which there is some diversity of opinion, even among the Fellows of the Institute, is the right attitude of a National Museum of Industrial Art towards the acquisition and display of contemporary productions. The view of the Council is that while the Museum Authorities should fully reserve the right to acquire any work of recent date which in their judgment would serve to increase the utility of the Collections, it would probably be undesirable, unless for exceptional reasons in particular cases, that they should make a practice of buying modern works, and that in accepting gifts and loans of such works they should maintain and freely exercise discretion as to the conditions and duration of their display. Experience shows that it is impossible to pass a final judgment on the permanent value of a work of art, until a considerable period has elapsed since its production, and this is especially true of objects of industrial art which are highly sensitive to changes of fashion and public taste. The Museum Authorities could doubtless quote past cases in which their judgment in purchasing contemporary works has been already falsified by time.

Nevertheless, it is of high importance that, in close contiguity to the Museum Collections, though separate therefrom, the craftsman, student and general visitor should have ready access to examples of contemporary industrial art production, especially of British production.

26. The Council consider that so far as concerns British works this object could be materially assisted by maintaining and strengthening co-operation between the Museum and a semi-official organisation (i.e., the British Institute of Industrial Art), which can, within the limits of its means, select, acquire and display modern British examples.

The Council of the Institute includes both the present and previous directors of the Museum and two members of its Advisory Council. Several of the present and past Keepers are Fellows of the Institute and Members of its Selection Committees.

Limitation of funds (for the Institute is wholly dependent on voluntary contributions) has hitherto compelled it to rely chiefly on donations and permanent loans, but it possesses a small purchase fund, raised as a Memorial to a late Governor, Sir Isidore Spielmann, out of which, in quite exceptional cases, purchases can be made.

The main limitation from which the Institute's Permanent Collection at present suffers is restriction of space even more than of funds. The present area occupied is only 1,000 square feet, and though it is not desired to make the Collection a large one, it is obvious that this limitation makes it necessary

to restrict the Collection to objects of small size, and wholly to exclude bulky exhibits, e.g.—furniture. Even with this restriction a large proportion of the exhibits cannot be simultaneously displayed. To some extent, no doubt, there is a compensating advantage for this disability, as it compels a frequent change of exhibits which keeps the Collection fresh in interest. Nevertheless, the Council feel that if the present allotment of space could be increased to a moderate extent the Collection could be made very much more useful for its purpose. At present it is only a nucleus. It is hoped that the question of space will be considered as part of the larger question of Museum accommodation.

The Council would, however, like to make clear that even with the present severe limitation of space it is very much better to keep the Collection where it is than to house it anywhere outside the Museum, where the present informal but invaluable relations between the Institute and the Museum would be necessarily weakened.

The Commission may possibly be interested to know how the exhibits in the Institute's Permanent Collection are selected, and what is the ultimate destination which is contemplated for them.

From time to time temporary exhibitions of British Industrial Art are organised either by the Institute or by some other body, e.g., the Arts and Crafts Exhibition Society. It is customary in the course of all important exhibitions which impose a standard of quality for admission, that Members of the Selection Council of the Institute should visit the exhibition and select a limited number of works which, in their opinion, are worthy of inclusion in the Institute's Permanent Collection. The owners of these works are then invited either to present or to lend them for exhibition in the Collection, and a large percentage usually comply with the request.

In exceptional cases the Spielmann purchase fund can be used where the circumstances seem to require it. Sometimes owners of works offer them direct to the Institute, but such offers are not accepted without the approval of the Selection Council.

It is contemplated that when a suitable interval of years has elapsed there shall be periodical reviews of the contents of the Permanent Collection by the Museum Authorities, who shall then be free to choose any works which have stood the test of time and to take them into the Main National Collections. Of course, the time has not yet arrived for the first review.

27. In the above observations the Council of the Institute have endeavoured to keep strictly to matters falling within their competence as representing the interests of British Industrial Art. There are therefore many matters of great importance on which they have offered no comment. Such, for example, is the question, expressly mentioned in the terms of reference to the Royal Commission, of the nature and powers of the controlling bodies and the desirability or otherwise of bringing all National Museums under the ultimate control of a single central Authority, while preserving certain defined powers to their Trustees or Directors. The Council fully realise that the right or wrong decision of this question may be of vital moment to the future of the National Museums and hence indirectly to the future of British Industrial Art, but they feel that the wide administrative problem raised could not be satisfactorily dealt with in a Memorandum which takes exclusive cognizance of Industrial Art Collections. They therefore content themselves with expressing the earnest hope that, in any decision arrived at, the interests of uniformity will not be permitted to outweigh those of elasticity and adaptation to differing conditions arising from the special nature and objects of the different National Collections.

Another very important and closely related question on which the Council have offered no observations is that of co-ordination and avoidance of overlap among the different National Collections. Here again the Council, while fully realizing the

importance of the subject, feel that it cannot be satisfactorily dealt with in a Memorandum relating only to Industrial Art. It goes without saying that there ought to be continuous and intimate co-operation and consultation, the more informal the better, between the heads of Sections of the different Museums dealing with classes of Exhibits which present the possibility of overlap. There ought moreover to be a broad and general understanding as to the respective spheres and objectives of the different National Museums, which would limit the possibility of overlap to a comparatively narrow fringe. But the Council feel that within these narrow limits (and subject to the continuous personal intercourse of directors and keepers referred to above) it may often be better to tolerate a moderate amount of overlapping than, by insisting on a hard and fast line of demarcation, to incur the risk of putting students and visitors to serious inconvenience.

These, however, are only very general propositions, and the Council have no means of discussing their detailed application to particular cases, without information which is not in their possession.

In conclusion the Council desire once more to express their sense of the extreme value of the Victoria and Albert Museum as a great National asset, and their high appreciation of the ability, patience and courtesy with which members of the Museum Staff of all grades habitually help visitors to make the best use of the Collections. The suggestions offered in this Memorandum, so far from implying any criticism of the existing efforts of the Staff, are solely directed to making these efforts more abundantly fruitful of practical results to British Industrial Art.

(Sgd.) A. LLEWELLYN SMITH,
Secretary,
British Institute of Industrial Art.

38, Bloomsbury Square, London, W.C.1.
23rd February, 1928.

ANNEX.

Miscellaneous suggestions by individual Fellows of the Institute (on matters not included in the Memorandum).⁽¹⁾

1. "Wherever uncoloured plaster casts are shown of works that either have (in the originals) colour upon them or are in materials of different colours, this should be shown in a framed colour sketch at the side."

2. "In the case of figures and groups originally in or on buildings, wherever possible a framed photograph showing the architectural setting should be placed beside them."

3. "More pieces of furniture should be open."

4. "More use might be made of the Museum collections by a series of special Exhibitions brought together from the various Departments to illustrate some particular phase or period or application of Art."

5. "I believe a good deal is done in the way of temporary sectional exhibits, but it would seem useful that such exhibits should be strongly urged on the notice of all employers of the relative industries through their federations, most of which issue a journal to their members, and also through the trade journals."

6. "Ancient works of Art should be kept quite apart from modern in our public galleries."

7. "I have a disquieting feeling that the Museum may tend to become somewhat archaeological and also objects may be bought rather from the point of view of connoisseurship and rarity than from the point of view of added stimulus in design not shown

in existing examples. Some line might be drawn between the collection in the Victoria and Albert Museum and the archaeological collections in such a museum as the British Museum. It is very difficult to draw such a line I know, but I fancy there is a difference between industrial and archaeological interests."

8. "It appears to me that a National enlarged 'Tate Gallery,' if it might collect and show year by year (as painting and sculpture are selected and shown) works of industrial 'undesigned' Art, might so help to restore to both art and workmanship their proper association. Only on the score of use and craft-excellence should any art object be shown."

9. "It would be useful if Museums could show more examples of the ordinary things of everyday life, well designed to serve their purpose, but not necessarily ornamental; for it is with ordinary things that Industrial Art is chiefly concerned: things for the million that have taken the place of the work of the humbler village craftsman rather than that of the makers of things for Kings and Princes."

THE CONVENTION OF THE ROYAL BURGHS OF SCOTLAND.

Questions asked:

1. *The desirability of a greater measure of elasticity in the matter of loans between the State Galleries and Museums and the Provincial Galleries and Museums.*

2. *The educational facilities at present afforded by the State Galleries and Museums, together with suggestions as to improvement of those facilities.*

3. *The question of the imposition of fees.*

4. *The steps taken to stimulate public interest in the Provincial Museums and Galleries and whether any organised propaganda exists for the purpose of encouraging gifts and benefactions.*

5. *Observations on such aspects of the Terms of Reference as may specially interest the Convention.*

Reply:

1. The opinion of the Convention is that where the local circumstances are suitable, it is desirable that there should be facilities for the interchange of exhibits between National and Provincial Institutions. The majority of the Scottish Provincial Galleries and Museums as at present constituted have, however, inadequate facilities for such an interchange. The danger of loss both from fire and theft is probably greater than in the case of National Institutions. An adequate watching staff can seldom be provided, and in many cases visitors are accordingly permitted access to the collections without supervision. With some notable exceptions very few Local Museums display, label, and catalogue exhibits in a scientific way. However well looked after, they are, as a general rule, under the charge of men who have no training in Museum work. To bring these Museums and Galleries generally up to a standard which would justify a recognised system of loans would entail very considerable expense which would of necessity fall on the National Exchequer or on the Local Rates. In the opinion, therefore, of the Convention, the time is inopportune for bringing forward a scheme to apply to all Provincial Museums and Galleries.

2. The educational facilities at present afforded by the State Galleries and Museums might be greatly extended. Their value would be almost indefinitely increased by the institution of courses of lectures by experts, or the extension of such courses so far as they presently exist, these courses of lectures being so arranged as to appeal, in turn, to young people and to adults. Suitable arrangements with the Education Authorities should be made.

3. Any general imposition of fees for admission to State Galleries and Museums would, in the opinion of the Convention, be undesirable. If charges for admission were made a large number of intelligent children would be debarred from visiting the State Galleries and Museums.

⁽¹⁾ NOTE.—The authors of these suggestions are all persons of weight and experience, and the Council consider that the questions raised are of sufficient interest and importance to deserve the careful consideration of the Commission or of the Museum Authorities. It is however to be understood that responsibility for the opinions expressed rests solely with the individual Fellow in each case.

4. Broadly speaking, no general organised propaganda exists for the purpose of encouraging gifts and benefactions to Provincial Museums and Galleries. The conditions which prevail at Museums and Galleries in the provinces are almost wholly dependent upon the intelligence and enthusiasm of the local Trustees or Directors and the funds at their disposal. But much might be done to stimulate interest in Provincial Galleries and Museums by visits of Art and Museum experts from the National Institutions. To meet the present needs of the Scottish National Galleries and Museums more adequate financial provision is necessary, and any addition to the educational facilities presently afforded by the National Institutions would necessitate still further contributions from the Treasury.

5. The usefulness of Local Museums might be greatly increased if "museum talks" having special relation to the material of the local collections were given more frequently by competent persons.

The foregoing answers to the four points put by the Secretary of the Commission set forth briefly the views of the Convention on the points specifically mentioned. The position of matters in the case of two of the Scottish National Institutions included within the scope of the Reference to the Royal Commission is, however, not referred to, and the Convention would respectfully include in this Memorandum short references to

The Scottish Record Office and The National Library of Scotland.

6. For more than fifty years the treatment of the Scottish Record Office by the Treasury, as compared with the treatment of the English Public Record Office, has amounted to a national injustice. As the result of vigorous protests made by bodies such as the Scottish History Society, and by the Convention of Royal Burghs, conditions as regards the numbers of the staff of the Scottish Record Office have been slightly improved, but so greatly has the work of the Record Office—particularly the Historical Department—increased within recent years that the staff is still inadequate to deal with all demands made upon its services.

7. In the opinion of the Convention, the Scottish Record Office should, without unnecessary delay, be brought up to the relative standard of the London Office both as regards staff and equipment. Further, an immediate appointment of a Head of the Register House should be made. It is nearly nine years since Sir James Patten MacDougall, who held the offices of Registrar-General and Deputy Clerk Register, died, and the Register House has been for all that time without a Statutory Head, with serious results on the organisation and utilisation of the staff.

8. Finally, with regard to the Scottish National Library, the Convention desires to point out that last year, by means of a Representation addressed to the Prime Minister, the Chancellor of the Exchequer, and the Secretary of State for Scotland, it drew the attention of the Government to the inadequacy of the financial provision at present being made for the maintenance and development of the National Library. It is recognised that time is required to set up in proper working order an Institution of the magnitude of the Scottish National Library, but, so far, the Government have given no serious indication that they intend to put the Scottish National Library on a footing comparable with that of the other National Libraries of Great Britain. This treatment of the Scottish National Library is a cause of distress to the people of Scotland, who are most earnestly desirous that the National Library, so munificently endowed as it has been by Sir Alexander Grant and others, should be put on a proper footing so that the great resources of the Library may be made fully available.

9. In particular, the numbers of the present staff are quite inadequate, even for the ordinary routine work of the Library, while any special work, such as is undertaken by other great Libraries and might be expected of the National Library of Scotland, is

entirely precluded. It is understood that some increase in the building accommodation of the Library will soon become urgent, the present accommodation being insufficient, and, to some extent, unsuitable.

ALEX. STEVENSON,
Lord Provost of Edinburgh, Preses.

ALEX. MORRISON,
Convener of Sub-Committee.

J. L. OFFICER,
Agent and Clerk.

The Convention of the Royal Burghs of Scotland,
21, Castle Street, Edinburgh.

15th December, 1927.

THE CORPORATION OF THE CITY OF LONDON.

Questions asked:

Views of the Corporation with regard to:

1. The educational facilities at present afforded by the State Galleries and Museums, together with suggestions as to improvement of those facilities;
2. The desirability of a greater measure of elasticity in the matter of loans between the State Galleries and Museums and the Museums and Galleries under the jurisdiction of your Corporation;
3. The question of the imposition of fees;
4. The steps taken to stimulate public interest in the Museums and Galleries under the jurisdiction of the Corporation, and whether any organised propaganda exists for the purpose of encouraging gifts and benefactions.
5. Such aspects of the Terms of Reference as may especially interest the Corporation.

Reply (furnished by the Committee controlling the Guildhall Library, Museum and Art Gallery):

1. The Library Committee is ready to lend from the Museum but it is not likely to wish to borrow.
2. Entrance fees are not recommended for any institution under the City's control.
3. No necessity for special student days.
4. Visits of schools to the Museum are encouraged.
5. The establishment of travelling collections from Museums as is now done in the case of the Travelling Art Collections Fund.
6. Sympathetic selection of duplicates from Museums as gifts to suitable localities and Overseas Dominions.
7. The restoration where possible of collections at present housed outside their proper sphere, e.g., the Sage collection at Stoke Newington.

(Sd.) J. L. DOUTHWAITE,
Librarian and Curator,
Guildhall, E.C.

9th December, 1927.

THE DESIGN AND INDUSTRIES ASSOCIATION.

Questions asked:

1. The educational facilities in the sphere of Art at present afforded by the National Museums and Galleries, together with any suggestions as to improvement of those facilities. The views of your Association as to the stimulus (for example in the application of art to industry) furnished under present conditions.
2. The question of the desirability or undesirability of the imposition of fees.
3. Observations on such aspects of the Terms of Reference as may specially interest the Association.

Reply:

1. *Purpose of Collections.*—The purpose of the collections in the National Galleries and Museums is two-fold; to preserve as national possessions the creative and artistic achievements of the past and to enable the community to gain a knowledge of art and industry in this and in other countries.

The achievements and the development may be studied from two points of view; from that of time

and from that of technique. These cannot be studied altogether with any degree of clearness, and the national collections should consequently be divided into two classes, the Historical Museums and the Craft Museums. The elements contained in these two types would be the same, but the idea underlying each would be separate and distinct and they would be handled in different ways.

2. *The Historical Museum.*—The Historical Museum should be so arranged as to provide a complete synopsis of the chronological development of the national civilisation and of that of other civilisations for comparison, so that the visitor could measure their progress and gain a clear apprehension of their characteristics and attainments at the various stages of that development. The whole plan of the Museum should be directed to giving this clear conception of character and progress. In the series of rooms designed to illustrate successive periods, one or two fine examples of the several arts and crafts and type objects should alone be exhibited and the countless variations of type, etc., interesting mainly to the antiquary, should be rigorously excluded from the principal exhibits. (Such surplus material should be stored in special rooms for the benefit of students, as is noted later.) There are in Continental museums certain rooms and sections which are admirably arranged on this plan, notably the Mycenaean room at Athens, the Renaissance rooms in the Kaiser Friedrich Museum in Berlin, the Egyptian rooms at the Louvre and, to some extent, in the Pompeian rooms at Naples.

The British Museum has the elements of such a Museum and it should be reorganised to become the central historical museum. At present it is overburdened with ethnological material, and with material relating to alien and isolated civilisations, for each of which a separate historical section would seem to be required. It exhibits a multiplicity of variant objects, and it ends, in the main, with the close of the Middle Ages. Its future planning might well be modelled on that of the present room of Greek and Roman life which attempts to give a coherent idea of its period.

3. *The Craft Museum.*—The Craft Museum would contain much the same material as the Historical, but it would be arranged to show, not the historical setting, but the historical sequence in the development of technique and decoration materials, the parallel development in other countries, and further, to illustrate the development of the methods of production. An instructive example of such a museum is the Pitt Rivers Museum at Cambridge and the Museum at Barcelona.

The South Kensington Museum should become the Central Craft Museum and so fulfil its original purpose of encouraging the study and development of the industrial arts and crafts of the country. At present this purpose is lost sight of and the Museum has tended to become the pendant of the British Museum carrying on with the historical sequence from the point reached by the British Museum, but grouping its objects solely according to the material of which they are made.

4. *Inclusion of Modern Work.*—In both the Historical and the Craft Museums, examples of work, up to and including modern times, should be exhibited, including, of course, foreign work, even though the examples be not retained permanently, so that the sense of development and continuity with the past be completed. In the matter of furniture, for instance, the museums show no examples of furniture beyond 1820 and there is thus a distinct break with the work of the present.

A review of the artistic products of a recent period should be undertaken from time to time, the two types of museum co-operating to assess what progress is being made.

5. *Industrial Art.*—Examples of industrial art should be included in the modern work as a current expression and development of the crafts.

6. *Re-arrangement of Collections.*—It is essential that the permanent collections should be re-arranged

from time to time in so far as they are in their nature removable to embody new accretions and to afford a fresh opportunity for valuing the objects in a changed environment. The re-arrangement will tend also to foster a live interest in the collections. If the exhibits are always in the same place the public tends to take them for granted and eventually fails to notice them at all. This re-arrangement should be a continuous process so that within a given cycle of years, perhaps five, the collections would have been entirely revised.

7. *Temporary Exhibitions.*—In all museums certain rooms should be set aside for periodical exhibitions dealing with particular subjects and showing fully the resources of the museum or dealing with exhibitions of modern work and applied art, British and foreign, and the work of modern craftsmen specially borrowed or collected for the purpose. An exhibition should be made each year of the material acquired during the year so that the policy of the Museum and its progress should be clear to all. These temporary exhibitions might be held for six months.

8. *Relation between Museums.*—Between all the National Museums there should be a constant co-ordination and pooling of resources, though the Historical Museum should have the first call on a unique object.

9. *Replicas.*—In order that the sequence of development in each museum should be complete, the use of replicas should be judiciously extended so that an important sequence should not be broken because an original cannot be shown. Replicas will also serve to indicate what is needed to complete a collection or a series and encourage the search for, and the gift of, originals. It is not intended that the museums should be loaded with replicas merely for the sake of completeness.

10. *Organisation of Museums.*—The organisation of both types of museum must be adapted to the needs of those who are the users of them. These fall generally into three classes:—(a) students, (b) the general public, coming as sightseers or as people interested in the historical and technical development of the industries of the country, but with no specialised knowledge and (c) school children. Their distinct and different needs cannot be met by a common arrangement of the collections and they must accordingly be so organised as to enable each to gain a greater value from them than is possible under the present system.

11. *The student*, for whom the collections primarily exist, should be given the greatest information and assistance. Research students should be given increased access to the objects themselves and special rooms set aside for study and research.

12. The needs of the *general public* and the sightseers can be met by the organisation of the museums on the lines indicated above, so that a clear impression of development may be obtained easily and quickly.

13. The needs of *school children* can be met by the smaller de-centralised museums, such as the Horniman Museum and the Bethnal Green Museum, where they can study without the mental and physical fatigue of a progress through the vast rooms of the British Museum and the South Kensington Museum. These museums should be developed for children and not treated as part of the national collections. Visits to these museums and in some cases to the special exhibits in the larger museums should be developed as part of the school curriculum, and attendance recognised as equivalent to school attendance.

14. *Hours of Opening.*—At present a large body of students and research workers are deprived of the opportunity for study by the closing of the museums at the time when they are most able to visit them, that is, in the evenings and on Saturdays and Sundays. Some part of the museums and galleries should be open until 9 o'clock on weekdays and until the early evening on Sundays. The difficulties of organisation might be met by the closing of each

of the museums upon one day during the week, the most suitable day for each to be ascertained from records of attendances.

15. *Lectures.*—There should be a constant series of lectures of University standard organised in the Lecture Theatres of the Museums, the practice of conducted lectures being particularly developed, so that the museums may become living educational institutions. The lectures should in every case be by recognised authorities and by those capable of presenting their knowledge in an interesting manner. The lectures should be designed primarily for students, but the general public should not be excluded.

16. *Monographs.*—The Craft Museum should issue monographs upon the technique of the various crafts, similar to the monographs now issued by the British Museum. The writing of these technical papers should be in the hands of those members of the staff whose expert knowledge fits them for the purpose.

17. *Publicity.*—Information as to days and times of closing, lectures and temporary exhibitions should be adequately advertised in the public press. A system of news paragraphs and weekly notices such as those inserted free of charge for the Zoo and the B.B.C. should be organised in the newspapers. At present it is difficult for the general public to know of the opportunities which the museums afford.

18. *Size of Collections.*—The extent of the exhibitions now shown is larger than is necessary to meet the requirements of the majority of users (except perhaps those of the student, whose needs can be met by access to the storage rooms), and the rate of acquisition to already unwieldy collections is creating a problem with which it is increasingly difficult, but increasingly necessary, to deal. The problem of the extent of the present exhibits can be dealt with by clearing out the greater part of what is now shown and certainly all those exhibits of secondary importance, into storage rooms, accessible to the student and drawn upon for temporary exhibitions and for loan and circulation to the provinces.

19. The rate of acquisition should be diminished by a rigid application of the policy of buying only the very best examples of work. Money allocated for the acquisition of exhibits should not be spent unless some first-class specimen is to be secured by its expenditure or some gap in an historical or technical sequence is to be filled. It is too often the custom to spend money because it is there upon second rate examples or those interesting to the collector for some slight variation or peculiarity. To exhibit second rate artistic specimens without the first-class specimen from which a standard can be established is to invite a current second rate art, cf., the Oriental China collection of the King of Saxony which tended to ruin the taste of the Dresden China factory.

20. *Loan Collections.*—The great amount of material released from the national collections under the foregoing proposals should be made available, not only to Art Schools and Galleries, but to other accredited bodies, by a central circulation department, which should develop the system of loan collections to a greatly increased extent. At present the national authorities have more material than they can cope with, but it is not sufficiently available to the provincial towns and industrial centres who would profit by exhibitions of the particular crafts in which they are interested. (It may be added that some provincial museums have unique specimens which should be in the national collections. It might be desirable that the national collections should have power to acquire these by provisions similar to those granted under the Ancient Monuments Act. In any event they should be registered and the authorities of the national museums should be charged to some extent with their care.)

21. *Grants and Finance.*—The present system of annual grants from the Treasury, which in many cases are notoriously inadequate, and which if not spent must be returned to the Treasury, is often a

cause of wasteful expenditure. The money which is insufficient to purchase the best is spent on the second rate, in order to avoid a reduction of the grant which would follow a return of any part of a year's allowance. (1) Any part of a grant not spent should be held by the Museum authorities and a fund built up which would furnish them with the means to acquire the first-rate pieces as they come into the market. The grants should in all cases bear some relation to the market value of the first-class specimens likely to be required by the institutions for their collections. These increased grants would be met from the economy on fabric expenditure effected by the reduction in the extent to which the collections are exhibited.

22. *Management of Museums and Staffing.*—The ability to put these recommendations into effect is dependent upon the existence of some central controlling body, and the Association consequently attaches paramount importance to the setting up of a central administrative committee, which will make co-operation and interchange of exhibits possible and usual. This administrative responsibility should be vested, however, not in a General Department as at South Kensington, but in a Board of Trustees, such as that governing the British Museum.

23. Each section in a museum dealing with a specific subject or period should be controlled by its own Advisory Committee, to which should be co-opted independent advisers, chosen for their special knowledge or interest in the collections. Recognised authorities, such as the Professors of Archaeology at Oxford or Cambridge, should serve on such committees. This policy would create a more live interest in the collections among those not officially connected with them. These committees would not be expected to judge and advise in matters of taste but only upon those things governed by known principles and rules, such as history, science and technique.

24. The decision in all matters of æsthetic taste must be in the hands of the Director, who should be chosen for his wide outlook, general culture and good taste, rather than for specialised knowledge of any particular subject. His judgment should be reinforced by consultation with other members of the staff who are experts and who are able to advise on technical points.

25. The staff of all the Museums should be competent to fulfil the educational purposes of the collections and appointment should only be from those who show adequate training, aptitude and judgment. Promotion to the higher positions should be from those who have an expert knowledge and an experience of the subject of the section which they are to control.

26. The arrangement of the collections should be in the charge of those with special qualities for display and a sense of arrangement.

27. *Donors' Bequests.*—It is suggested that in order to deal with the difficulties created by collections being left as memorials, there should be set apart in each museum a Hall of Donors where the bequests and the donors could be suitably acknowledged and commemorated and the bequests themselves set free from the hampering conditions which create miscellaneous sub-collections prevent the rejection of second-rate examples and the arrangement and the allocation of the exhibits according to their historical and technical significance.

28. *Fees.*—The present system of fee and free days answer the purpose of providing opportunities for those who wish to study under less interrupted conditions, but the Association strongly deprecates any further extension of the imposition of fees.

(Signed) LAWRENCE WEAVER,
President,
Design and Industries Association.

6, Queen Square, Bloomsbury, W.C.1.
18th April, 1928.

(1) All the Purchase grants in the Museums and Galleries are non-returnable and the Association is therefore under a misapprehension on this point.

THE FEDERATION OF BRITISH INDUSTRIES.

Questions asked:

1. *The practical utility and stimulus in the application of both Science and Art to industry afforded by the National Institutions coming within the Terms of Reference, for example, the Geological Survey and Museum, the Royal Botanic Gardens, Kew, the British Museum of Natural History, the Science Museum, the Victoria and Albert Museum, etc. Thus the work of the Geological Survey and Museum is intimately connected with problems in the mining industries; the work of Kew with the introduction into different parts of the world of plants of great economic value; of the Entomological Department of the Natural History Museum with the problem of insect pests; of the Science Museum with engineering questions; of the Victoria and Albert Museum with arts and crafts of various kinds. But it is, perhaps, not improbable that the assistance which could be afforded by these Institutions could be made much more effective were its possibilities more widely appreciated or brought more actively and intimately into contact with the industrial world.*

2. *Suggestions for stimulating public interest in the National Collections with a view to a greater measure of financial support from private sources.*

3. *Observations on such aspects of the Terms of Reference as may especially interest the Federation.*

Reply:

(i) STATEMENT BY THE INDUSTRIAL ART COMMITTEE.

The Federation has been invited by the Royal Commission to submit its views on the practical utility and stimulus in the application of art to industry afforded by the Victoria and Albert and other national museums, and as to anything which could be done to make more effective the assistance afforded by these Institutions. The following statement has been prepared by the Industrial Art Committee of the Federation solely from the point of view of industrialists and designers concerned in the industries in which artistic design plays an important part.

The Committee realise that the National Museums contain an immense amount of material of great value from the point of view of its bearing on industrial design and that these museums are, on the whole, admirably organised from the point of view of the student and industrialist, and supplied with staff who are both competent and always extremely ready to assist enquirers; at the same time there are some matters in which it seems to the Committee that some improvement might be made, and they venture to call attention to these in the following remarks.

1. *Method of Display.*—The Committee feel that the method which is at present adopted in the Victoria and Albert Museum of classification by material, though admirably adapted to the purposes of some classes of student, is not sufficiently stimulating to the designer whose principal object should not be slavishly to copy existing specimens, but rather to arrive at a proper appreciation of the artistic value of various specimens in relation to the purposes for which they were designed and the surroundings in which they were used.

The Committee understand that in other countries the classification according to material has been to some extent abandoned in favour of an arrangement which aims at illustrating the development of particular historical periods by means of combined displays of carefully selected specimens. While no attempt is made to arrange actual furnished rooms in the style of particular periods, specimens are grouped together in galleries in such a manner as to give an idea of the relation of different articles of decoration and usefulness to one another, and to furnish a general idea of the development of the applied arts through a cultural period.

It appears to the Committee that the adoption of this principle would improve the usefulness of our National Museums from the point of view of the industrial design student. It is realised that the whole

of the material at present displayed in, for example, the Victoria and Albert Museum, could not possibly be shown together in selected galleries of the kind suggested. It is submitted, however, that an adequate display of the best examples could be made in this way, which would give both the general public and the student, interested in design from the artistic point of view, a much more real idea of the value and quality of the artistic productions of different ages, while the requirements of the student who seeks more detailed information could be met by secondary galleries in which the exhibits could be shown according to a classification by materials, but with very much less attempt at display than is made in the arrangements now existing. In this way a considerable saving in space could be effected which would perhaps enable the scheme of selected galleries to be carried out without any substantial further addition of space.

2. *Educational Activities.*—The Committee venture to suggest that in addition to the lectures which are now given from time to time for the benefit of the general public, lectures of a more technical kind might be introduced for the benefit of the designer and student, the staff of the museums would be fully qualified to give such lectures, but if outside assistance were required no doubt specialists could be secured to do the work at little or, sometimes, no expense.

3. *Inclusion of Modern Work.*—The Committee feel very strongly that the Victoria and Albert Museum is incomplete without a really representative display of the modern artistic productions of all nations. They wish to point out that one of the great difficulties in the way of developing new styles of decoration and furniture is the devotion of the buying public to the antique and to traditional styles, a devotion which often has very little foundation in a real appreciation of the merits of the work of the periods concerned. If modern products were shown in their true relation to the antique the public would acquire a more just view of the subject and would be able to appreciate more readily what was good in modern production. It is sometimes said that it is difficult to form a true judgment as to what is artistically good in contemporary production, but the Committee feel that this difficulty would be gradually removed if taste were educated by the continued practice of showing modern productions in conjunction with the antique. Moreover, such productions can be obtained very much more cheaply than the antique, and therefore a certain amount of wastage in the material purchased would not be a serious matter. Another objection sometimes raised is based on the difficulty of showing satisfactorily what must be a relatively small quantity of modern objects in conjunction with the great mass of antique material exhibited. This difficulty does not seem a fatal one. Moreover, the suggested arrangement of exhibits in selected historical galleries would enable modern work to be displayed more conveniently than would be possible under the present system.

The Committee are convinced that if a generous policy of purchase of modern productions both hand-made and machine-made were adopted, the interest and educational value of the museums to the public would be greatly enhanced. Moreover, this policy could be carried out with very little extra expense, owing to the relatively smaller cost. As has already been pointed out, the modern products could be purchased cheaply, and manufacturers and artists would no doubt be willing in very many instances to present or loan objects made by them to the museums.

The Committee are aware that efforts are being made by certain independent organisations to build up collections for loan or presentation to the Victoria and Albert and other museums. They appreciate the efforts of these bodies and do not suggest that they should be discontinued, but they consider that in addition the museums themselves should definitely adopt a policy of purchases of modern productions.

4. *Temporary Exhibitions.*—The Committee cordially approve the policy of holding temporary

exhibitions at the Victoria and Albert Museum, such as the very valuable displays of the Gobelin tapestries and of the plate and furniture of the City companies. They would gladly see this policy extended and applied, especially to international exhibitions of modern work. If possible they would like to see the North Court of the Victoria and Albert continually occupied with successive temporary exhibitions of really high quality and educational value.

5. *Loans to Provincial Museums, Art Schools, etc.*—The Committee consider a generous policy of loan to provincial museums and art schools to be of prime importance and they appreciate what has been done to improve the Circulation Department of the Victoria and Albert Museum in recent years. The great majority of the population, and particularly of the industrial population, lives in districts remote from the national museums and can seldom take advantage of them. Loans to provincial museums and schools may, therefore, have a most important educative influence, transcending perhaps even that of the national museums themselves. The suggested re-arrangement of the exhibits should set free a considerable amount of material for circulation in the provinces. The material to be circulated should include examples of the best modern work. Moreover, it would be very desirable that the objects loaned should be frequently changed so as to always have material of fresh interest.

The Committee believe that proposals have more than once been made for the creation of a special circulation institution, to which material could be transferred from the Victoria and Albert and other museums, and which would be managed by a Board drawn from the Boards of the various museums. Without having any details of this proposed organisation before them the Committee are inclined to think that its creation might have a beneficial effect by increasing the importance of the circulation department and the amount of material available for it.

Finally the provision of peripatetic lecturers to speak at the various centres where loaned collections were available would be of value. Should there be any difficulty in providing these from London, efficient voluntary local lecturers could probably be found in most centres.

(ii) STATEMENT BY THE EDUCATION COMMITTEE.

The Federation approaches this matter from the point of view of those actually engaged in or training with a view to engagement in industry. They recognise that this [the Science] Museum has a general educational work to do, both for the general public and for the rising generation, and upon this question the recognised educational authorities will no doubt submit their views. The Federation greatly appreciates the remarkable progress which has been made with the development and reorganisation of the Museum in recent years. They venture however to make the following suggestions made by their Education Committee in regard to certain points in which improvement is still desirable.

1. *General Principle of Arrangement.*—In the Report for the year 1923, this is described as follows:—

“As the National Museum of Science and Industry the aim of the Science Museum is firstly to form in each group a series of carefully selected objects representing the principal stages of development in the branch of science or technology which the group represents; and secondly to show a collection illustrating the current practice of the groups. These groups, each of which represent some special industry or branch of science, number about 50 or 60, so, if the collections are not to become unmanageably large, strict limits must be laid down within which they are to be developed.

For each group of the collections, therefore, a scheme has been drafted which sets out the stages of development through which the industry or science has passed and is of sufficient importance to be represented. Lists are being

prepared of the objects which will most suitably illustrate those stages, and where these are not already in the collection examples or replicas of them will be obtained as opportunities occur, photographs or diagrams serving to represent them in the meantime. . . .

It will take many years before the majority of the groups can be adequately represented on these lines, but a great deal already exists and in the new galleries it is hoped to emphasise by this scheme of representation the past development of the various branches of science and technology more effectively than has been possible hitherto.

Besides these historical series, for which objects will be critically selected, and from which they will rarely be removed there will also be a number of examples illustrating current practice. These, which will usually be on loan, will remain on exhibition so long as they are of especial interest, and have not been superseded by new advances in the sphere to which they belong. From time to time objects of special importance in these current groups may be transferred to the historical series, but probably the great majority will remain only so long as they represent the best types of modern practice.

Thus the museum in its collections will perform a dual function, that of the museum of scientific and technical development, and that of a permanent exhibition of current practice. In this way it is hoped to increase the utility and value of the collections without enlarging them to a point at which they become so large as to be unwieldy and wearisome to the visitors.”

The Committee consider that these principles require more precise definition. It is clear that visitors to the museum fall into various classes and that methods of arrangement which would appeal to one class as being the most convenient, may not appeal to other sections. From the point of view of students and industrial designers it is open to consideration whether too much is not allocated to examples of machinery which do not show sufficient variation to justify the amount of space occupied. As a general principle it might well be laid down that actual exhibits should consist of two classes:—

(a) *Machines which make a revolutionary change in method such as the substitution of the turbine engine for previous types of engine.*

It would not, however, be necessary to follow this up by showing all the minor improvements which subsequent inventions have effected. Such a series would take up a considerable amount of space without a compensating advantage. Such patents should, perhaps, be relegated to drawings, specifications and the like, to be kept in the library and not represented by full-sized engines or even elaborate models.

(b) *Examples where the improvement in the machine was such as to considerably increase its efficiency, not by an infinitesimal amount but by a very large percentage in actual practice.*

The principle to be followed therefore should, in the opinion of the Federation be:

(1) *Inventions in Machinery which produce a revolutionary change* should be represented by the earliest practical example and should be followed by a few machines, each of which marked a very considerable advance in efficiency over the original model, leaving to the library the preservation of records of the small variations and intermediate stages leading from the revolutionary change to each successive important advance in practical efficiency. It is believed that by adopting some such principle as this a great deal of space could be saved which could be allocated to more useful purposes. In this connection it is important that the rudimentary stage of the machine should be represented, starting from the actual hand-tool from which it has evolved. Thus there should be a thoroughly representative collection of hand-tools so arranged to show how (for example) the adze became transformed into the axe and how fundamental improvements in the axe followed in due course.

(2) *Unsuitable Exhibits.*—It is open to question whether a large number of the collections maintained in the present Museum are really suitable to its objects. Thus there is a very fine collection of models of early sailing ships which might be more properly housed, either at the present United Services Museum in Whitehall, which already has a large collection of such objects, or, alternatively, placed in a new Museum which would deal with the social rather than the industrial history of the country. The preservation of such models is a matter of prime importance. It would, however, be preferable that work of this nature should be relegated to another museum which would aim at acquiring a complete series of such models rather than that some models should be in the United Services Museum, others at the Science Museum, and still others scattered about in various localities. On the other hand, one or two characteristic examples of a hand-spinning machine are essential if a student is to see how, from that machine, evolved the modern power spinning machinery of Lancashire; for the elementary process is, after all, the basis of the present machinery.

2. *Management.*—The only official contact with industry appears to be the Advisory Council. The Federation desire strongly to suggest that some closer form of co-operation with industry is desirable. For example, it would be well if there were added to the council representatives of the Trade Associations of the more important industries. Moreover, by arrangement with these associations it should be possible to set up small committees representative of the industries concerned who would take an active part in supervising and assisting the development of the particular sections of the Museum in which they were interested.

3. *Exhibits.*—The establishment of industrial committees as recommended in paragraph 2 would no doubt facilitate the acquisition of new exhibits by means of loans and gifts. The latter would probably be for the most part confined to production samples, actual plantmodels would in general have to be provided at the expense of the Museum. If the full scheme of the Museum is to be completed within a reasonable time and kept up to date an increase in the annual expenditure will no doubt be necessary.

4. *Labelling and Cataloguing.*—The exhibits are all carefully labelled and it is probable that this cannot be greatly improved upon. Catalogues are arranged under subjects but the collection of catalogues is not yet complete. Each catalogue is usually preceded by a short introduction, apparently intended to explain the nature of the subject to the lay visitor, and the bulk of the catalogue consists simply of a list of the items, followed by what is practically a copy of the label actually in use with the object. In considering the question of catalogues it is necessary to bear in mind the principal types of visitors for whom the Museum is intended to cater. For the research student there is no doubt that an accurate and complete list of all the objects contained in the section in which he is interested proves invaluable, enabling him to study it at his leisure and then go direct to the particular objects he wishes to study personally. The average research student does not need the elementary sort of information which alone could be supplied in a brochure published by the Museum authorities. On the other hand, it is probable that to a limited extent supplementary and somewhat elementary brochures indicating the development of particular sections and illustrated by photographs from objects in the collection and references to others which can be seen in the galleries would serve a very valuable purpose in educating the general public. It is important, however, that the interests of the advanced student and the designer should not be sacrificed to those of the casual visitors. It appears therefore that any suggestion on these lines should be coupled with the proviso that this brochure should be supplementary to rather than replace the more strictly scientific catalogues which already exist.

5. *Lectures and Guides.*—A number of lectures are given, generally two a day, on most days of the week, and there are guides who are most willing to direct visitors to the more interesting exhibits. The Museum has also adopted the policy of having temporary exhibitions, of which the recent Railway Centenary Exhibition and the Watt Exhibition may be regarded as samples. In both respects the policy of the Museum is to be commended and the system of temporary exhibitions might be extended with advantage.

6. *Science Library.*—The Federation notes with satisfaction the development of the collection of technical publications. They trust that all possible steps will be taken to make this as complete as possible as the value to research workers and industrialists of a comprehensive and up-to-date collection would be very great. There are believed to be about 25,000 technical and scientific periodicals published throughout the world and not more than about 9,000 appear to be traceable in this country. In this connection the Federation has read with interest the proposals of the Public Libraries Committee, Cmd. 2868 of 1927, in regard to the formation of a central library. These proposals will no doubt receive consideration by the Commission.

7. *Conclusions.*—It is submitted that consideration should be given to the possibility of making the Museum of more practical use to those actually engaged in industry as distinct from students.

For example one aspect which seems deserving of consideration is the preparation of models showing the lay-out of model workshops and factories, or what might be called "ideal" factories. For example, a model of one of the most up-to-date garages would prove of use, both to designers, to architects and to industrialists, who have to build such garages, showing them what is at present the most efficient system in vogue, so that on the one hand, mistakes in lay-out could be avoided, while the model itself might easily form the basis of a further improvement by some ingenious investigator.

The same principle applies to the lay-out of a factory or works.

(Signed) C. TENNYSON,
Deputy Director,
Federation of British Industries.

39, St. James's Street,
London, S.W.1.
24th February, 1928.

THE IMPERIAL INSTITUTE.

Questions asked:

1. *The relations between the Imperial Institute and the State Museums and Galleries; whether a greater measure of co-ordination could be advantageously effected, together with suggestions as to its character.*

2. *The desirability of a greater measure of elasticity in the matter of loans.*

3. *The question of fees.*

4. *Observations on such aspects of the Terms of Reference as may especially interest the Institute.*

Reply:

1. I am glad to say that the happiest relations exist between myself and the Directors of other State Museums and Galleries. When I set about re-organizing the purpose and method of exhibits in our Galleries I found the readiest co-operation on the part of the Directors of other Museums, both in London, the Provinces and throughout the Empire, and I was able to transfer a considerable number of interesting exhibits which had been here for years but which appeared to be more suitable to other Museums. I have no reason to think, from my experience of less than two years, that any greater measure of co-ordination is required as regards the relations between the Imperial Institute and the State Museums and Galleries.

2. I have not so far found the need of a greater measure of elasticity in the matter of loans.

3. As regards fees, a reference to page 27 of my First Annual Report to my Board of Governors, will explain our system now obtaining. Broadly speaking, while we charge no fees for our laboratory investigations and reports to any Government within the Empire we charge very modest fees when doing this work for private individuals or commercial bodies.

With regard to our Galleries, admission to them and to the new Cinema is free, and I should be much opposed to the imposition of any entrance fee to either. I may say that we are doing everything we can to bring to the notice of all schools and educational societies the value of these Galleries as re-organised under our new system, as a centre for teaching the rising generation in an attractive way all about the scenery, activities and products of each and every part of their overseas Empire. I am glad to say the curves of attendance recorded on our charts show an ever growing appreciation of these facilities. Whereas the weekly attendances in October, 1926, when the Galleries were re-opened were as often as not under 1,000 the average for the last four months has been 8,622 a week, including a daily average of 12 or more school classes instructed by their own masters and mistresses.

Were it not for the expenses of transportation we should get more frequent visits from classes located at a distance and it would, in my opinion, be a great mistake to impose any entrance fee, however small.

(Signed) W. T. FURSE,
Director, Imperial Institute.
London, S.W.7.

1st November, 1927.

THE LIBRARY ASSOCIATION.

Questions asked:

1. *The desirability or otherwise of an amendment of the Copyright Acts as they affect the British Museum.*

2. *The accessibility of the National Libraries and the facilities afforded to students and the general reader respectively.*

3. *Observations on such aspects of the Terms of Reference as may especially interest the Association.*

Reply:

1. The Association desires to record at the outset its appreciation of the great services rendered to the nation by the British Museum and of the valuable personal help given to the Library Association and its individual members by many of the Museum's most distinguished officers.

2. The future growth and continued pre-eminence of the British Museum Library is a matter of first importance and the Association considers that the re-classification of its contents in accordance with one of the more detailed modern systems (such as the Classification Decimale Universelle, or the Library of Congress Scheme) would immensely increase both the accessibility of the collection and its value to research. Students would then find all the works on a given subject gathered together within narrow limits.

3. The classification selected should wherever possible be adopted in all the National Libraries so that their resources in any department might easily be comparable and readily available for public use. Special extensions or modifications called for by the nature or extent of the material or the particular requirements of the Library are not regarded as inconsistent with this recommendation.

4. The preparation of a Subject Catalogue would naturally run concurrently with the re-classification, and even if available only in manuscript form would meet a need which has long been felt by readers in the Museum.

5. The carrying out of developments such as this would be facilitated by the recognition, in appoint-

ments to the official staff, of practical library training as well as scholarship.

6. The closing hours of the reading room should be extended to at least 9 p.m.

7. The Public Libraries Committee of the Board of Education has recently expressed the view that the Central Library for Students should be re-constituted in working relation to the British Museum, and the Library Association hopes this may be brought about and a really efficient national circulation collection built up at the earliest possible moment.

8. The official publications of the British Museum and of all other national museums and libraries should be more widely distributed than at present among public libraries. Complete sets should be deposited at the public libraries in the important centres of the Kingdom, and the smaller libraries should be provided with such publications as are likely to be of use in their localities.

9. At the time when the last Copyright Act was in the form of a Bill, the Association made representations to the effect that (a) registration should be compulsory, (b) should be in proper bibliographic form, and (c) that a printed list of all books registered should be issued periodically. The Association re-affirms the desirability of (a), (b) and (c). It regards compulsory registration as the necessary foundation of a national bibliography.

10. Finally, the Association notes that the National Library of Scotland is one of the Institutions falling within the Commission's Terms of Reference, and desires to urge that steps be taken to develop this library. This cannot be done with the present inadequate financial resources, and the Association considers that the annual monetary grant to the National Library of Scotland should be greatly increased.

(Signed) G. W. KEELING,
Secretary,
The Library Association,
26, Bedford Square,
W.C.1.

23rd April, 1928.

THE LONDON COUNTY COUNCIL.

Questions asked:

1. *The educational facilities at present afforded by the State Galleries and Museums, together with suggestions as to improvement of those facilities;*

2. *The desirability of a greater measure of elasticity in the matter of loans between the State Galleries and Museums and the rate-aided Museums and Galleries within the London County area;*

3. *The question of the imposition of fees;*

4. *The steps taken to stimulate public interest in the Museums and Galleries under the jurisdiction of the London County Council, and whether any organised propaganda exists for the purpose of encouraging gifts and benefactions;*

5. *Observations on such aspects of the Terms of Reference as may especially interest the Council.*

Reply: Submitted on behalf of the Council, containing particulars with regard to the practice of the Council with respect to (I) educational visits to museums, etc., and (II) exhibit loans between the State galleries and museums and the Council's Horniman and Geffrye Museums. The particulars under head (I) have been prepared by the Council's Education Officer, Mr. G. H. Gater, C.M.G., D.S.O., M.A., and those under head (II) by the Council's Architect, Mr. G. Topham Forrest, F.R.I.B.A.

(I) EDUCATIONAL VISITS.

(a) Elementary Schools.

1. The following is an extract from the Elementary Education Provisional Code, 1922:—

Board of Education conditions.—Article 44.—In making up the minimum time required under

Article 43 (b) in order that an attendance may be reckoned, there may be included:—

(a) Any time occupied by secular instruction, according to the approved time-table, given to the children elsewhere than at the school.

(b) (i) Any time occupied by visits paid during the school hours to places of educational value or interest, or by field work, or by rambles;

(ii) Any time occupied by attendance at demonstrations or performances given by persons other than teachers employed by the Authority, and designed to illustrate and supplement the studies of the children in the subjects of the curriculum, and particularly to increase their understanding and appreciation of history, literature, science or music.

Arrangements for this purpose must provide for suitable previous and subsequent study and criticism of the subject (e.g., a play by Shakespeare).

These regulations are not included in the Education Code, 1926, but the Board in reply to an enquiry whether the new Code involved any change in the practice which had hitherto prevailed under Article 44A (a and b) of the old Code, stated that "no change is intended."

2. *Council's conditions.*—The Council's educational conditions governing visits to places of educational interest are as follows:—

Educational visits under Article 44 (b) of the Board of Education code of regulations for public elementary schools, may be included in the curriculum of senior departments of the public elementary schools maintained by the Council, subject to the following conditions:—

(i) The visits shall form an integral part of the school course.

(ii) As far as possible, a complete scheme of educational visits shall be approved by the district inspector at the commencement of each educational year.

(iii) The approval of the district inspector shall have been previously obtained to the visit.

(iv) No expenses for travelling or admission fees shall be incurred by the pupils or teachers in connection therewith.

(v) In cases where the place visited is a mile or less distant from the school, the visit shall be made on foot.

(vi) Except in cases where no cost of admission or travelling is incurred by the Council, not more than four educational visits (including one visit to a Shakespearean performance) shall be made by any one pupil during the educational year.

(vii) The pupils shall have reached Standard V and above or shall be 11 years of age and above.

(viii) Where the place visited is more than a mile distant from the school, the Council's tramways shall be used when possible and when they cannot be used, not more than 6d. per child and 1s. per teacher may be expended on travelling by other means of conveyance, unless the special permission of the Education Officer is previously obtained.

(ix) Educational visits may be included in the curriculum of lower standards in senior departments and of infants' departments of public elementary schools, provided that "except in respect of attendances at approved demonstration classes arranged in connection with the Council's training colleges or the Council's scheme of teachers' classes or by the organisers of physical education" no cost of admission or travelling is involved.

(x) Expenditure on admission fees in connection with any one visit shall not exceed 2d. per pupil unless the special permission of the Education Officer is previously obtained.

3. From these conditions it will be seen that pupils eligible for visits must have reached Standard V or be 11 years of age or above. Children in lower standards may make visits so long as no cost in travelling or admission is involved.

4. National Museums and Galleries are admirably suited for educational visits. Famous pictures, the examples of every form of art and science in our own and bygone ages, and the historical significance of almost everything which is seen, are excellent material for interesting and instructive lessons by knowledgeable teachers.

5. An important memorandum prepared by Dr. Spencer, the Council's Chief Inspector, on the purpose, selection of places and conduct of educational visits is submitted. (See Appendix A.)

6. *Assistance given by expert guides.*—In most cases guides take charge of parties and assist with explanations and in a few cases, such as the London Museum, Imperial Institute, including the Selborne Society's lectures, additional facilities are given in the form of lectures and demonstrations by experts in particular subjects. That these expert demonstrations are of great value is shown by the large number of applications received for permits to visit the places concerned.

7. *Preliminary visits by teachers.*—Another valuable feature which is much appreciated is the arrangement made in some cases (e.g., the Imperial Institute) for teachers to pay preliminary visits to have the exhibits explained to them by the museum experts. An experienced teacher in an elementary school who has had this advantage can talk with authority and interest on the subject and naturally can hold the attention of his class better, as a rule, even than an expert without teaching experience.

8. *Lectures for teachers.*—Particulars are shown of arrangements which have been made during the past few years for lectures and classes for teachers at various national institutions. (See Appendix B.)

9. *Financial provision (1927-28).*—Apart from Shakespearean performances the money set aside for all educational visits is:—

	£
Travelling expenses	1,600
Admission fees	100

Generally speaking, the question of admission fees for visits to national institutions does not arise, as head teachers are instructed to arrange for visits to take place on the "free" days. There are exceptions, such as Kew Gardens, but with regard to the majority of places, no expenditure other than travelling is involved.

The lecture scheme for teachers has been conducted on a self-supporting basis since 1922-23. At the time when special tours of the museums and galleries were arranged for teachers on an extensive scale (see Appendix B) only a nominal fee a course was charged.

10. *Schedule of approved places.*—Particulars of places approved for the purpose of educational visits, showing methods of travel, days of admission, etc., are submitted.

No record is kept by the Council of the number of children who visit national collections.

(b) *Secondary schools, technical institutes and evening institutes.*

11. The Council has not laid down any regulations with regard to educational visits in the case of secondary schools, technical institutes and evening

institutes. Heads of these schools and institutes are left free to make such arrangements for educational visits as seem to them to be desirable having regard to the time-table and curriculum of the schools.

12. The Council undertakes to pay teachers' travelling expenses and cost of admission (if any). In the case of a part-time teacher, the time spent on the visit is regarded as a teaching period for which remuneration is given at the appropriate rate. Students pay their own travelling expenses and cost of admission (if any).

13. The Council has no record of the actual number of visits paid to museums and art galleries, but it is known that such visits are organised by the heads of these schools.

(II) LOANS BETWEEN THE STATE GALLERIES AND MUSEUMS AND THE HORNIMAN AND GEFFRYE MUSEUMS.

14. From time to time exhibits from the Circulating Collections of the Victoria and Albert Museum are received on loan at the Geffrye Museum which belongs to and is maintained by the Council. No suggestions are made for improvement of the present practice and facilities. Owing to the nature of the collections in the Horniman Museum (which is also under the Council) no loans are received there from the Victoria and Albert Museum.

15. An extension of the system of issuing loan collections from other National Museums would tend to increase public interest in the Council's Museums both by increasing the range of objects exhibited and by rendering possible more frequent changes in the specimens shown.

16. An opportunity to acquire by gift or otherwise from National Museums specimens that have lost their interest, or become redundant, would also help greatly in extending the collections in the Council's Museums along chosen lines.

STEPS TAKEN TO STIMULATE PUBLIC INTEREST IN THE COUNCIL'S MUSEUMS.

17. Apart from the definite policy of selecting, arranging and describing the collections in the Council's Museums in such a way that they may interest uninstructed as well as instructed visitors, the main steps taken to stimulate public interest are the following:—

- (i) *By the printed word, and pictorially—*
 - (a) Handbooks at low prices.
 - (b) Picture postcards of the Museum and of selected specimens.
 - (c) Coloured posters exhibited on tramcars, in public libraries, etc.
 - (d) Handbills giving summary accounts of the character, activities, times of opening, etc., of the Museums.
- (ii) *By the spoken word—*
 - (a) Free public lectures, and at the Horniman Museum—
 - (b) Demonstrations by the Guide-Lecturer in the Museum.
 - (c) Lectures and associated demonstrations by the Guide-Lecturer to school classes (at the Geffrye Museum demonstrations to school classes and others are given by the Curator).

PRACTICE OF THE COUNCIL IN THE MATTER OF CHARGES FOR ADMISSION, FEES FOR LECTURES, ETC. (IF ANY).

18. No charges have ever been made for admission to the Council's Museums, or to lectures provided by the Council at the Museums.

(Signed) MONTAGUE H. COX,
Clerk of the Council,
The County Hall,
Westminster Bridge,
S.E.1.

25th November, 1927.

APPENDIX A.

VISITS TO PLACES OF EDUCATIONAL INTEREST.

MEMORANDUM by the Chief Inspector (Dr. F. H. Spencer).

1. *Regulations.*—Visits by elementary school children to places of educational interest are recognised as attendance at school by the Board of Education (old Article 44 of the Code). The conditions under which these visits are approved by the Council and the regulations governing them are set out in the Elementary Schools Handbook and on the back of Form E. 4/1 used by head teachers in applying for permission to undertake such visits. Briefly summarised, the conditions require that the visits shall be an integral part of the school course; that they shall be thoroughly educational and in every case suitable for the particular class of children concerned; that they shall be preceded by preparatory lessons and followed by recapitulatory exercises. The regulations lay down that reasonable precautions shall be taken for the children's safety, not more than 20 pupils being entrusted, as a rule, to the care of one teacher; that visits shall generally be confined to one school session; that when whole-day visits are made, a rough time-table and syllabus of work shall accompany the application; and that the children taking part in any visit for which expense is incurred by the Council must have reached Standard V or must be over 11 years of age. There are also regulations concerning travelling expenses and admission fees, the most important of which are (1) that no expenses may be incurred by the teachers or pupils, and (2) that not more than three(1) visits involving expenditure to the Council may be made by any one pupil during the educational year. Approval of these visits rests with the Council's District Inspector, and a notification of each proposed visit must be made to H.M. Inspector one week before the visit is due to take place.

All these regulations are clearly set out in readily available documents and their observance should not be neglected.

2. *Purpose of School Visits.*—Teachers should recognise that educational visits have two aspects. Some visits may be called mainly inspirational; others may be called mainly instructive; though, of course, no clear division into separate classes should, or indeed can, be made. The first kind of visit offers an addition to experience; the second offers an addition to information. The first aims at deepening the children's feelings and widening their views of things; the second aims at providing the concrete examples and illustrations that should prevent class teaching from becoming too abstract and remote from reality. Those responsible for educational visits should forget neither the tangible nor the intangible. Both kinds of visit should excite the interest of children in the continuous life of their own country and of the wider world.

3. *Selection of Places for Visits.*—London is rich in opportunities for both kinds of visit. The sense of the past, the consciousness of belonging to a great tradition, the recognition of a noble heritage to be accepted with reverence and to be passed on without stain or diminution can be most readily awakened and developed at such places as the Tower, the Abbey, the Temple and the Cathedral, at Smithfield and Whitehall, at Bankside and Bunhill Fields, at Chelsea Hospital and the Charterhouse. Our children should become acquainted with all the loyalties; with the inspiring associations that cling round the statue of Charles I at Charing Cross and round the statue of Cromwell at Westminster Hall. In opposite streets off Cheapside were born Thomas More and John Milton, whose lives, unlike as they were in faith and creed, carry the same lesson "of

(1) i.e., apart from a visit to one of the Shakespearean performances, for which special financial provision is made annually by the Council.

courage never to submit or yield." Vivid impressions of scenes in the nation's history may be gained at all these places, and can be kept fresh by an acquaintance with the exhibits at the London Museum and the pictures at the National Portrait Gallery.

To a rather different order of things belong the visits to London's numerous art collections. Here the first great purpose of a visit should be to expose the minds of children to the silent influence of masterpieces. Much can be done to aid this influence by a discussion of well-chosen examples; but such discussion should not be attempted by those who have not really experienced the pictures as pictures; for good stories, good historical information and good moral lessons may be drawn from quite ordinary pictures: it is unnecessary to visit the great collections for these purposes. Those who conduct school parties should not forget that simple and small things have their appeal as well as the great and large. The Turner water colours and the exhibits in the Department of Prints and Drawings at the British Museum should therefore not be overlooked. A different kind of artistic interest, but nevertheless a legitimate one, can be found in the gallery at the Victoria and Albert Museum where one can see displayed the various stages in the crafts of printing, binding, etching and engraving. A very desirable supplement to the visit to an art gallery is an illustrated talk about the reproduction of pictures and the possibility of home decorations by simple photographs or the excellent colour prints now available.

The British Museum has already been mentioned. It is an excellent example of a place calling for the utmost possible skill in the arrangement of a school visit. Children cannot visit "the British Museum." They might as well be set to read the *Encyclopædia Britannica* through. The British Museum is not so much a museum as a collection of museums, touching life at many points. In the realm of art it covers a vast field from the Elgin Marbles to the illuminated manuscripts of mediæval scribes. It exhibits the whole development of the printed book. Its details of personal appeal range from Senacherib's letter about the siege of Jerusalem to the pencilled words of Captain Scott in his lonely Antarctic tent. Almost every stage in the known history of man and civilisation can be illustrated from its cases. The "Stone Age" (which children hear about in schools) becomes something more than a name or a game when they are shown the actual relics of primitive life. Few experiences are more stimulating than well-arranged visits to the British Museum; few are more depressing than an aimless afternoon in that vast collection.

The Natural History Museum is another place that calls for care. A large collection that extends from the mammoth to the humming-bird cannot profitably be visited as a whole; and much the same can be said about the enormous mass of beautiful material exhibited at the Victoria and Albert Museum. Even the Zoological Gardens, usually attractive to the young, are best visited with a definite purpose; and Kew itself, so delightful at every season, will have all the greater significance if those who arrange visits there have decided what they are going to see.

Scientific theories expounded in the class-room can be shown in their application to everyday life at the Science Museum, at power-stations, at gas-works, at water-works and at factories. The problems of municipal organisation and administration can be illustrated and a sense of civic duties fostered by visits to centres of local government, libraries and similar institutions. The Guildhall will possibly add something more, and awaken a sense of civic pride. Local churches and other local historical buildings are often at least as fruitful in suggestion as the greater central buildings. Children especially in South London should see Southwark Cathedral as well as, and even before St. Paul's.

In Geography much useful and striking information about the resources of the Empire and the life of its peoples can be acquired at the Imperial Insti-

tute and Australia House. Our great open spaces can be used in connection with Nature Study and Geography. They afford the means of acquiring first-hand experience of physical processes, and the relation between soils and natural vegetation. They provide a wealth of practical exercises in map reading and simple map making. Probably the most important of all such exercises and the most neglected is the study of maps of different scales on the actual area depicted by the map. The problems of communication and distribution can be studied at the docks, canals, railways and great markets. It is greatly to be deplored that there are no facilities for taking children along the Thames from Westminster to Woolwich. Those who have not made that journey can only imperfectly understand what is meant by the Port of London. At present the London child too often remains ignorant of the London river.

It is not always necessary to make visits to the centre of the metropolis. Local facilities, such as those that exist at Bethnal Green Museum, the Geffrye Museum and the Horniman Museum should be fully used. Many schools train their elder scholars in the use of books from the local library; the others might at least imitate the example set in some districts of taking the "leavers" at the end of each term to the local library, the Day Continuation School and the local Trade School, where they are shown the facilities and opportunities existing for further education. There is in London a wealth of material ready to hand for the enrichment of school work. Head teachers who neglect to use it are depriving their pupils of the right to new experience, and those who confine their visits to the traditional round of the Tower, the Abbey, and St. Paul's are unduly restricting that experience. These great places must not on any account be overlooked; they must not, however, bar the way to further adventures.

Visits to works or places of business are permissible, and in the case of the oldest pupils very desirable. Such visits are especially valuable in connection with the teaching of Science, and can often be related to such subjects as Geography, History, or Arithmetic. They are also useful as introducing children to some aspects of the economic life of their times. Visits which have for their object the estimation of chances of employment may not rank as educational visits, and where, as may properly be the case, they are arranged they should be regarded as connected with care or after-care work. If such visits take place during school hours the pupils must be marked absent.

With regard to visits to exhibitions, no general rule can be laid down. It seems doubtful whether visits to transitory exhibitions of school work or even of municipal activity such as Health Exhibitions can be prepared for and followed up in such a way as to justify their recognition as educational visits. Particular cases can be decided on their merits, however. Local exhibitions of handiwork may be suitable for school visits, but it is very doubtful whether central exhibitions of this kind are suitable.

4. *The Conduct of School Visits.*—If full benefit is to be drawn from the facilities offered by London, educational visits must not be made in a haphazard way, or treated as merely pleasing variations of daily routine. Without being formal or forbidding they should have a definite relation to the school and its work. Like the studies described by Bacon, educational visits may serve for delight, for ornament and ability; but for this the teachers in charge must be masters of the whole situation. They must, of course, be acquainted with the proper routes, the hours of admission and the conditions of entry, so that there shall be no confusion or loss of time. Above all, they must be quite clear in their own minds as to what is the general purpose and the particular object of the visit. They must know beforehand exactly what things are to be seen or shown and what lessons are to be drawn from them, so that there may be no hurried and casual sightseeing or divided and dissipated interest, but a well-ordered lesson which will

place details in their proper sequence and leave a clear and lasting impression. The happy mean between the too much and the too little must be found. The too much is the commoner danger. It is hardly possible to overpraise the great care and skill shown in these matters by the best teachers. Some of them prepare simple guidebooks containing maps, plans and notes, together with spare pages which the children afterwards fill with sketches, cuttings from papers, picture postcards and other forms of "extra-illustration." Such records provide children with excellent practice in individual effort and may become pleasing and personal possessions. The educational value of these efforts can hardly be exaggerated. The preparation for a visit should, of course, include the discussion of the route to be followed. An acquaintance with metropolitan topography and a lessening of the Londoner's parochialism are valuable by-products of educational visits.

Educational visits must not only be prepared for; they must be followed up. When a visit has been mainly informational the knowledge gained should be tested by a series of short questions designed to discover whether the impressions received are precise and correct, and sometimes by the writing of a composition, dealing, of course, with the essential matter of the visit and avoiding such trivialities and irrelevancies as descriptions of the journey and incidents en route. When educational visits form an integral part of the school course, this subsequent work is usually done; the danger is that it may be omitted when the visits are rather casual and without well-arranged sequence.

The taste and feeling of the teachers must decide what is to be done when the visit is mainly inspirational. A talk illustrated by the reading of appropriate passages is one course; special music, a biographical lesson, a deeper devotion at school assembly may be another. After a visit to Westminster Abbey, a young reader should find fresh significance in the essays of Lamb and Addison and the verses of Shirley and Beaumont; and in the lives and deaths of great kings, explorers, statesmen. The Abbey enforces the doctrine of faith and high endeavour expressed by Wordsworth:

Give all thou canst: High Heaven rejects the lore
Of nicely calculated less or more.

5. *Shakespeare's Plays*.—Visits to performances of Shakespeare's plays call for special comment. After having been in abeyance for some time, these opportunities for becoming acquainted with the work of our national poet in its proper place, the theatre, are once more being provided for the pupils. It is plain that if well used they can have a profound cultural influence; but the general conditions already set out above apply specially to these visits. The language, the thought, the characterisation, the dramatic representation of the play—none of these is so simple as to be at once intelligible to an educated adult, much less to a child of school age. In order that the pupils may be able to follow the action with interest and take away with them an adequate and abiding impression, the play to be seen needs careful and animated study in the classroom; and in order that all chance of misunderstanding may be removed and the effect driven home, the performance needs to be followed by discussion and revision.

6. *Educational Visits should be Lessons*.—The reproach is sometimes levelled, rightly or wrongly, at our modern education that it is too bookish and academic. In the facilities provided for educational visits, teachers have an extraordinarily valuable means of bringing their pupils into touch with realities and of widening their range of mental vision; but if success in this respect is to be achieved, the responsible teachers must have careful regard to the purpose of such visits, neglecting neither the spirit nor the letter of the principles that govern them. An educational visit must never degenerate into a "school treat."

APPENDIX B.

Lectures and Classes for Teachers arranged by the London County Council.

Session.	Course.	Nature.
1920-21	(1) Animals at the Zoological Gardens. (2) London Museums— (1) British Museum ... (2) Natural History Museum. (3) Victoria and Albert Museum. (4) National Gallery ... (5) National Gallery of British Art. (6) Science Museum ... (7) Horniman Museum (8) Stepney Borough Museum.	2 courses of 4 lectures and 3 visits each. Series of conducted tours.
1921-22	Animals at the Zoological Gardens.	2 courses of 4 lectures and 3 visits each.
1922-23	Nil.	
1923-24	Kew Gardens	5 lectures and 4 conducted visits.
1924-25	(1) British Painters at the Tate Gallery and National Gallery. (2) Kew Gardens	6 lectures and 2 visits. 5 lectures and 4 visits.
1925-26	Hampton Court and its Associations.	3 lectures.
1926-27	Nil.	
1927-28	(1) Imperial Institute ... (2) Science Museum	Special tours arranged and conducted by Authorities of Institute. 5 lectures demonstration at the Science Museum.

THE MUNICIPAL CORPORATIONS ASSOCIATION.

Questions asked:

1. *The desirability of a greater measure of elasticity in the matter of loans between the State Galleries and Museums and the Provincial Galleries and Museums.*
2. *The educational facilities at present afforded by the State Galleries and Museums together with suggestions as to improvement of those facilities.*
3. *The question of the imposition of fees.*
4. *The steps taken to stimulate public interest in the Provincial Museums and Galleries, and whether any organised propaganda exists for the purpose of encouraging gifts and benefactions.*
5. *Observations on such aspects of the Terms of Reference as may especially interest the Association.*

Reply:

1. The points raised in the letter of the 13th October, 1927, addressed by the Secretary of the Royal Commission to the Secretary of the Association of Municipal Corporations are dealt with *seriatim*.
2. The art galleries and museums dealt with in this memorandum are divided into three classes, and are referred to as:—
 - (i) "*State Galleries*" or those galleries and museums maintained and controlled by the State.
 - (ii) "*Provincial Galleries*" or those galleries and museums which are of quasi-national importance.
 - (iii) "*Local Galleries*" or those galleries and museums which though of lesser importance are of considerable cultural value in their respective areas.

THE DESIRABILITY OF A GREATER ELASTICITY IN THE MATTER OF LOANS BETWEEN THE STATE GALLERIES AND MUSEUMS AND THE PROVINCIAL GALLERIES AND MUSEUMS.

3. Whilst those responsible for the management of the provincial galleries are warmly appreciative of the courtesy and consideration of the officials of the State galleries there is almost an unanimous

opinion that it is most desirable there should be a greater elasticity as regards loans between the State and the provincial and local galleries.

A.—Modification of present restrictions.

4. On the initiative, it is believed, of the then Duke of St. Albans, the National Gallery (Loan) Act, 1883, was passed. Prior to the passing of that Act the State galleries had no power to loan pictures and works of art to provincial galleries.

5. This Act, with its restrictions and conditions, should now be amended. It is suggested that the amending Act should in future repeal or modify the present restrictions whereby gifts and bequests may not be lent until 15 years after acquisition and in case of group bequests after 25 years. Gifts and bequests not subject to restrictions should at once be available for loan. Restrictions on gifts and bequests should cease to operate after 10 or 15 years. The "dead hand" is as objectionable in the realms of art as in other spheres.

6. Such amending Act should apply to State museums as well as State galleries.

B.—New Policy as regards Loans.

7. On the amending of the Act a clear and public pronouncement of a new policy as regards loans to provincial and local galleries and museums should be made. It is essential that such should be made since it affects the policy of the trustees as to the acceptance of gifts and bequests which by reason of duplication would be declined, and it would encourage the gifts of works of art valuable for the formation of group collections for loan.

8. Among those associated with the management of provincial and local galleries there is unanimity as to the necessity of greater elasticity as regards loans if the full educational use of the State collections is to be obtained. These loans would fall into one of three main classes, viz. :—

(i) Loans of single works for a long period, a good working limit being five years with power for the trustees to renew the loan. Loans under this heading are already made to provincial and local galleries.

(ii) Loans of single works for a short period for a special purpose. The national galleries should be empowered under this heading to lend works of the highest importance.

(iii) Loans of groups of works for short periods. These loans would be mainly to the local galleries and museums and should be accompanied by descriptive, critical and historical pamphlets for sale.

9. Comprehensive lists of works for loan should be drawn up and circulated to all local directors, classifying them according to the three main classes and also according to the groups. It is very desirable that those directors who are not in close touch with the State galleries should have for reference such a catalogue. Particularly as regards scientific and other museums, there should be available collections illustrative of ancient history and of the habits and customs of the native races of the British Dominions.

10. The position of secretary of the circulation department should not be regarded as secretarial only. The position should be held by one having a general knowledge and appreciation of art, and art as applied to industry, and of the needs of the localities, their history and requirements. The secretary of the circulation department should be able to give assistance and advice to the local art directors. Members of the circulation department should be encouraged to visit from time to time the provincial and local galleries with the view of encouraging interchange and bringing about cordial co-operation. But it should be clearly recognised that these visits are not of the nature of an official inspection, nor a step towards State interference.

Similar regulations would also apply to the positions of secretary of the circulation departments in the technical and other museums.

C.—Grants in Aid.

11. There should be greater generosity in grants in aid to local galleries and a relaxation of the formal and dilatory methods of procedure. To the provincial museums the formalities to be observed are not of great moment since there are usually funds in hand for the purpose and only delay is entailed in obtaining the grant. To the local museums the delay may be fatal owing to lack of funds by reason of the present conditions.

THE EDUCATIONAL FACILITIES AT PRESENT AFFORDED BY THE STATE GALLERIES AND MUSEUMS TOGETHER WITH SUGGESTIONS AS TO IMPROVEMENTS OF THOSE FACILITIES.

12. This point falls for consideration into three branches, viz. :—

(i) The cultural education of the public.

(ii) The education and assistance of the professional student, and

(iii) The education of young persons and children of school age.

(i) Cultural education of the public.

13. The present existing facilities are in their respective ways excellent, but their benefit is limited. The majority of those visiting the galleries and museums have, generally speaking, no object except to "pass an idle hour." Afraid of being bored by learned disquisitions, they do not ask for information; being afraid of a rebuff, they refrain from seeking knowledge or attending lectures. Their wants might be met by talks, racy and attractive in style. Attendants should, in addition, be encouraged to assist the public, not as experts, but with that general knowledge which is helpful to the man in the street. Whilst the publications by the State galleries are excellent, the public desire something of a more popular character compiled on the "Baedeker" principle, emphasising those works which ought to be noted. These, to avoid becoming too bulky, might be published sectionally and sold, possibly, inside the sections as well as at the entrance.

14. The educational facilities can also be extended by way of loans of group collections to the local galleries, schools of art and other educational institutions. In addition to loans to local museums it would be desirable, by co-operation with local authorities, for exhibitions to be held in the smaller boroughs and urban districts where there is no local museum. Lectures in connection with such loans could probably be arranged for by voluntary agencies.

(ii) Education of the Student.

15. The necessities of the student differ considerably from that of the public; he has some specialised knowledge. Hence lectures for students should be of a more advanced and technical character. These lectures might be confined generally to student days in the galleries and museums. Special facilities should be offered to these students.

16. It is unfortunate that students in the provinces can rarely take advantage of the State galleries and museums for study. It is therefore strongly recommended that the grants in aid to students shall be resumed. Prior to their discontinuance on the outbreak of the war grants in aid were made to students of the return railway fare and a small allowance for maintenance in London for a fortnight. Many provincial students were thus enabled to take an intensive course of study in the State galleries and museums. These grants in aid were generally taken during the period when works entered for the National Competition were on public exhibition. The National Competition, as well as the grants in aid to students, was suspended during the war and has not been resumed, with the very unfortunate consequences both on the students

and the provincial schools of art. The National Competition was of great advantage to teachers and students alike, since it enabled them to see the work and method of other art schools and students. Its discontinuance removes a great incentive for the student to strive to attain artistic merit.

(iii) *Schools.*

17. Invaluable work is being done through the schools by the visitation of classes of school children to the State and provincial galleries. This work should be encouraged by the Board of Education so that classes of school children under their own teachers may, during school hours, visit the State, provincial and local galleries. But it is idle to look for beneficial results if the teacher has no love for or education in art subjects. Hence, there should be the closest co-operation between the directors of education, the art directors and the principals of the schools of art. In the City of Leeds an interesting scheme has been adopted whereby, with the concurrence of the director of education and the co-operation of the director of the art gallery and the principal of the school of art, lectures are given to teachers. The aim of the scheme was to equip the class teacher to give instruction in the galleries. This scheme was very popular, being attended by some four hundred teachers. In the City of Manchester regular courses of instruction extending over one-year or two-year periods have been arranged by the Education Committee for school children at the museums and art galleries of the city. Specialist teachers are attached for the work to the institutions concerned. The effect of the work on children, parents and teachers has been very gratifying. In the City of Nottingham the Art Committee has formed collections of engravings, etchings and colour prints for circulation in the elementary and secondary schools, which are much appreciated. A keener supervision should be exercised by the inspectors of the Board of Education on the pictures in and the mural decorations of the school buildings, and expenditure in the artistic decoration of the schools should, within limits, be allowed for grant by the Board of Education.

THE IMPOSITION OF FEES.

18. If the proposal to impose fees for admission is with the intention of reducing the national expenditure, then the adoption of such a course would be lamentable. Its tendency would be to prejudice the less popular, though possibly more valuable, galleries and museums and a possible stinting of funds necessary for their maintenance and improvement. The sums voted by Parliament for this highly important educational and cultural work are meagre and further funds could be well expended in extension and enrichment of our galleries and museums. If fees for admission are to be imposed, then the funds so raised should be applied in the purchase of works for the benefit of the national, provincial and local galleries.

THE STEPS TAKEN TO STIMULATE PUBLIC INTEREST IN THE PROVINCIAL MUSEUMS AND GALLERIES, AND WHETHER ANY ORIGINAL METHODS OF PROPAGANDA EXIST FOR THE PURPOSE OF ENCOURAGING GIFTS AND BENEFACTIONS.

19. In the case of the provincial galleries it is difficult to see what improved or organised methods of propaganda can be adopted. There is constant reference in the local press both as to the work of the gallery itself and as to the gifts from time to time made by donors. It must be remembered that gifts suitable for acceptance are held mainly by collectors or friends of the museum and that the gifts to the museums are dependent in no small measure upon the personal influence and tact of the art director. The personal magnetism and enthusiasm of the late Sir Whitworth Wallis has been of the highest value in the development of Birmingham Art Gallery, and it is to the influence of the art director that one must look rather than to any

organised propaganda. In some districts societies for the enrichment of the galleries and museums exist and are doing good work.

CONGESTION IN MUSEUMS AND GALLERIES.

20. The problem of congestion which confronts the national galleries equally confronts the provincial galleries. It is generally felt, however, that the sale of "gifts and bequests of slight importance or in excess of requirements" is open to very serious objection. There can be no clear dividing line as to those gifts or bequests which are of such importance as to justify retention and those of only slight importance. What by one generation may be regarded as of slight importance may by the next generation be regarded as of very considerable importance. A further difficulty arises in stamping works as of secondary importance, for the very fact that the articles are offered for sale would tend to depreciate their market value. It is feared, therefore, that the sale of such works would, by reason of their depreciation, not fetch any considerable sum in the open market. But the main objection to grant to the national galleries the power of sale is the fear that there would be created in the minds of intending donors an uncertainty which would tend to check their generosity. An intending donor is willing to give works to the national galleries feeling that they will not be disposed of. Hence it is suggested that any such alteration as might be proposed for the sale of works in order to reduce the congestion in the State galleries should be most carefully considered in the light of its possible effect on intending donors. If such a liberty is granted to the authorities of the State galleries the authorities of the provincial galleries will feel compelled to adopt the same or similar regulations. For that reason, therefore, though the Association of the Municipal Corporations has not been asked for its opinion, its views are submitted for the careful consideration of the Royal Commission.

(Signed) H. G. PRITCHARD,
Secretary,
Association of Municipal Corporations,
Palace Chambers,
Bridge Street,
Westminster,
S.W.

22nd March, 1928.

THE NATIONAL ART-COLLECTIONS FUND.

Questions asked:

1. *The present position as regards propaganda and the stimulus of public interest in the National Collections with a view to increasing the amount of support in money, and in gifts in kind, from benefactors and private persons generally.*

In this connection any information with regard to practice abroad would be helpful.

2. *Whether the present display of the National Treasures is the most advantageous, and the best calculated to attract and stimulate interest.*

3. *The desirability or otherwise of the imposition of fees.*

4. *Observations on such aspects of the Terms of Reference as may especially interest the Fund.*

Reply:

1. The Society has come to act as a central and mediating body among the various institutions concerned with art. On many of the subjects that will come within the purview of the Commission it would greatly value being supplied with memoranda and oral evidence submitted by the museums and galleries before expressing its own opinion. With a view to this it would prefer to appear as late as possible in the list of witnesses. The member of our Executive by whom we propose to be represented is Mr. D. S. MacColl.

2. Part of the task of the Commission as defined by its terms of reference appears to be less to

ascertain what share in the expenditure of the State the institutions concerned might reasonably claim than to curtail that expenditure and with it their activities, and also to obtain a larger income from admission fees. Certain readjustments of expenditure are no doubt possible, but the Commission, we are convinced, will find that economy has already been pushed to its limit, and that the meagre and insufficient sums now allotted to museums and galleries cannot be further reduced without crippling effect and damage to national interests as well as pride. The Fund has been forced, through this insufficiency of grants, to act as a subsidising agency for ordinary museum and gallery purchases, rather than as an independent source of acquisitions.

3. In considering the further expansion of those institutions, a radical distinction may be drawn between two ideals, that of the Museum and that of the Gallery. The distinction is apt to be somewhat obscured in practice, but the difference is that a Museum is by its nature unlimited in appetite, because a complete illustration of the human activities it covers can never be attained, and its collection of specimens has no boundaries but those imposed by the storage space and funds available. The British Museum Library most nearly approaches the unattainable ideal. The second feature of the Museum in which it differs from the Gallery proper is its primary object, namely, the attainment of knowledge by research. Like the Universities⁽¹⁾ it has a secondary and most important function, that of education; but the exhibition of some of its specimens as objects of beauty to the general public is an incidental though very valuable part of its activities. The problem of museum-exhibition is to attract the student and satisfy the general visitor with a display that will not suffocate one or the other; to arrange, in fact, something of a "Gallery" selected from the stores which the advanced student will wish to explore. This is successfully done in the Print Room Department, where, as is the case with books, storage and reference are comparatively easy.

The ideal of the Gallery proper is that of a collection of masterpieces of art, chosen for their beauty, their interest being incidental. Such masterpieces being rare, a Gallery need not be vast, and since pictures can be stored for reference almost like books in a library, it is not necessary to extend a Picture Gallery *pari passu* with the growth of its possessions. Indeed, it would be a wholesome thing to consider, as each new acquisition comes in, whether one of the existing works might not be withdrawn into accessible storage space to make room for it.

A third object was the governing idea in the formation of the South Kensington (now the Victoria and Albert) Museum, namely, to furnish the artistic craftsman with models of design and examples of technique. In the growth of the Museum this object has been largely overlaid, so that it has come to be an extension to the British Museum for various periods and sections, with some overlapping. It is a matter for consideration whether it is in the interest of the nation that painting, sculpture and other forms in which art far outweighs craft should have a place at Kensington, which is not logically justified but can be defended on the ground that a Gallery is thus provided for a large population in a different quarter of London, just as the varied Wallace Collection serves a district north of the Park. What seems desirable is that the original object should not be lost sight of, and that really exemplary works of each craft should be separated from a mass of indifferent or bad design which has a museum claim as history.

The innovation by which recent acquisitions are shown at South Kensington and Trafalgar Square

⁽¹⁾ The British Museum with its central library, collections and staff of experts, may be usefully regarded as the focus of the University of London. This relationship will be strengthened by the setting-up of the new university buildings next door to the Museum.

in a special court or room is an excellent device for keeping interest alive; special loan or selected exhibitions at the British and Kensington Museums and Millbank Galleries have the same effect. Museum bulletins also serve this purpose.

I pass over for the present many topics such as appropriate architectural design (which has been woefully neglected), lighting, treatment of walls and show cases, labelling and cataloguing, the provision of refreshment rooms, a University School for Museum and Gallery officials, facilities for their travel and study, etc.

The administrative problem will call for very deep and full consideration. One institution, the Victoria and Albert Museum, is at present under direct State supervision. The Fund is disposed to think that the other and more characteristically English system of semi-autonomous government under financial control by the Treasury is the better way. Further, that bodies of Trustees are valuable, so far as they represent the association of men of knowledge, influence and wealth with the conduct of affairs. It is well that a Director or Keeper should be bound to consult such a body and submit his reasons for action to their criticism when such consultation does not unduly trammel him in emergencies. Whether the final responsibility for decision should be the Director's or not should depend, we consider, on the terms of his appointment and kindred questions. It is further desirable that a Central Council should exist, on which delegates from the separate Boards might meet and consider general policy, particularly the division of functions among the different institutions. On such a body the Fund, as a friendly and impartial adviser, might well be represented.

The most efficient propaganda for museums and galleries, if by that is meant attraction of the public to an enjoyment of their treasures, is free exhibition. Another means of stimulating interest now familiar is the system of lectures which the late Lord Sudeley so ardently instigated, but a great deal more might be done by teaching directed to this end in schools during the later terms of the pupils' curriculum. The experience of the Norwich Museum in this respect, where they have an average attendance every Sunday of over 2,000 visitors, is particularly deserving of mention.

The National Art-Collections Fund would also wish respectfully to submit for the consideration of the Royal Commission the following expression of their views on various aspects of the questions now under discussion by the Commissioners.

They are of opinion:—

1. That the return on the investment of the many millions involved as capital of the National art collections is unduly small owing to the National Museums being regarded mainly as Museums to collect and exhibit instead of also as places in which their contents should be interpreted to the public, and that to this end the educational side of Museum activity should be widely extended at the cost of the State and/or the Educational authorities with a view to the instruction of (a) the adult public and (b) children of school age through lectures, classes, guides, etc., the use of lanterns, moving pictures and other methods.

2. That the system of parallel collections as adopted or in course of adoption in the Boston and other American Museums should be followed as far as possible.

3. That the storage accommodation of the National Museums should be extended by withdrawing from public exhibition much that is now shown and making what is withdrawn freely accessible to students and those engaged in research.

4. That greater attention be paid to the adequate and beautiful display and setting out of the objects exhibited with the corollary of exhibiting less and storing more.

5. That a policy of decentralisation from the great National Museums to existing Museums all over the

country and to others to be created as branches of the National Museums is desirable and should be encouraged and carried out by an extension of the present limited practice in regard to loans.

6. That the system of travelling collections of loans should be widely extended.

7. That subject to all necessary precautions loans from the National Museums should be sanctioned to Colonies and Dominions and to foreign countries, as also to a greater extent to the National Museums *inter se*.

8. That the system of temporary exhibitions should be widely extended and that variety is desirable in the arrangement and re-arrangement of the permanent exhibits.

9. That the system prevailing in the Metropolitan Museum in New York, and to some extent now in the National Gallery and Victoria and Albert Museum, by which all new acquisitions are shown together in a special exhibition room before being distributed to their permanent positions, should be generally adopted.

10. That, notwithstanding the benefit to the National Art-Collections Fund and its members, it is in the public interest that no fees should be imposed for entrance to the National Museums and Galleries.

11. That it is not in the interests of the National Gallery or Tate Gallery to set aside two days as student days on which fees are imposed only with the object of giving facilities to professional copyists, and that the so-called student days should be abolished seeing that most of the copying is done by these professionals as a means of livelihood, and only a very small part of it by *bona fide* students for the purpose of studying technique, and that the disadvantages to the general public of imposing entrance fees on student days far outweigh the advantages to the small number of students concerned.

12. That as long as any paying days exist the free entry of Members of the National Art-Collections Fund to such Museums as the London Museum and Hampton Court should be accorded as in the case of the other National Museums.

13. That every National Museum should be opened at least for two evenings in every week.

14. That this Society is not in favour of the creation of a Ministry of Fine Arts, but of the creation of a Central Council on which representatives of the various Boards of Trustees and of the National Art-Collections Fund should sit and deal with the general Museum policy of the Nation.

15. That the system of the control of Museums by independent unpaid Boards of Trustees, provided they are appointed for periods not exceeding seven years and are not eligible for re-election until at least one vacancy has occurred, is the system most consonant with the needs of such institutions.

16. That the advisability of giving greater powers as regards purchase to the Directors of Museums or Galleries should depend upon the terms of their employment and that it is in the public interest that such powers should be increased provided that the period of appointment is determinable at short periods.

17. That music and other arts should be associated with the National Museums wherever possible.

18. That enclosed or open courts with running water and other restful amenities should be constructed in the National Museums wherever possible.

19. That the restaurant accommodation in public Museums should be improved by making them more attractive both in regard to the food provided and the surroundings in which it is consumed.

20. That it is the duty of the National Museums to record and have available for students, as far as possible, photographs of all objects in their pos-

session, as also a reasonable number of lantern slides.

21. That the provision of suitable lecture rooms, provided with seats suitable for taking notes, should be part of the standard equipment of every National Museum.

22. That artificial light is an essential feature of all National Museums.

23. That the anomaly at present existing under which the bequest of a work of art (say) worth £10,000 to the National Collections exempts the estate of the testator from any duty on the value of that bequest, while in the case of a bequest to the Gallery by an individual, who happens to possess no such work, of £10,000 to buy one, his estate has to bear legacy duty at the highest rate, viz., 10 per cent. (= £1,000) on that bequest, together with estate duty at the appropriate rate on the sum of £10,000, should be abolished by exempting the gift of money as the gift of the work of art is now exempted.

24. That an illustrated National Museums Bulletin conducted jointly by all the National Museums, and containing records of new acquisitions, articles on matters of general interest, particulars of lectures and entertainments, should be produced and supported by the National Museums as a whole, apart from and in addition to any separate publications issued by each Museum.

25. That a Civil Service branch of Museum Officials be created, to include the staff of the Metropolitan and the principal Provincial Museums, and that in future Museum officials should be interchangeable as between the Metropolitan and Provincial Museums.

Any further matters that may arise my Committee hopes may be dealt with when Mr. MacColl is called before the Commission.

(Signed) ALEC MARTIN,
Hon. Secretary,
National Art Collections Fund.

Hertford House, Manchester Square,
London, W.1.

22nd December, 1927.

THE NATIONAL MUSEUM OF WALES.

Questions asked:

1. The educational facilities at present afforded by the State Galleries and Museums, together with suggestions as to improvement of those facilities.

2. The desirability of a greater measure of elasticity in the matter of loans between the State Galleries and Museums and the non-State Galleries and Museums.

3. The question of the display of the National Treasures, together with any suggestions as to the improvement of the present methods, (a) from the standpoint of the general public, (b) from the standpoint of the student.

Reply:

1. With reference to paragraphs 1 and 3 of the above, I beg to submit the following observations:—
There are three classes of persons for whom the State Museums and Galleries should cater:—

1. The student.
2. The educated public.
3. The uninstructed public.

Taken as a whole these Institutions cater admirably for the student, adequately for the educated classes, less satisfactorily for those whose general education is limited.

2. I am of opinion that it is most important to extend the usefulness of our Institutions by using every effort to attract and interest the last group. This is done to some extent by the official lecturers; but I think that in some National Institutions elementary instruction might be provided by other means, and in an equally interesting fashion. The

educational opportunities which I have in mind, unlike those provided by the lecturers, will be continuously available. I suggest that a Gallery, or a portion of a Gallery, should be set aside for instructional exhibits, which should cover, as far as possible, the whole province of the Department.

3. The needs of the student and of the two classes of visitor referred to above are at the moment, speaking generally, catered for on very similar lines; that is to say, much that is of second-rate interest to the visitor is exposed in exhibition galleries so that it shall not escape the eye of the student. This, I think, tends to make the galleries too crowded, and the fine and vitally important objects tend to be overlooked. The educative value to the public of the Institution is thus materially lessened. It does not require a multitude of examples of the same thing to illustrate a particular period or type of civilization or any particular phase of human activity.

4. The ideal organization for an Art Gallery or Museum Department such as I have in mind seems to me to be:—

1. A small gallery illustrating the range or character or function of the Science or subject in an *elementary manner*.

2. Exhibition galleries in which the best, most important or most characteristic specimens, scientifically grouped of course, according to type, class or period, are shown.

3. A reserve gallery or galleries or rooms where students can examine the mass of material not suitable for public exhibition, or which is not up to the standard of public exhibition, or is too fragmentary for this purpose.

5. It is obvious that existing Museum buildings are in many cases not suited to such an organization; but, in my opinion, future extensions or re-buildings should take it into account. It follows that what we need in Institutions (such, for example, as the British Museum) is not so much extensions of public gallery space but extensions of reserve galleries and rooms, which need not present monumental or architectural features, and need not be lofty.

6. The system of having educated men as official lecturers is an excellent one. These servants of the State ought to be paid a proper salary on a yearly basis. I am given to understand that the Treasury allowance for these officials is 10s. per hour; this, in view of the amount of private work required to maintain efficiency, is totally inadequate and a revised scale of pay should be pressed for. Under existing circumstances the State can only command the services of a good man until he is able to secure an appointment elsewhere at a fixed income.

7. With reference to question 2 above, I beg to submit the following observations:—

The system of loans from State Galleries and Museums to non-State Galleries and Museums should be extended. The system adopted by the Victoria and Albert Museum forms a convenient model, but if I am right in assuming that the Circulating Department is distinct from the main collections and has no call upon surplus material in these collections, it is a model which can be improved upon.

8. All duplicates and all objects not needed for exhibition or reference in national possession should be deemed potential loan material. The risk of being unable to produce a particular object required by a student would be more than counterbalanced by the educational advantages to the community resulting from dispersion.

9. The provincial Museums should be graded. Those which are adequately built and staffed should be classed as "A" and should receive on request the finest loan material available. Those which fall short of a reasonable standard either in building or equipment or competence of staff should be classed as "B" and receive only second-grade material. The understanding being that a given Museum

graded as "B" will be raised to "A" when its house is put in order.

10. So long as an unsatisfied demand from the provinces for loans exists no material suitable for exhibition should remain packed away in boxes or store-cupboards in the National Museums or Galleries.

11. These are all the observations I wish to make on the points referred to me for comment. There is, however, one sentence in the Terms of Reference to the Royal Commission on which I should like to be allowed to comment:—

"4. To inquire to what extent there is congestion . . . whether improvements could be brought about by redistribution of specimens between different State-supported Institutions."

12. The collections of the National Museums of Wales in the domain of history and archæology are small and inadequate to illustrate the culture of the Principality. This is due mainly to the fact that the Museum has been established only for a short time; thus the majority of the objects of national importance found in Wales prior to the 20th century drifted into public and private collections in England and Scotland. Many fine things, for example, are in the British Museum and while I consider it important that Wales, like Scotland, should be represented in the collection in the capital city, I think that subject to this reservation, objects of Welsh origin in the National Galleries or Museums of England and Scotland, of historical or antiquarian importance should be placed on long loan in the State-aided National Museum of Wales. Persons desirous of studying the culture of Wales naturally expect to find it fully represented in the National Museum, and there is here, in my opinion, a strong case for redistribution.

(Signed) CYRIL FOX,
Director,
National Museum of Wales,
Cardiff.

22nd February, 1928.

ROYAL ACADEMY.

Question asked:

Observations on such aspects of the Terms of Reference as may especially interest the Royal Academy.

Reply.

The President and Council of the Royal Academy request me to state that, while the Terms of Reference of the Royal Commission on Museums and Galleries comprise many important questions in which the members take a deep personal interest, they do not feel that the Royal Academy can usefully lay any definite suggestions before the Commission without some guidance in the form of specific questions on particular points.

For the present they would only urge, as to paragraph 3 of the Terms of Reference, that in any proposal for the continuance or extension of admission fees at public institutions the interests of Art Study should always be safeguarded by the grant of free admission to properly accredited Students of Art Schools. They hope also that, in the interests of the general public, it may be possible to reduce, rather than increase, the number of days on which a charge is made for admission to the National Collections.

(Signed) W. R. M. LAMB,
Secretary.
Royal Academy, Piccadilly,
London, W.1.

18th November, 1927.

ROYAL COMMISSION FOR THE EXHIBITION OF 1851.

Question asked:

To be furnished with a memorandum on the work done by the Commission in promoting the development of Museums on the site originally under their control, together with any observations they may desire to make as to the utilisation, for a similar purpose, of portions of the site still remaining.

Reply:

I am directed to transmit to you the required Memorandum and to offer on behalf of the Commissioners the following observations.

The Commissioners have no observations to make at this stage regarding the ultimate disposal of their Galleries, at present leased to the Government and occupied by the India Museum and the Imperial War Museum, beyond expressing the hope that H.M. Government will be careful not to undertake any permanent development of the immediately adjacent property (i.e., the Imperial Institute) without consultation with them, in order that the most advantageous and economical use may be made of the site and buildings as a whole.

As regards the land to the south of the Imperial Institute Road which they have sold to the Government, and on which the Natural History Museum, the Science Museum and Library and other public buildings stand, the Commissioners wish to point out that as the dominant object which this site was intended to serve was the housing of museums of Science, they hope that no scheme will be undertaken for the utilization of the undeveloped portion of the site which does not contemplate the fulfilment of this object. In particular they desire to see the completion of the Science Museum and the erection of a Geological Museum forming a link between that Museum and the adjacent Museum of Natural History.

Recently on being informed of proposals to develop the east end of the site, the Commissioners ventured to urge upon the several authorities responsible for the administration of the Science and Natural History Museums the importance of envisaging all the Science collections established and to be established on the west of Exhibition Road, as integral parts of a National Exhibition of Science. They called the attention of these authorities especially to the desirability of considering with one another such questions as affect the public communication between existing buildings and their projected extensions.

The Commissioners have learnt with great satisfaction of the steps which have been taken to bring about a common policy and concerted action in the development of the Museum site as a whole, for they believe that, as a result of the co-operation of the principal bodies concerned, it will be possible to secure not only the proper correlation of the various science collections at South Kensington, but also an effective system of communication between the several buildings containing these collections.

Outline of the Commissioners' Activities bearing on the Development of Museums at South Kensington.

1. By their Supplemental Charter, dated December 2, 1851, the Royal Commissioners for the Exhibition of 1851 were given the widest powers for dealing with the surplus funds of the Great Exhibition in any way they considered likely to promote the knowledge of Science and Art and their applications in Productive Industry.

2. Exhaustive inquiry led the Commissioners to the conclusion that, though more money was spent in England on the promotion of Science and Art than in any other country, the efforts made on behalf of these objects were hampered by a want of system and by a lack of space for development. The Commissioners consequently decided that it was for them to provide a locality where, by the establishment of central institutions working in co-operation

with provincial interests, it would be possible to develop a systematic organisation of the forces employed throughout the country in the promotion of Industrial Education.

3. To provide this locality the Kensington Gore Estate was bought by the Commissioners in conjunction with the Government, ⁽¹⁾ who took an important step towards the development of the Commissioners' plans by establishing in 1853 the Department of Science and Art in order "to extend a system of encouragement to local Institutions for Practical Science, similar to that already commenced in the Department of Practical Art."

4. The Department was first established in Marlborough House, but in 1857 it was transferred to the south-east corner of the Commissioners' property, from which centre it continued, until recent times, to develop the educational interests of the Estate in close and friendly co-operation with the Commissioners.

5. In addition to the Estate, the Commissioners were also possessed of a varied collection of gifts presented to them by Exhibitors at the close of the Great Exhibition. This collection, which went by the name of the Trade Museum, was intended to form the nucleus of a Museum which would trace the growth of the raw material as it passed through the manufacturing processes to the final stage when it emerged a finished product. At the same time it was hoped to include examples of the machines which manufactured the material and of the Arts by which it was finally adorned.

6. While the Commissioners were engaged in planning the main lines for the development of their policy, they were giving active help to other bodies working in the same field as themselves. Gore House, on the Estate, became a local centre for the activities of the newly-created Department of Science and Art, and accommodation was provided for the organisation of the first educational Museum by the Society of Arts. It was at this period that the Commissioners assisted the Society of Arts in forming the Animal Produce Museum which was intended to fill the gap between the Mineral and Vegetable Produce Museums already established in Jermyn Street and at Kew. When completed, this collection was bought by the Commissioners and subsequently presented to the Government with other property to the value of £14,000.

7. By 1855 the Commissioners had determined the general lines of their scheme for the provision of a Museum centre at South Kensington, and in June of that year, in a letter to the Treasury, they unfolded their proposal to build a Museum which was to become the parent of all or nearly all the Museums now congregated on their Estate, and which was intended to provide immediate accommodation for several valuable collections which were at that time prevented from proper development by lack of space. After pointing out the advantages which would arise from the establishment of such a Museum, the Commissioners proposed that Parliament should vote £15,000 towards the erection of an iron building for it. This proposal was adopted, and the South Kensington Museum was completed early in 1857 at a cost of £15,000 to the Government and of nearly £5,000 to the Commissioners. Formal possession was then handed over to the Department of Science and Art. In 1858, on the dissolution of their partnership with the Commissioners, the Government, as part of the arrangement by which they were repaid their share of the original cost of the Estate, remained in possession of the twelve acres in the south-east corner of the Estate on which the Museum and other buildings occupied by the Department stood.

⁽¹⁾ The joint partnership in the management of the Estate was dissolved in 1858, on the repayment by the Commissioners of the moneys voted by Parliament towards the purchase of the property, together with the interest accrued thereon.

8. The Museum, which was opened by the Queen on June 22, 1857 embraced in addition to others,⁽¹⁾ the following important collections:—

The Educational Museum, the Patent Museum, administered by the Commissioners of Patents, the Animal Produce Museum, the Museum of Ornamental Art, the Sheepshanks Gallery of Pictures, the Vernon and Turner Galleries and the Architectural Museum. The Animal Produce Museum, alone of the Commissioners' gifts to the South Kensington Museum, was exhibited in its entirety, the objects comprised in the original Trade Museum being apportioned among the appropriate departments of the new Museum and among other collections in the provinces.

9. Soon after the opening of the South Kensington Museum a movement was set on foot for the transfer to the Commissioners' Estate of the Natural History Collections of the British Museum. Realising the advantages which would be derived from the establishment of these collections on the Estate, the Commissioners, on finding that the financial results of the International Exhibition of 1862 absolved them from their agreement to reserve the ground for similar exhibitions in the future, offered to sell to the Government the land in question, for less than half its estimated value, as a site for the Natural History Collections and a Museum of Patented and other Inventions. This offer was accepted, and, for the sum of £120,000, the Government became possessed of a further sixteen and a half acres of the Commissioners' Estate, as well as certain Galleries erected for the 1862 Exhibition by the Commissioners at a cost of £17,000.

Some delay was experienced in placing the estimates for the required buildings before Parliament, and, as finally accepted, the estimate for the Patent Museum was omitted. It was not, however, till 1873 that the Natural History Museum building was begun.

10. The Commissioners reserved from their conveyance to the Government the central portion of the range of Galleries erected along the northern boundary of the site of the 1862 Exhibition, and these Galleries, on the construction of which they had spent £30,000, were leased to the Department of Science and Art in the first instance at a nominal rent of 1s. a year.⁽²⁾

Here the Naval Architecture Museum and the Animal Produce Museum were housed, while more permanent and extensive buildings were being erected in place of the old iron museum which was being transferred to Bethnal Green.⁽³⁾

11. In 1871 and the three following years the Commissioners held a series of annual International Exhibitions of the Fine Arts and Recent Scientific Inventions. In order to accommodate these, and thereafter to provide room for the expansion of the permanent Museum collections, they erected at a cost exceeding £100,000 the Galleries which are still known as the Eastern and Western Exhibition Galleries. The Royal Albert Hall was brought into this scheme of Exhibitions by means of the specially constructed quadrant arcades which provided continuous communication between the Galleries and the Hall until the development of the northern part of the Estate required their removal.

12. On the termination of these Exhibitions in 1874 the permanent Galleries which had been erected to accommodate them were placed at the service of

⁽¹⁾ The Art Library, the Museum of Building and Construction Materials, the Food Museum, the Collection of Photographic Reproductions and Collection of Sculpture.

⁽²⁾ In 1875 the Government took a lease of these Galleries for £1,500 per annum, and in 1890 purchased the freehold of them.

⁽³⁾ The Bethnal Green Museum was opened in 1872, and comprised the Animal Produce Museum, the Food Museum, transferred from the South Kensington Museum, together with a loan collection of works of Art.

the Government. The Secretary of State for India acquired a lease of the Eastern Galleries for the purposes of the India Museum at a rental equivalent to 4 per cent. of the cost of construction only. The Commissioners subsequently reduced this rental by half to prevent the dispersal of the collections, which was threatened by the India Office's wish to be relieved of the charge of maintenance, and it was upon the Commissioners' advice that the collections were thereupon transferred to the Department of Science and Art.

The Western Galleries were held free of rent by the Department of Science and Art until 1883, when an annual tenancy was arranged on the same liberal terms as were originally accorded to the Secretary for India. During this period the Western Galleries, including the quadrant arcades and other buildings, were used for various temporary Exhibitions, the most important of which was the loan collection of Scientific Instruments (1876), which afterwards formed the nucleus of the Pure Science Collection of the South Kensington Museum.

13. In 1882 the Commissioners resumed possession of the land and buildings which since 1860 they had leased to the Royal Horticultural Society, and in 1883 and the three following years they used this part of their Estate for a series of International Exhibitions, namely the Fisheries, Health, Inventions and Indian and Colonial Exhibitions. These Exhibitions, in the management of which the Commissioners took no share, were exceedingly popular, and helped to mark the value of the permanent collections that were gradually developing on the Estate. The last of the Exhibitions led directly to the establishment of the Imperial Institute,⁽¹⁾ which was intended as a memorial of the Queen's Jubilee and to represent the Arts, Manufactures and Commerce of the Queen's Colonial and Indian Possessions.

14. The establishment of the Imperial Institute, involving as it did the construction of a roadway through the centre of the Estate, reduced the area of the Commissioners' freehold property lying between the new road and the boundary of the Natural History Museum site to about four and a half acres.

The Commissioners had long earmarked this land for the future probable requirements of the Government for buildings connected with Science and Art, and their offer made in July, 1888, to convey to the Government this land as a site for a new Science Museum and other public buildings was accepted in 1890, the Government paying £70,000 for the land, which was valued at £200,000 and £30,000 for the freehold of the South Galleries, then in lease to them at £1,500 per annum.

15. About the same time the Government took a lease of the Commissioners' Eastern and Western Galleries for a term of fifty years from 1891 at a rental equivalent to 3 per cent. of the actual cost of construction.

Considerable alterations and additions had been made to these Galleries as a result of the recent development of the Estate, and especially in view of a proposal to establish in them a National Gallery of British Art, a proposal which, though eventually abandoned by the Government, led the Commissioners to provide for the construction of a cross Gallery on the northern boundary of the Imperial Institute site connecting on its upper floor their two ranges of Galleries.

16. The South Kensington Museum, as is recorded above, was originated by the Commissioners as a Museum of Science and Art, but in the process of time its various collections outgrew the accommodation provided for them, and since the Art section, which enjoyed the greater share of public favour, remained in the centre of its original home facing

⁽¹⁾ By the transfer to the Government in 1903 of the property originally vested in the corporate body of the Institute, the Government became possessed of buildings and seven acres of the Commissioners' Estate at a rental of £5 per annum.

the Brompton Road, the Science section had, with the help of the Commissioners, to find room for expansion on the west of Exhibition Road. A proposal in 1897 to rebuild the Museum in celebration of the Queen's Diamond Jubilee met with widespread approval. Parliament voted £800,000 for the construction of the building, and in 1899 the Queen laid the foundation-stone and declared that the Institution should be henceforth known as the Victoria and Albert Museum.

17. In this way proper accommodation was assured to the Art Collections at South Kensington, but it was not until 1910, in spite of numerous attempts to focus public opinion on the extreme inadequacy of the housing arrangements for the Science Museum, that a similar guarantee of protection was at last afforded to the National Science Collections.

18. As early as 1876 the Commissioners had foreseen the need for the proper display and development of these collections, for in that year, influenced by the recommendations contained in the Fourth Report of the Royal Commission on Scientific Instruction and the Advancement of Science, they made an offer (which they repeated in 1878) of a site and a sum of £100,000 for the erection of a suitable building. But on the refusal of that offer they could do no more than reserve a site for the building until the time should be ripe for its establishment, and meanwhile provide temporary accommodation for the collections in the way that has been described above. However in 1909, a memorial, signed by many eminent men of Science, pointing out the obvious inadequacy of the accommodation afforded the Science Collections in the old Exhibition Galleries, prompted the Government to accept a renewal of the Commissioners' offer to make a grant of £100,000 towards the erection of an adequate building on the site conveyed to them in 1890 and to appoint a Departmental Committee, which advised as to the scope and organisation of the collections and as to the nature of the new building to contain them. The Eastern Section of the building, which was begun in 1913, and towards the cost of which the Commissioners are contributing £40,000, is now near completion.

19. In 1923, on the partial completion of this section of the Science Museum, the scientific collections which had hitherto been exhibited in the Commissioners' Western Galleries were transferred to the new building, and the Western Galleries were then used for the accommodation of the Imperial War Museum. The Commissioners offered no objection to the establishment of the War Museum in these Galleries, as the Government were thereby relieved of the expense of providing accommodation for the Museum elsewhere, but the Commissioners pointed out that the Government could not count on retaining possession of the Galleries, or at any rate the northern end of them, adjacent to the site of the Imperial College of Science, after the expiration of their lease in 1941.

20. In 1925, on being informed of the proposals to develop the east end of the Museum site, south of the Imperial Institute Road, the Commissioners urged upon the several authorities responsible for the administration of the Natural History and Science Museums the importance of envisaging these, and other collections shortly to be established on the site, as integral parts of a National Exhibition of Science, and especially called their attention to the desirability of considering with one another such questions as affect the public communication between existing buildings and their projected extensions.

21. The foregoing paragraphs give but a slight sketch of the activities of the Royal Commissioners in relation to the Museums on their Estate and contain no account of the establishment of those Institutions which form the necessary complement of the Museums in the Commissioners' original scheme for the development of their Estate. Neither is any reference made to the fact that, since the Estate was freed from the embarrassment of forty years of

debt, the Commissioners have been able gradually to extend the scope of their activities beyond the confines of their Estate; nor to the fact that, mainly owing to the successful operation of their various schemes of Scholarships and Bursaries, the influence of their pioneer work in the domain of Science and Art has made itself felt, not only in Great Britain, but also throughout the Dominions.

The full account of these activities is to be found in their published Reports which show that, as a result of the judicious investment of a sum of £186,000 left over from the Great Exhibition, the Commissioners have, in the process of creating a great Educational Centre⁽¹⁾ at South Kensington, given away property in the form of land, buildings, and money to the value of one and a half million pounds sterling. These Reports explain at length the manner in which the Commissioners have succeeded, in the course of seventy-five years, in carrying out the policy originated by their Royal Founder.

(Signed) EVELYN SHAW,
Secretary,

Royal Commission for the Exhibition
of 1851.

1, Lowther Gardens, S.W.7.

17th October, 1927.

ROYAL HISTORICAL SOCIETY.

Questions asked:

(1) *The views of the Society as regards paragraph 5 of the Terms of Reference.*

(2) *Observations on such aspects of the Terms of Reference as may especially interest the Society.*

Reply:

With regard to the Paragraphs of the Terms of Reference, a committee of the Council of the Royal Historical Society, appointed *ad hoc*, desire to say:—

(I.) That the Terms of Reference appear to them to be not quite satisfactory. The Public Record Office and the General Register House are in a different category from the other institutions named. The principles applicable to the latter are not directly applicable to accumulation of Public Records. Moreover, the Public Record Office was considered by the Royal Commission of 1910, whose most important recommendations have not been carried out. If it is desired to *reopen* any of the questions on which the Commission reported, the fact should be expressly stated.

The National Library and National Museum of Wales appear to have been omitted from the list of institutions given.

(III.) Expenditure is already limited by Parliamentary control and by the necessity of obtaining Treasury sanction. It may be suggested that if a normal annual credit were fixed in each case and each institution allowed to apply the savings of one year to the extra expenditure of another, some economy in management might result. The Society would view with misgiving any increase of the practice of imposing fees for admission. The great value of the general freedom of our Museums and

⁽¹⁾ On the Commissioners' Estate, the following Institutions have been Established:—(Museums) Victoria and Albert Museum and Art Library; Science Museum and Science Library; Natural History Museum; Imperial Institute; India Museum; Imperial War Museum. (Teaching Establishments) Imperial College of Science and Technology, Royal College of Science, Royal School of Mines, City and Guilds College; Administrative Offices of the University of London; Royal College of Art; Royal College of Music; Royal College of Organists; Royal School of Needlework. (Other Bodies) Meteorological Office; Entomological Society; Institute of Physics; Optical and Physical Societies; Administrative Office of the British School at Rome; Royal Albert Hall; Queen Alexandra's House.

Public Libraries is that poorer scholars and members of the general public feel certain of being able to go into them for odd moments of study or pleasure without having to plan expeditions there on non-fee-paying days. Moreover, the fees, though naturally small, would be, in some cases, even a prohibitive tax on such expeditions for study or pleasure.

(IV.) There can be no doubt that the great national collections could be relieved of a heavy burden by the careful selection of exhibits, and the transfer of those of minor importance to places where they would have a local interest. If a sufficient number and variety of specimens are kept to form approximately complete series, historical or morphological as the case may be, the remainder might well be distributed. It is clear that objects given or bequeathed by private persons cannot decently be sold, though they might be transferred preferably with the consent of the donors or their representatives.

(V.) So far as this paragraph is concerned the Council of the Society is unanimously and very strongly in favour of no change being made in the existing practice of the British Museum with regard to the reception and preservation of publications under the provisions of the Copyright Acts.

The Council of the Royal Historical Society is convinced that any discrimination would be highly objectionable; that it would be impossible to make sure that rejection, or destruction, of certain classes of books now might not eliminate what a future time would think most valuable. Further, that any attempt to carry out such a discrimination, intelligently, would necessitate the employment of such a staff of skilled assistants as would more than counterbalance in expense any saving effected by diminution of the number of books preserved. That with all care and diligence on the part of such workers the results would be highly dubious.

VI. The Society would not regard favourably any system of centralized control of Institutions of such various characters and circumstances. The Bureaucratic control of a Ministry *Des Beaux Arts*, after the foreign fashion, is not desirable. Overlapping might be mitigated by increased co-operation between the bodies which now control the different Museums and Libraries. Such co-operation might be secured by periodical consultation between delegates of such bodies; or preferably by a small visiting committee of experts, whose function would be not to compel the removal of certain objects exhibited to another place, but to draw attention to instances where such a transfer would seem desirable.

(VII.) The modification of terms of bequest seems to the Committee a very dangerous step. Such an interference is calculated to hinder benefactions altogether, and if adopted at all should be applied only to benefactions of a century old, or thereabouts. The Charity Commissioners might give useful information as to the practical working of such a measure.

(Signed) HENRY ELLIOT MALDEN,
Hon. Secretary,
Royal Historical Society,
22, Russell Square,
London, W.C. 1.

17th February, 1928.

THE SOCIETY OF ANTIQUARIES OF LONDON.

Questions asked:

1. The present facilities for research.
2. Whether the present display of the National Treasures is the most advantageous.
3. The desirability or otherwise of the imposition of fees.
4. Whether a greater elasticity in the matter of loans and exchanges (a) between the State Galleries

and Museums themselves, and (b) between the State Galleries and Museums and the Provincial Galleries and Museums, would be desirable.

5. Suggestions for stimulating public interest in the National Treasures and for attracting a greater measure of financial support from benefactors and private persons.

6. Observations on such aspects of the Terms of Reference as may especially interest the Society.

Reply:

MEMORANDUM ON THE COMMISSION'S TERMS OF REFERENCE.

Clauses I and II.—No observations submitted.

Clause III.—The Council would deprecate an extended system of admission fees. During recent years the educational value of Museums has increased in public estimation—not only as regards various grades of schools, but in respect of lectures and demonstrations. It is obvious that the general public is now more interested in Museums and their exhibits than ever before. The listlessness or aimlessness which used to be so noticeable seems to diminish year by year. Increased or more frequent admission fees would only provide a very meagre compensation measured in cash, and at the cost of a much reduced attendance. In countries where admission fees are the rule rather than the exception, the free days are so crowded as to make study difficult if not impossible.

Clause IV.—As a broad principle the Council begs to state its emphatic opinion that no standard or typical museum specimen, which is recorded or illustrated in the existing catalogues and recognised works of reference, should be moved from the British Museum, in which the Society is primarily interested. The British Museum is an acknowledged centre of archaeological science and international research; it is convenient and central for British and foreign scholars alike, and any dispersion of its carefully collected and well defined series of exhibits would be looked upon as deplorable.

Subject to the foregoing, the Council approves the practice of selling such duplicates as are unnecessary (such as prints, books, coins or medals) provided that the proceeds are devoted to the acquisition of new examples. The Council would moreover endorse the gift or transfer of superfluous specimens (not being duplicates in the full sense of the term as applicable to coins or engravings) to local museums, provided that proper precautions are taken for security and display. Circulating groups of exhibits, following upon the well established and successful system adopted at the Victoria and Albert Museum, if sufficient specimens could be spared to illustrate special aspects of some particular subject. Collection of isolated or unrelated objects would be of small value. This would necessarily involve the establishment of a department corresponding to the Circulation Department of the Victoria and Albert Museum.

Clause V.—The general opinion of the Society is that notwithstanding the palpable disadvantage of accepting all the ephemeral publications of the day, it is essential that one national institution should be under obligation to do so.

Clause VI.—(a) The Council does not wish to express an opinion as to the desirability of a Ministry of Fine Arts, nor whether any other form of central control of Museums is desirable.

(b) The Council would, however, point out that the display of the Ethnographic collections at Bloomsbury is most unsatisfactory owing to the congested state of the available galleries. Archaeological research is always becoming more closely allied with ethnological studies, and the Society would beg the Royal Commission to recommend the provision of a special gallery for this subject.

Clause VII.—It is clear that restrictive covenants must hamper Museum authorities, and often very gravely; on the other hand the donor must be treated with deference. To override clearly expressed wishes

by legislation may deter prospective benefactors. It is hoped that in the Royal Commission's Report, which will have wide publicity, special emphasis will be laid upon the undesirability of limiting the technical value of bequests by conditions which impair their educational and scientific service. The archaeologist largely depends upon his power of comparing one object with another and accordingly regrets anything which limits the freedom to display objects in their proper sequence and grouping.

Clause VIII.—During recent years the Society of Antiquaries and the Congress of Archaeological Societies have devoted increasing attention to the preservation and custody of ancient Documents. Much progress has been made, particularly in respect of Manorial records, Probate documents, and Ecclesiastical or Parochial muniments. It is hoped that the Commission will express approval of every effort of this character. Such papers form the raw material of our National history, and the growing practice of selling them to foreign collectors causes anxiety.

H. S. KINGSFORD,
Assistant Secretary,

Society of Antiquaries of London,
Burlington House, Piccadilly, W.1.

28th November, 1927.

THE SUDELEY COMMITTEE.

Questions asked:

1. *The educational facilities (including lectures) at present afforded by the State Galleries and Museums, together with suggestions as to improvement of those facilities;*

2. *Whether the present display of the National Treasures is the most advantageous and the best calculated to attract and stimulate interest;*

3. *The question of the imposition of fees;*

4. *Observations on such aspects of the Terms of Reference as may especially interest the Committee.*

Reply:

The Sudeley Committee; its origin and scope.

1. The Sudeley Committee is a voluntary body which was constituted in 1924 in order to continue the great public work which was, for so many years, carried on personally by the late Lord Sudeley with a view to improving the facilities for public information respecting the contents of Museums, Picture Galleries and other Public Institutions so that these Institutions, largely, and often wholly, supported from public funds, national or local, might be readily accessible at convenient times and intelligible to the general public who, as taxpayers, are the chief contributors to their maintenance. Lord Sudeley desired that the contents of Museums should be so arranged, described and explained as to be of use to those who without being specialists, or without the advantages of higher education, desire to add to their general information.

2. The Committee at present consists of the following members: Lord Northbourne (Chairman), Sir Maurice de Bunsen, Lord Lascelles, Sir Wyndham Dunstan (Treasurer), Rev. E. E. Dorling, Lord Hylton, The Earl of Meath, Sir Arthur Peel, Sir Hercules Read, Lord Shandon, Right Hon. C. P. Trevelyan, Professor Henry Tonks.

3. The Committee has no endowment. Its current expenses are defrayed by contributions made by relatives and friends of the late Lord Sudeley and by members of the Committee. The Committee meet usually about once a month, and the members make a practice, so far as possible, of visiting Public Institutions both in London and the Provinces and reporting to the Committee.

4. The main purpose of the Committee is to promote the interests of a large and important class of the community who may be uneducated but are capable of being interested, or who are educated, but with no special knowledge. This purpose may perhaps be described as educational, in a general sense. The Committee, however, does not concern itself with the provision of higher education as understood at the Universities. This subject is one for the authorities concerned with higher education to deal with. Neither is the Committee concerned with the important services which these Institutions can render to research in many subjects, nor with their value to specialists. These are matters which are well cared for by other bodies, and their significance is generally recognised. In fact, the needs of specialists and of research have become one of the principal occupations of the Staff attached to State Institutions.

5. To the visits of children from schools of all kinds, the Committee attaches the highest importance, and is of opinion that these visits are in most cases best conducted by the teachers as guides, such teachers having previously studied the Museum and, if possible, attended the Lectures given there.

6. Having thus indicated the scope and limitations of the Committee's work, brief reference may be made to some of the arrangements with which the Committee is specially concerned, and which they would desire to see introduced so far as possible in all Museums.

The Guide Lecturer System.

7. To Lord Sudeley is very largely due the system, now so largely adopted, of Guide Lecturers in Public Institutions. The encouraging results of this system, which has undoubtedly led to Museums becoming the resort in increasing numbers of intelligent visitors, who wish to be something more than mere sightseers, make it very desirable that the system should be extended and made permanent. The Committee trusts that the Royal Commission may be able to recommend that Guide Lecturers should be permanent members of the Staffs of Museums, etc., with security of tenure, reasonable emoluments and retiring allowances in some shape. Their work is admittedly arduous and often exhausting, and there is need, in some instances, for the appointment of assistants to take part in the work and eventually to succeed to the post of Guide Lecturer. The success of the system is now so clear that steps should be taken to establish it on a proper basis with sufficiently good prospects to attract and retain men with the varied qualifications desirable. One of the most important of these is the ability to gauge the requirements of those who attend the Lectures, and to impart, in the simplest language, the limited information usually needed, it being remembered that the principal object is to interest the audience in the subject with which in general they will be quite unfamiliar. Guide Lecturers are now to be found in all the more important Institutions, and they should exist in some form in all. The Committee regrets that Kew Gardens, to mention only one conspicuous instance, with its enormous attendance of the general public, is still without a Guide Lecturer. It is understood that no member of the Staff can be spared for the purpose, and that there are no funds for a special appointment.

8. Guide Lecturers serve not only the general public but also the schools which in increasing numbers are making use of Museums and other similar places for educational purposes.

9. Up to the present Guide Lecturers, of necessity, have been casually recruited, and it is only in a few cases that regular members of the Staff have been detailed for this duty. It will be a question for consideration if Guide Lecturers are to be permanently appointed whether they should be regular members of the Staff, who are ready to take up the work for at any rate a part of their careers, or whether Guide Lecturers should be regarded as a special class and recruited accordingly. It has

been suggested to the Committee that in the event of these appointments being made permanent, there would be many men at the Universities who would wish to qualify themselves for such a career as these posts would then offer, and that there would gradually become an increasing number of candidates.

Exhibits and Labels.

10. The Committee considers that it is all important that exhibits in Museums should be provided with brief explanatory labels in simple language so that the general public may easily gain information, additional details being provided in a catalogue. These labels should be printed in bold type and so placed that they can easily be read. Great advances in this direction have been made recently in several Museums, but much remains to be done.

11. In Museums as a rule there are too many exhibits, often of the same kind, to enable the public to follow their meaning and significance; the effect is often bewildering and unencouraging. A separate exhibition, limited to exhibits of general importance such as there now is at the Natural History Museum, is one remedy for this defect; another is to devote at least one case in each section of the Museum to a few selected exhibits which would serve as a summary and introduction to each section.

Hours of Opening.

12. The Committee considers it to be unfortunate that there should be, as a rule, such limited opportunities of visiting public collections for the large numbers of the public who, on ordinary weekdays, have no leisure before the evening. The Committee feels that it would be worth while to earmark some part of the large grants which are made to these Institutions at present for other purposes, so as to enable a very considerable section of the public to be admitted at the only times when they can come. The National Gallery closes at 6 at latest, and at dusk in the winter; the British Museum is not open after dusk, and is closed on Sunday afternoons when it is beginning to be dark, or in foggy weather. The Victoria and Albert Museum is open on certain evenings of the week, a fact of which the public is only gradually becoming aware. After years of early closing, it will be necessary to give wide publicity to any extension of the hours of opening such as the Committee plead for, in order that the public may be made fully aware of the change. The Committee has called attention to the question of evening opening at the British Museum, but so far nothing has resulted. The Trustees of the National Gallery have promised to consider the experiment of evening opening during summer time, when no artificial light is needed, and there is none at the National Gallery.

13. The Committee considers that all facilities which are specially provided for the benefit of the public should be announced as widely as possible. In this connection it may be recalled that when some years ago the National Gallery was opened till later than usual, public announcement of the fact was altogether inadequate, and the privilege was shortly afterwards withdrawn, it being concluded that the small attendance indicated an absence of public appreciation.

Administration.

14. In the brief Memorandum asked for, the Committee cannot do more than touch on the leading aspects of that province of Museums with which it is particularly concerned. The Committee wishes, however, to refer to the important question of administration. At present there are numerous authorities concerned with these State Institutions. All are ultimately controlled, some directly, others indirectly, by the Treasury. A few are also under the direct control of Government Departments. The Victoria and Albert Museum, the Science Museum and the Bethnal Green Museum are under the Board of Education, Kew Gardens is under the Board of Agriculture, whilst other Institutions, like the Tower

of London, are under the control of the Office of Works. From the Committee's point of view there would be advantage in placing all State Institutions open to the public under one authority with a Minister directly responsible to Parliament for the finance and development of all these Institutions in the public interest. By this is not necessarily implied that a new Ministry is needed or that the present Trustees and Committees attached to individual Institutions should be abolished. On the contrary, the principal work of such bodies would remain but all Institutions would have the advantage of a Minister, for example, either the President of the Board of Education, or the First Commissioner of Works and Public Buildings, to defend their interests and to secure that the requirements of the general public receive full consideration.

Fees at Museums.

15. The Committee, as a general rule, would prefer that ordinary admission to public Institutions should be entirely free, but having regard to the increasing cost of maintenance the Committee recognises that it may be necessary for some fee to be imposed and particularly for special services. The Committee is of opinion that Saturdays and Sundays should, as a general rule, be free days, and that the charging of fees should be limited to say three days in each week, that is fees for ordinary admission to the Institution. The Committee sees less objection to fees for Lectures and Lecture Tours, as these are special services for which a small fee might reasonably be asked, and such receipts would, no doubt, provide revenue which would go some way towards supporting the costs of these services.

Provincial Museums.

16. The Committee is much interested in the important question of Provincial Museums, a number of which have been visited by members of the Committee. In many cases these Institutions are in an unsatisfactory position. The Committee had in view the collection of information respecting the status and emoluments of these Museums when it was announced that the Carnegie Trustees had arranged with Sir Henry Miers to make a report on this subject. The Committee welcomed this announcement and are looking forward to the appearance of this report. In the meantime the Committee would only remark that Provincial Museums deserve further support and development. In many cases they are in need of funds, whatever may be their origin and status, and without adequate endowment these institutions can do little even to collect, arrange and describe objects of interest connected with their own localities. It is evident that these funds, in the main, will have to be provided by Local Authorities, or in some cases by private munificence with or without a grant in aid from public funds. Private generosity has done much in many cases, and may be relied on to assist especially in providing material for exhibition, and in this connection, the Committee would suggest that State Institutions in London should be authorised to make loan collections to Provincial Museums. The Victoria and Albert Museum already does valuable work in this direction and very occasionally loans are made by the National Gallery. The British Museum and other Institutions in London ought also to co-operate. In most instances small loan collections from various Institutions, periodically changed, would be an enormous help to Provincial Museums and to the important service which they should be able to render to the public throughout the country, outside the London area.

Conclusions.

17. In conclusion, three specific questions referred to the Committee by the Royal Commission may be reverted to.

1. "The educational facilities (including Lectures) at present afforded by the State Galleries and Museums, together with suggestions as to improvement of these facilities."

The Committee wishes to see the system of Guide Lecturers developed and made a permanent feature, the conditions of service being improved and made attractive to those who are disposed to engage in this important work. In general, the Committee also desires to see the general public more interested in Museums, through the provision of satisfactory labels, the issue of guide books, photographs, etc., and the advertisement of Museums and their hours of opening. The Committee also desire that the hours of opening should be so extended as to include the leisure time of the majority of working people.

2. "Whether the present display of the National Treasures is the most advantageous and best calculated to attract and stimulate interest."

18. It has been explained that from the standpoint of the Committee too much is often shown in Museums with the result that the ordinary visitor is confused rather than enlightened. Some suggestions have been made on this point. Attention has been called also to the need for clear descriptive labels.

3. "The question of the imposition of fees."

19. The Committee has indicated its views on this subject and of the circumstances which seem to justify the imposition of fees under certain conditions.

Appended to this Memorandum are three Notes by Members of the Committee.

1. Note on the National Collections of Pictures by Lord Northbourne.

2. Note on the Government of Museums by the Right Hon. C. P. Trevelyan, M.P.

3. Note on the display and labelling of exhibits in Museums by the Rev. E. E. Dorling, F.S.A.

NORTHBOURNE,
Chairman.

The Sudeley Committee,
38, Cranley Gardens,
S.W.7.

1st December, 1927.

Note on the National Collections of Pictures (National Gallery and Tate Gallery), by Lord Northbourne.

1. The system of Guide Lecturers has, without doubt, greatly enhanced the usefulness of the National Picture Galleries to the general public. There are, however, some respects in which this usefulness might be still further increased.

2. These collections of pictures have increased enormously in the last few years. Large additions have been made, not only by gifts and bequests and through the activities of The National Art Collections Fund, which has worked most properly in close collusion with the Directors and Trustees, but also by purchases from the available funds, supplemented in some cases by special grants. It is understood that a definite policy is followed, aiming at the filling up of what may be called "historical gaps". When, as at present, questions of public economy are of paramount importance, it may be suggested that a larger proportion of the grants made by the Treasury should be utilised for increasing the facilities of the public and a smaller proportion for adding to the collections, now that these benefit so largely from private and unofficial sources.

3. In any case the market price of pictures of the first importance is so high that any assistance from public funds is a mere "drop in the ocean" in the face of transatlantic competition. We already have in the National Gallery a collection of masterpieces, unequalled in its way. There is no Gallery in the world in which the student or the intelligent amateur can get so complete and well balanced a view of the whole art of painting shown in first-class examples of all schools.

4. It is at least a matter for question what such a collection can gain by additions of any other than the finest quality, and we suggest that public money can now be best spent in improving the facilities for the study of what we already have.

At present the accommodation is insufficient for the exhibition of all the national possessions, and it would seem desirable in the first instance that the public, who are after all the owners, should be able to see what they have got. Generous benefactions have now provided far more accommodation than could reasonably have been anticipated, and further large extensions in the near future can hardly be hoped for. The extension of the system of loans to provincial galleries appears, therefore, to be the alternative to keeping large numbers of pictures in the cellars. A department corresponding to that of "circulation" in the Victoria and Albert Museum would seem to be indicated.

5. From the point of view of the public, more particularly of those members of it who prefer to visit picture galleries "on their own" rather than gregariously to frequent the Lectures, the kaleidoscopic changes which are continually made in the hanging of pictures at the National Gallery have proved to be a considerable inconvenience. It is recognised that the return of the more valuable pictures after the war, as well as the changes necessitated by the arrival of new acquisitions, temporary removals of pictures for cleaning and so forth have made some confusion unavoidable, but it is to be hoped that the time is now approaching when a more permanent arrangement will be found possible. It is recognised that occasional changes of arrangement may be stimulating, but naturally the officials of the Gallery, who see the pictures every day, probably do not fully appreciate the inconvenience of not being able to find a picture in its accustomed place. This criticism applies more to the National Gallery than to the Tate Gallery, where there is, of course, a greater influx of new works and the same stability is therefore impossible.

Note on the Government of Museums, by the Right Hon. C. P. Trevelyan, M.P.

1. One subject which should have the attention of the Royal Commission is the control of Museums and what their relation should be to the Government. At present some of the principal Museums are subject in the last resort to Treasury control, some to that of the Board of Education. As national Institutions some Minister must be responsible to Parliament, and it is ultimately of great importance that it should be a Minister likely to take a broadly sympathetic interest in the cultural value of Museums and their maximum development.

2. I suggest that the Treasury is an altogether unsuitable department to be responsible for the Museums. The Chancellor of the Exchequer and the Financial Secretary to the Treasury are guardians of the public purse. They exist to raise money and to exercise economy. They have neither time nor inclination to experiment in novel and useful expenditure. Their main duty is to criticise other people's experiments. The Treasury has probably never made a constructive proposal for the improvement of Museums. It is only because of the formidable character of the Trustees of the British Museum that the Treasury has sometimes acquiesced in Museum development.

3. It is not suggested that direct or close departmental control is desirable for any Museum. The most important thing is the choice of the most eminent and enterprising Director available. The next most important thing is a body of Trustees or advisory Councillors who are able to supplement the work of the Director and influence public opinion. But if there is to be rapid, regular and uniform progress in Museum development, there ought to be some Minister capable of taking a close interest in the whole subject.

4. Education, health, military preparation have reached their present efficiency because there has been a department always interested in promoting those subjects, sometimes presided over by Ministers capable of asserting the claims of their departments

to public attention. If all the Museums were the province of one Minister there would be a greater likelihood of sympathetic attention being paid to their claims.

5. I suggest that the most suitable department to control the Museums would be the Board of Education, both because it already has had the experience of controlling two great Museums, and also because it has more to do with cultural questions than any other department.

Note on the Display and Labelling of Exhibits in Museums, by the Rev. E. E. Dorling, F.S.A.

It was the lack of system in the methods of labelling exhibits in Museums that first moved the late Lord Sudeley to undertake the crusade, to which he devoted the last years of his life, to make Museums popular in the proper sense of the word, so that there might be places, not only of recreation and interest, but instruments for instruction and education.

He saw people in Museums and Picture Galleries gazing without intelligence, without apparently the capacity to understand the wonders that lay before their eyes and the deplorable misuse, the complete misapprehension of the function of a Museum which he observed, led him to the conclusion that the primary cause of it was that the descriptive labels did not help people to understand.

Himself a man of intensely curious habit of mind, with a capacity above the ordinary of co-ordinating the knowledge which he loved to acquire, Lord Sudeley believed that other people might be induced to take the same delight in acquiring knowledge, if only they could be led to do so by a more competent system of labelling than that which obtained generally in Museums and similar Institutions.

The Sudeley Committee believes that there are four chief *desiderata* that should govern the preparation of labels for exhibits in Museums. These are legibility, simplicity, proportion and uniformity.

1. It is obviously desirable that a label should be easily legible; possibly black letters on a white ground would best answer this condition, but it is equally important that the label should not be over conspicuous; if it is so it will inevitably distract the attention of the observer from the object which it describes. No doubt the compromise which has been arrived at in many of the galleries of the British Museum of using gold plain block capital letters on a black ground is the best solution of the double problem, for such labels are easily read and are not distracting.

But when once a label of this character has been adopted it should be used throughout the Institution which adopts it. That it may become universal is greatly to be desired. When it does, the mean type-written labels which disfigure many of the shelves and cases in the British Museum will disappear.

In Picture Galleries the opposite system, which is in general use, of placing the name of subject, painter, etc., in black letters on gold slips fixed to the frames answers admirably. No fault can be found with such labels on the score of legibility, and the condition of inconspicuousness is perfectly fulfilled. A practice which seems recently to have found favour, for instance at the Tate Gallery, of placing the source whence the picture is derived in gold letters on a black slip, is on this account to be deprecated.

2. The Committee considers that the contents of labels should be as simple as possible. The information that a label conveys should be expressed tersely and as far as possible in untechnical terms, for the benefit of the average person, with whose interest the Sudeley Committee is mainly concerned. Labels, for instance, such as those at Kew Gardens, giving no more than the common English name, the botanical name and the habitat of a particular plant, appear to fulfil their function admirably. They tell the average visitor exactly what he wants to know; while for the student they contain enough information to put him on the track of the more scientific particulars that he desires.

On the other hand, many of the older labels at the Victoria and Albert Museum say far more than is necessary. Details such as the date of acquisition or the price paid are matters which do not concern and perhaps do not greatly interest the public. Far better is the National Gallery's system of numbering its pictures with consecutive numerals which give the chronological order of acquisition. These tiny numbers placed inconspicuously on the picture frame labels tell their own story plainly to the visitor who understands what they mean, and they do not distract the attention of the ordinary spectator.

3. The labels should be of a size proportionate to that of the exhibit. In this the British Museum sets a good example; and lastly

4. Labels should be of uniform character, gold letters on black or black letters on white, throughout any one Museum or Picture Gallery.

The Sudeley Committee is invited further to express its opinion as to the arrangement of exhibits. It would lay stress on four points. It believes that objects should be arranged (i) with regard to subject, (ii) with regard to local considerations, (iii) in chronological order, and (iv) and most important of all, so that they are not overcrowded.

(i) Nothing can be more satisfactory than the way in which the two great national Museums in London respond to the first of these conditions. But it must be added that, with certain honourable exceptions, the provincial Museums are sad offenders in this regard. Objects of all dates and of every kind of *provenance* are to be seen jumbled together without regard to subject-grouping. Exhibits of no possible educational value are placed in the same case or on the same shelf as things of real interest and importance with which, however, they have no connection in date or material or subject. Forlorn, uncared-for, deservedly unvisited, such Museums are of no value to the Community. They would do well to take their courage in both hands, as has been done by the excellent Museum of La Société Jersiaise at St. Helier, or the Anthropological Museum at Cambridge, and make a clean sweep of all their rubbish, retaining only such objects as are of practical local importance. This leads to the next point which the Committee desires to stress, particularly with respect to provincial Museums.

(ii) The Committee considers it in the highest degree desirable that provincial Museums should make every effort to concentrate on things of local interest, as is done with marked success at, for instance, the well-arranged Museums at Norwich and Colchester and the small Museum at Glastonbury.

(iii) The Committee believes that the educational value of Museums largely depends on arranging exhibits with careful regard to chronology. The National Gallery accomplished this by setting its pictures together in "schools"; as well as by the system of consecutive numbers already mentioned. The British Museum makes a gallant effort to solve the same problem; but is overburdened by the embarrassment of its own riches; it tries to show too much and one "cannot see the wood for the trees." The Victoria and Albert Museum attains to a greater degree of success. Nothing can be more instructive than the way in which it shows its period furniture and rooms, its ceramics, its ironwork, its sculptures, its costumes, its silver-ware. Only in its exhibition of casts does this great Museum fail, and it fails largely because it attempts to show too much in a space which, huge as it is, is yet too small for the thousand and one copies of ancient art with which it is crammed. And so one is led to the last *desideratum* to which the Committee attaches the utmost importance.

(iv) The Committee considers that objects in Museums must not be crowded and it deplores the fact that the British Museum is of all Museums the greatest offender in this respect. The Victoria and Albert Museum escapes falling into this fault partly because it has plenty of room for the display of its treasures, partly because of its admirable system of

loans. But the British Museum is notorious for its over-crowding. Its thousands of priceless Greek vases and antique gems, its hundreds upon hundreds of Ushabti figures and Egyptian bronzes, its countless terra cottas, its myriads of flint implements, its immense numbers of oriental carvings, seem to lose half their value from the mere fact that such bewilderingly huge numbers of them are exhibited. It is well known that that vast treasure house only displays a tithe of its possessions; its cellars and cupboards are full to overflowing of things that are never, and can never be, exhibited. And it is to be feared that the Museum suffers, as an educational force, from this plethora of good things, for people cannot assimilate a hundredth part of what they see there.

Provincial Museums offend less in this respect, mainly because they have fewer treasures to show.

It is greatly to be regretted that the British Museum is not able, as South Kensington happily is, to share the wonders of its riches with the provinces.

THE TUTORS' ASSOCIATION.

Questions asked:

1. *The educational facilities (including lectures) at present afforded by the National Museums and Galleries together with suggestions as to improvement of those facilities.*

2. *The question of the imposition of fees.*

3. *Observations on such aspects of the Terms of Reference as may especially interest the Association.*

Reply:

1. The Tutors' Association includes among its members almost all those engaged in University Tutorial class work under the Board of Education (Adult Education) Regulations of 1924, and a large number of those engaged in University Extension work, as well as in adult educational work of a more elementary kind. The students in the classes conducted by our members are, in most cases, employed in industry, trade or transport. They have only their non-working hours in which to study, and it is particularly important, therefore, that the facilities provided by Museums and Galleries be as freely available to them as possible. The subjects which in the past have been most generally studied have been the social sciences (e.g., economics), literature, philosophy and psychology and history in its various aspects. But there has been a growing tendency, in recent years, among Tutorial and other adult classes, to undertake the study of the natural sciences, especially biology, anthropology and geology and also of music.

Until more recent years, the extent to which adult classes have been able to utilise the resources of Museums and Galleries has been limited, even fortuitous. It is recognised that remarkable progress has been made in rendering the resources of Museums and Galleries available and significant to such students as enlist in the classes for which our members are responsible. But we feel that the possibilities of co-operation are by no means exhausted, and in offering the suggestions which follow, we are inspired by a regard for what has been accomplished as well as by anxiety to secure even more in the future.

2. *Extended hours of opening.*—In the interest of our students, who, being in the main employed in the day-time, have little opportunity of visiting Museums and Galleries, we urge strongly that Museums and Galleries should be open up to 9 p.m. on at any rate some days each week. This extended availability would be important in more ways than one. It would be of value to those engaged upon class work and it would help to awaken interest in and ultimately to guide students to, the educational facilities with the provision of which we are concerned.

In particular we desire strongly to urge that the Reading Room and the Newspaper Room of the British Museum remain open each week day until 9 p.m. and for some part of each Sunday. The present hours of closing exclude the members of our classes, the more advanced students in which would greatly value such facilities. We would urge a similar extension of the hours of opening, where this is not already the rule, in the case of the major libraries in the leading provincial cities.

3. *Readers' Tickets for the British Museum.*—We strongly urge that all genuine students over 21 years of age should be entitled to the privilege of a readers' ticket to the British Museum on the production of a recommendation from a University teacher or a teacher of an adult class recognised by the Board of Education.

4. The Association desires to emphasise the great value to adult education of the concise handbook and sectional catalogue, as well as the series of postcards illustrating the collections, now issued by some of the National Institutions. In making available in this way the great wealth of material in the National Collections for use by both teachers and students, the authorities render possible the proper educational use of their resources and their efforts in this direction are greatly appreciated. The Association urges the importance of extending this service over as wide a field as possible. It particularly stresses the importance, from the standpoint of adult education, of a complete catalogue of the collections in the National Portrait Gallery, and of a series of guides or even postcards illustrating the history of literature and science and portraits of workers in the different spheres of national life.

5. The Association urges not only the maintenance but the definite extension and improvement of the present system of Guides in the National Galleries and Museums. Visitors to the collections who go there in a spirit of curiosity, not altogether idle, but largely unregulated have benefited enormously from the guide system. They are ready to be impressed and to react intelligently to the material, if this is presented to them in a manner that develops their incipient curiosity into a spirit of ordered inquiry. Their chief needs are stimulation and guidance and it should be the aim of the guides to provide these. Great care, therefore, is necessary in the selection of appropriate people to undertake this important work. They should possess the educational and academic qualifications demanded of the other expert members of the staffs of the National Institutions and should rank in status and in remuneration, equally with them. Only in this way is it possible to get guides, who, being themselves original workers at their subjects, can keep their minds and outlook fresh and up-to-date and avoid the tendency to repeat parrot fashion the information acquired secondhand from other sources. The Association would welcome the extension of the guide system to provincial and local museums.

6. The more serious students who visit the collections (often in organised groups) with a set purpose, require rather different and special consideration. Their interest has already been aroused and their attention focussed on some objective. They use the museum or gallery to enrich a body of knowledge, and to give it the poignancy of illustration which the national collections make possible. They, also, need expert guidance, though of a different nature; and it should be supplied through the co-operation of tutors in adult education, the voluntary bodies and the Museum Authorities. Such students need to visit the museums and discuss the collections in a more detailed and intimate way than is the case with those noted above. For this reason the Association urges the provision of Conference Rooms and a Lecture Theatre as an essential part of each gallery or museum. It would, in this connection, stress the importance of completing the plans for such provision originally proposed for the Science Museum at South Kensington. It hopes,

further, that a regular series of evening lectures may be established in conjunction with the public and voluntary bodies.

6.—(a) The circulating branch of the Victoria and Albert Museum has performed a valuable service for many years now in preparing and issuing for loan in the provincial museums collections illustrating the industrial arts and crafts, which are its special province. The Association desires to pay its tribute to the great importance and value of this work and to press for the extension of the system to cover all the National Galleries and Museums. These contain vast stores of duplicate specimens which could be most usefully employed in this way and by means of which the resources of the National Collections could be utilised to the utmost for the benefit of the nation as a whole. For example, the collection of Turner drawings now stored in the cellars of the Tate Gallery, might be distributed as loan collections to provincial museums.

Advantage should also be taken by the Authorities of Museums and Art Galleries of important Anniversaries and special exhibitions arranged.

7. Here, as with the Reading Room of the British Museum, the greatest difficulty is the scant opportunity afforded to workers in regular employment of visiting the national collections. For this reason it is urged as strongly as possible that museums and galleries should be open not less than four evenings each week, including Saturdays and Sundays. There would be no need to open all the galleries of any given museum on each evening so long as sufficient notice were given of the plan, and the authorities were prepared to consider requests for special privileges from those responsible for the instruction of adult students.

8. The Association would particularly emphasise the desirability of increased grants to the Science Museum to enable it to develop its collection of models illustrating industrial processes and history. In this respect it is through lack of funds woefully behind the best museums on the Continent, e.g., that of Munich. It would venture, further, to point out that lack of funds has in recent years made the Library of the British Museum seriously defective in books relating to the American continent, especially in its political and social aspects, and in the literature of foreign legal systems.

9. The Association ventures to urge the desirability of creating a Standing National Commission on Museums, the functions of which would be:—

- (1) To act as a permanent advisory body to provincial and local museums.
- (2) To co-ordinate the latter with the National Collections, especially in the matter of loan collections.
- (3) To advise on matters of publication, especially by way of co-operative effort.

There already exists something of the kind in connection with the Victoria and Albert Museum, on which provincial museums are represented. This Committee has done valuable work on the lines suggested above, but, of course, confined to the industrial arts and crafts. An enlargement of this body to include the whole of the National Museums would meet the suggestion here made.

10. The Association finally suggests that an advisory educational committee should be set up to act under the trustees of each national collection (containing, *inter alios*, representatives of adult educational teachers) to advise the trustees upon the uses of the collections from an educational standpoint. It would particularly emphasise the value of doing this nationally as an example and stimulus to those responsible for local collections.

11. Due consideration has doubtless been given to the recommendations contained in the Report (Cd. 9237, 1919) of the Adult Education Committee on Libraries and Museums. In our view there is urgent need for improved Library and Museum facilities for those engaged in whatever capacity upon the study of social and economic questions.

Libraries frequently enough are not very successful in making known their resources to their readers: co-ordination between Libraries and Museums in this field is almost entirely lacking: the wealth of material in current periodicals, general and technical, escapes observation, because of the absence of particular indexes and catalogues.

The commercial library of to-day is obviously useful but it does not go far enough. It might be most usefully supplemented if an enlarged view of its scope were taken. In addition to the books and periodicals indispensable to the trader, it should include a much more liberal provision of official reports dealing with subjects of general economic importance. It should contain, too, bibliographical aids of a more ambitious and specialised kind than may be ordinarily found. Greater facilities for the speedy borrowing of such publications as are not available at a particular library should be provided.

We should like to urge, too, that the possibilities of the museum of commerce be explored. The larger industrial centres, at any rate, might undertake reasonably comprehensive exhibitions of the products and processes of local industries, with as much historical material as may now be gathered. The classification of exhibits, if carried out on the same general plan as that employed in the library, would make cross-reference between library and museum comparatively simple. To us, engaged upon the teaching of working men and women, the need of extended provision on these lines is clear enough. Its general educational value needs no special pleading. It should not be difficult to gain the co-operation of local chambers of commerce, co-operative societies, trade unions and other bodies that exercise a collective influence upon local and social life. Moreover, the study of the national and local services of Government would be intensified if the assistance of national and local departments were enlisted also. Thus Museum and Library would in combination provide a students' laboratory of the social sciences.

(Signed) D. A. Ross,

Honorary Secretary, the Tutors' Association,
22, St. Mark's Crescent, N.W.1.

8th May, 1928.

THE WORKERS' EDUCATIONAL ASSOCIATION.

Questions asked:

1. *The educational facilities (including lectures) at present afforded by the National Museums and Galleries together with suggestions as to improvement of those facilities.*

2. *The question of the imposition of fees.*

3. *Observations on such aspects of the Terms of Reference as may especially interest your Association.*

Reply:

1. We are aware of the valuable educational work which is already being done by most of the National Museums and Galleries in London and Edinburgh, and we note with satisfaction that admission is free, on some days of the week at any rate, to all the collections mentioned in the Commission's terms of reference, with the exception of Kew Gardens.

2. We feel, however, that the use of Museums and Galleries by the public might profitably be extended. Visits to such places should be of considerable value to students, especially of history and science. Arrangements for special, free lectures to small parties of students should be made wherever such lectures are likely to be of value, and public lectures should be arranged for Saturday afternoons and/or for other week days after 6 p.m. This is done in a number of cases, but is by no means universal, and until it is so, the great majority of adult students must necessarily be excluded.

Apart, however, from the direct educational use of visits to Museums and Galleries, they are of value in other ways, and, in so far as accommodation is available, they might be made use of by students as studios and work centres. In this connection it is interesting to note that portable desks and chairs are provided at the Bethnal Green Museum for the use of parties of school children, who are encouraged to draw, model, or embroider within the Museum.

We feel it is essential that if the Galleries and Museums are to be, what they should be, national centres for the study of, and pleasure in, all kinds of science and art, the present practice of free admission and free lectures should continue. We should greatly deprecate any suggestion to impose fees, as even a small fee would prove an obstacle to many sections of the public.

Finally, we would suggest that the existing educational facilities offered by Museums and Galleries should be made much more widely known amongst adult educational organisations and the general public. We find, upon enquiry, that in some cases lectures have been poorly attended, and this is no doubt partly due to lack of publicity.

(Signed) J. W. MUIR,

Acting General Secretary,
The Workers' Educational Association,
16, Harpur Street,
Theobalds Road, W.C.1.

12th December, 1927.

In addition to the Societies and Institutions whose views are set forth above, representations were made to the Commission by the Institution of Mining and Metallurgy and the Imperial College of Science; copies of the memoranda submitted by these bodies are given below:—

THE INSTITUTION OF MINING AND METALLURGY.

GEOLOGICAL MUSEUM. ACCOMMODATION.

1. In the Museum of Practical Geology, allied as it is with the Geological Survey of Great Britain, the Institution of Mining and Metallurgy has a peculiar and long-sustained interest. Numerous members received their training in mining and metallurgy on the Jermyn Street premises when these housed the Royal School of Mines which was instituted by the efforts of Sir H. De la Beche.

2. The Museum is one of Practical Geology and as such is of valuable service to engineers engaged in mining and quarrying; in water supply and in engineering works involving excavation, tunnelling and support of structures; also to metallurgists; and last but not least to students.

3. It is notorious that the Museum and the Geological Survey are crippled in the exercise of their important functions by want of space. This was recognised as long ago as 1911 by a Departmental Committee. The intervention of the Great War and the consequent economic upheaval are chiefly responsible for the position to-day, and the Council venture to represent to the Commission that the need for new and adequate accommodation has now become urgent and brooks no delay.

4. There is now not room to house and store all the specimens of economic and educational value, much less to display them; nor is there room for the books that should be found in the library. The collection of world-wide geological maps cannot be displayed effectively, and this results in serious inconvenience to those desiring to consult them. Further, it is well-known that the main roof of the present building has been in a dangerous state for several years. All the foregoing points are gathered from various published reports and will doubtless be placed by competent witnesses in evidence before the Commission.

5. The Jermyn Street site must be of great value, probably sufficient to pay for the erection of a new and adequate building for the Survey and Museum, and for the transfer from Jermyn Street.

6. As to the new position for the Department of the Geological Survey and the Museum, the site chosen at South Kensington has advantages in being near the National Museums and the Imperial College of Science and Technology (including the Royal School of Mines).

7. The Council of the Institution of Mining and Metallurgy strongly support the transfer to South Kensington and venture to express the earnest hope that the Royal Commission will recommend the immediate commencement of a building at South Kensington upon such a scale as will provide the space and facilities that are needed to-day, and that are likely to be needed during say the next 50 years.

We are, Sir,

Yours faithfully,

(Signed) R. E. PALMER.

President.

C. McDERMID.

Secretary.

The Institution of Mining and Metallurgy,
Cleveland House,
225, City Road,
London, E.C.1.

20th February, 1928.

IMPERIAL COLLEGE OF SCIENCE AND TECHNOLOGY.

SCIENCE LIBRARY—PURCHASE GRANT.

1. It will be seen from the enclosed copy of the letter I sent my colleagues on 22nd December, 1927, that the Science Library does not function in the manner it was originally intended to do, on account of lack of funds, though it must be said that it is remarkable what is being achieved in the present straitened circumstances.

2. From the enclosed replies (1) I have received from my colleagues I think you will draw ample evidence that the Library is generally considered to have insufficient financial support.

3. The importance of this Library cannot be over estimated and it is hoped that the Commission will strongly recommend that the present wholly inadequate grant be increased to at least £4,500 per annum.

4. I would also like to bring to the notice of the Commission that the Science Library is at present very much understaffed. Upon inquiry I was informed that the staff needs to be doubled in order to bring it up to the same ratio of staff to work which is found to be necessary in other libraries, such as the British Museum Library, the John Crevar Library and the Patent Office Library, and a further increase of staff is necessary in order that the compilation of the Universal Bibliographical Index may be efficiently carried on—a work of paramount importance which places the Science Library in an unique position in this country.

5. The Science Library situated as it is at South Kensington in the immediate neighbourhood of one of the greatest centres of learning and the finest collection of Scientific and Industrial Apparatus in the world, should be made the greatest and most completely stocked and organised bureau of printed information in the United Kingdom.

6. There can be no doubt that a Library furnished with every scientific and industrial journal and monograph as well as with the outstanding treatises. English and Foreign, and equipped with a Universal Bibliographical Subject Index would be of unprecedented value to Scientific and Industrial pro-

(1) Not published.

gress. The formation of such an ideal library has never been attempted before, but the development which has been achieved in the last few years in the Science Library under most unfavourable conditions indicates that the comparatively small increases in purchase grant and staff mentioned would enable the Science Library to attain this ideal, and it is hoped that the Royal Commission will give the matter the serious consideration it deserves.

I am, Sir,

Your obedient Servant,

(Signed) ALAN F. C. POLLARD.
Imperial College of Science and Technology,
South Kensington,
London, S.W.7.

20th February, 1928.

(Enclosure.)

Imperial College of Science and Technology,
South Kensington,
London, S.W.7.

22nd December, 1927.

DEAR PROFESSOR,

No doubt you are aware that through the activities of Huxley and other Professors of this College the Science Library was founded to serve as the library of the Royal College of Science and the Royal School of Mines as well as of the Science Branch of the South Kensington Museum.

This Library is already stocked with a valuable collection of books and periodicals but important new books are not available and many of the periodicals are incomplete as I am sure you must have frequently found.

I made inquiries and was surprised to learn that not only are no funds available for the purchase of any new books but that some four hundred important periodical publications and serials have had to be discontinued.

The reason given is that practically no increase of purchase grant has been made since the library was a third of its present size, whilst the cost of books and periodical publications has increased two-and-a-half-fold. The whole grant is at present absorbed in purchasing only a portion of the periodical literature previously obtained, and the library must now depend upon presentations as its means for obtaining any new works.

I am sure you will agree with me that such a state of affairs is a disgrace to the memory of the illustrious initiators of the library and a hindrance to the work of this Great College in particular and to science workers generally.

You will see by the enclosed pamphlet that a comprehensive Subject Matter Index is already well in hand and Dr. Bradford, the Deputy Keeper, is of opinion that every scientific periodical in the world as well as the more important new works could probably be obtained if the grant was increased by some £3,500 per annum.

It might be of interest to know that the Croydon Public Library has a purchase grant of £10,000 per annum, whilst the Science Library has a grant of £1,200. The New York Public Library enjoys one million pounds per annum for purchases.

If you concur in the substance of this letter I shall be very glad to have your views embodying a recommendation that the present Science Library grant be increased to at least £4,700 per annum, in order that your letter may be put before the Royal Commission on Museums which I understand will meet in the Science Museum on the 9th of January, 1928.

I am sending this letter to every Professor in the College.

Yours sincerely,

(Signed) ALAN POLLARD.

MISCELLANEOUS MEMORANDA.

Representations were made to the Commission by the following: Mr. J. Bailey (at one time Secretary and Keeper of the Circulation Department of the Victoria and Albert Museum, Editor of "The Museums Journal" and President of the Museums Association); Mr. L. V. Coleman (Director of the American Association of Museums, supplementary to his evidence before the Commission⁽¹⁾); Mr. J. W. Gregory, F.R.S., D.Sc. (Professor of Geology at the University of Glasgow); Mr. R. K. Hannay, F.R.S.E., LL.D. (Fraser Professor of Scottish History and Palaeography at the University of Edinburgh); and Mr. R. E. M. Wheeler, M.C., D. Litt., F.S.A. (Keeper of the London Museum). The relative memoranda are given below.

MEMORANDUM ON PROVINCIAL MUSEUMS BY MR. J. BAILEY, AT ONE TIME SECRETARY AND KEEPER OF THE CIRCULATION DEPARTMENT OF THE VICTORIA AND ALBERT MUSEUM, EDITOR OF THE MUSEUMS JOURNAL, AND PRESIDENT OF THE MUSEUMS ASSOCIATION.

Before offering suggestions as to desirable and possible changes in provincial museums and galleries and in their relation to national museums and galleries, it might be useful to review the present position of both classes of institution. Neither is the outcome of a general thought-out policy. Practically all our museums were started fortuitously and, as a result, they are found working under the most varied conditions. Whilst, for instance, the British Museum, the National Gallery and others, are under the control of bodies of Trustees, the Victoria and Albert Museum, the Science Museum,

the Geological Museum and the Bethnal Green Museum are part of the Board of Education.

The controlling bodies of provincial museums are even more diverse and may be either the Local Education Authority, the Museum and Art Gallery Committee of the Town Council, the Public Library and Museum Committee, or the Parks and Cemeteries Committee.

In other respects there is no uniformity of practice. Some of our national and provincial museums are open in the evening, others are not. Even in national museums under one controlling body there is often no similarity of action. The Victoria and Albert Museum, for example, accepts objects not required for its own collections in order that they may be given or circulated to the provinces, whilst the Science Museum, which is also under the Board of Education, rejects offers of objects it does not wish to exhibit. The British Museum at Bloomsbury, apart from loans of prints and occasional gifts of archaeological specimens, circulates, I believe, no original examples to local museums, whilst its Natural History Branch freely gives what it can spare.

Some of the national museums overlap in certain branches. If this could be remedied, material might possibly be set free for the provinces.

Reverting to local museums, it will be found that whilst some have organised arrangements for loans of examples to schools and for lectures to school children, others have none.

Some museums have, year after year, received grants from the Board of Education towards the purchase of objects. The majority, however, owing to the conditions imposed, have received nothing.

⁽¹⁾ See Minutes of Evidence, Sixth Day

Again in regard to loans of objects from the Victoria and Albert Museum, only about one fourth of the museums in the country participate in this privilege, and recent changes in charges for transport will probably tend to restrict this form of aid as they penalise museums farthest from London and give the greatest advantage to those districts that are within reach of the national collections.

The Victoria and Albert Museum has an organised Circulation Department with vans for sending objects to the provinces. The British Museum and National Gallery, which as already stated, also lend examples occasionally have, I understand, no such machinery.

All the foregoing matters indicate the necessity for reforms, and though it would be undesirable to introduce changes that might destroy initiative, it is clearly wasteful to continue on present unco-ordinated lines.

In the first place it would seem to be necessary to decide whether provincial museums and art galleries are worth while, and should be generally recognised by the State as definitely part of the Educational Scheme of the country in accordance with the recommendation contained in Part II of the Third Interim Report of the Adult Education Committee (Cd. 9237 of 1919). This would seem to be essential if the best return is to be secured for expenditure on provincial museums. It should be possible to make changes without sacrificing the individual characters of the institutions concerned, or curtailing the freedom of their directors or curators. It would mean placing them under the Local Education Authorities. These should be more in sympathy with educational work than, for instance, the Parks and Cemeteries Committees. Such a change should also lead to closer contact between schools and museums—a point which is appreciated to the full in America. Visits by pupils to Museums and Art Galleries where they exist should, I think, be arranged for all schools. Objects lessons are, for young people, the most absorbing and abiding form of instruction, and those whose interests are aroused in any branch of museum work will probably find it a lasting form of wholesome recreation if nothing more.

Whilst the schools should be linked with the local museums, the latter in turn might with advantage be brought more into touch with the national museums. Local museums when fully recognised, with their status consequently improved, might be expected to extend the present trend in the direction of filling their vacancies by the appointment of University graduates. If this happened there would seem to be every reason for the national museums to recruit their staffs from men who had shown some promise in local museums, instead of taking raw recruits from the Universities with no practical knowledge of museum work. It is unnecessary to add that the prospect of transfer to the National Museums would attract to the provincial museums men of ability who would not otherwise be likely to accept the salaries offered in the majority of cases. Thus the standard of local museum work would be raised and a further advantage would be that the national museums staffs of the future would, from a personal knowledge of local museum work, have stronger sympathies with local museums and galleries. The economy under this arrangement is obvious as the national museums would be saved the years spent in training inexperienced men.

Returning to the subject of grants made to local museums in aid of purchases, the principle observed by the Victoria and Albert Museum of requiring the locality to provide at least half the cost of objects acquired is good so far as it secures an antecedent interest in those objects. The same principle of aiding local effort obtains in regard to other branches of education, but the analogy ends there for general education is enforced by law. It would probably be better to distribute the whole sum available to the smaller towns. But the amount now allocated to this purpose (£1,000 a year out of an Education

vote of more than £44,000,000) is too small to make any appreciable difference to the total value of museum work in the country.

It may not be realised that the State expends over £500,000 annually upon the national museums and galleries in London and perhaps less than £7,000 upon those in the rest of the Kingdom, although the total number of visitors to the latter probably far exceeds those to the former.

As any help by way of additional grants can hardly be hoped for at the present time, it would be wise to concentrate upon such other State assistance as can be given to local museums and galleries. This is feasible at very little cost if it took the form of increased loans of objects from our national museums to those in the provinces. The initial difficulty here is that the business of a keeper is to acquire and keep. The habit, unconsciously perhaps, becomes confirmed with passing years, and an official naturally, and to some extent legitimately, revels in the growth of his own department. It is difficult to conjecture where this will end if no independent check can be instituted, no limit of any kind prescribed as part of a considered plan for the future, nor space released by considerable loans of objects to the provinces. The idea of the limitless amassing of objects in one place for the benefit of "students"—meaning presumably persons devoting themselves to higher research work—would, of course, be a reason for gathering everything of importance to one place, but it is certainly not for the greatest good of the greatest number. Apart, however, from the need of economising space in the Metropolitan museums and of more exhibits in the provinces it would appear to be unwise that such a large proportion of the national treasures should be accumulated in one spot which happens to be so easy of attack in the event of the outbreak of hostilities, and it must be remembered that there will not again be weeks available for removing exhibits to places of safety. Another aspect of this matter is emphasised by the recent unfortunate flooding at the Tate Gallery. Had the works then damaged been serving a useful purpose in the provinces they might have escaped injury.

Assuming that the claims of local museums to more generous treatment are to be conceded, the simple course would be to transfer all redundant material in the national museums and galleries which might be serviceable in the provinces to a Central Circulation Department for use until wanted again—as might be possible—by the museum or gallery to which it belonged. Much space could thus be cleared for pressing needs in the Metropolitan museums and the nation would not be committed to the exhibition or storage in the National Gallery for example of seven large pictures by one eminent artist whose work the provinces are for the most part not in a position to acquire. What is to happen if under corresponding circumstances all eminent artists of the future are to be similarly provided for it is difficult to conceive.

Turning to relatively minor matters, a few reforms would appear to be ripe for consideration. The rating of museums might be abolished. There appears to be no solid reason for continuing to pass money from one Municipal pocket to another and paying an official for doing it. Income tax on museums and art galleries might no longer be claimed. The loss to the Exchequer would probably be trivial compared with the benefits conferred on the provinces.

Finally such an enlarged scheme of loans of objects as is here suggested would make it possible to extend the benefits to the growing number of Dominion museums and galleries, thus rendering help where it is much needed and incidentally doing something tangible to strengthen ties with the home country.

(Signed) J. BAILEY.

17th January, 1928.

MEMORANDUM BY MR. L. V. COLEMAN, DIRECTOR OF THE AMERICAN ASSOCIATION OF MUSEUMS, SUPPLEMENTARY TO HIS EVIDENCE GIVEN BEFORE THE ROYAL COMMISSION.⁽¹⁾

General Statement.

In its examination, the Commission several times invited me to make suggestions as to possible improvements of museum methods. I demurred, feeling that the facts which I endeavoured to present could speak for themselves. Had I expressed opinions, they might well have been along the lines of a recent analysis by Mr. C. Reginald Grundy: "Lessons from America in Museum Organisation and Upkeep," *The Museums Journal*, December, 1927, page 174. Now, however, I do desire to offer a suggestion—though one of somewhat different order.

The provincial museums of Great Britain are subjects of concern more frequently than the national ones, but I venture the opinion that at bottom all British museums suffer from the same difficulties. All of them are subjected to official restraint in the matter of expenditure without enjoying the counter-pressure of popular demand for expansion. To correct this maladjustment would be to eliminate the several well-known secondary troubles, but I doubt that adjustment will ever be made through the efforts of the museums themselves, since those within the institutions are either unable to achieve reforms or do not wish to do so. The situation, therefore, awaits the introduction of an influence from the outside.

The possible effectiveness of any influence that might be brought to bear would depend, naturally, upon its source as well as its character. In other words, to succeed it must come from circles which can catch popular and official attention.

At the moment a great educational foundation of Great Britain has museums under scrutiny. This agency has the power to give momentum to the situation, but the history of subsidy from foundations leads one to the belief that no help will be extended unless the movement shows vitality within itself.

I believe that the Royal Commission on Museums is the only agency competent to give museum work the needed tonic at this critical time. Also, I believe that the issue is one which cannot be set aside lightly.

To be sure, the Commission is specifically concerned with the National Museums, but it has—in that very interest—an adequate invitation to look upon the entire museum situation. Our own experience teaches one lesson above all others, namely that within a nation no group of museums—however defined—can be regarded as independent of the rest. In the last analysis the fate of large museums is interwoven with that of small ones. National museums hold common cause with local ones. Sound museums—whether large or small, national or local—cannot disregard ill-kept ones any more than members of the medical profession can safely wink at quackery.

The National Museums, then, stand in close relation to the provincial ones—and since they are the stronger the relationship should develop out of initial generosity on their parts. They deal with collections and have the services of specialists in the arts and sciences, and therefore they are in a position to give help to other institutions somewhat along the following lines:—

1. Assistance in forming collections—by acting jointly as a clearing house for objects, and as a repository for photographic negatives and a production center for lantern slides and prints.

2. Fostering of co-operative exhibition—by creating travelling exhibits and assisting museums to work out plans for circulating exhibits of their own.

3. Reinforcement of personnel resources—by arranging staff exchanges, providing consultations through visiting specialists, and managing lecture tours.

All of this would be helpful and far-reaching if done rightly, but it would require for its full fruition the exercise of another national influence: that of The Museums Association. That organization stands ready for development, and its potentialities are very great. It is an important part of the whole; its status is distinctly an affair of the National Museums. Being concerned with museum *methods*, it should be in a position to increase the administrative effectiveness of museums and to create public appreciation of them through efforts along the following lines:—

1. Development of museum theory—by gathering and collating information, conducting surveys, studies and researches, and publishing the results.

2. Improvement of museum practice—by inducing more general application of advanced museum theory through establishment of museums of desirable type, conducting of other demonstrations, efforts to improve conditions affecting museums, and rendering of service at headquarters and in the field.

3. Stimulation of museum co-operation—by bringing museums and museum workers into closer mutual relations, initiating co-operative undertakings, and disseminating ideas and information through publications and meetings.

4. Training of museum personnel—by establishing standards for the museum profession and developing facilities for training of museum workers and individuals desiring to enter the field.

Finally, then, there are many factors which the Commission may consider. In the light of recent studies of the situation in Great Britain, it should not be too difficult to view the problem at the widest angle. Should the Commission determine to do this, an event of no small moment in educational history would be recorded.

Museum Finances.

Supplementary Answer 954.

The question invites a more general summary of museum financial practice than could be presented in evidence.

(i) *Revenue.*

A full outline of museum income for operations follows:—

Public appropriations—

- From Federal Government.
- From State Government.
- From county.
- From city (town, village, etc.).

Gifts—

- Dues of members.
- Contributions.
- Bequests.

Income on endowment.

Income from other sources—

Fees—

- Admission.
- Lecture.
- Instruction.
- Other services, honoraria.

Sales—

- Publications.
- Museum objects.
- Interest on bank balances.
- Miscellaneous.

⁽¹⁾ See Minutes of Evidence, Sixth Day.

Though support is derived from the Federal and State Governments by the National and State museums respectively, for most of our museums public support is a matter of county and city appropriations. The county is not heavily drawn upon, but there are indications that the future will witness a large growth in this direction, since, with us, the county derives a greater net benefit from increase of population than does the city. As indicated, however, the city is the chief Governmental bulwark of museums at the present time.

With reference to the basis of city appropriations I quoted: (This and following quotations are from my *Manual for Small Museums*—which, by the way, is also meant to be a manual for *large* museums in so far as its statements of principle are concerned):—

"No generally recognized basis of public support has ever been evolved in practice. Most museums that receive any tax funds at all have flat grants which are determined in amount either by supposed needs or by the attitude of appropriating bodies toward museum work. Such grants range from a trifling amount to one upon which an institution may depend for its entire support.

"However, certain museums do receive from the city the proceeds of a specified annual tax— $\frac{1}{4}$ to $\frac{1}{2}$ mill per dollar of assessed valuation in the city being the range of allotments which are most nearly adequate. Other museums which have city appropriations enjoy approximately equivalent support although the amounts of such grants are determined each year without regard to any fixed rate.

"For obvious reasons it is desirable that museum appropriations be established upon some basis which will permit of comparing conditions in many cities. Assessed valuation is a more satisfactory datum than population because it measures ability to pay. In the United States, assessed valuation ranged from an average of approximately \$400 per capita for small cities in relatively undeveloped regions to about \$2,000 per capita for larger industrial cities. Therefore a tax of $\frac{1}{2}$ mill would give from 10 cents to 50 cents per capita."

A $\frac{1}{2}$ mill rate represents one four-thousandth part of total taxes, and we believe that this degree of support will be the first generally accepted standard.

The aggregate of *gifts*, making up so-called private support greatly exceeds public support in the majority of cases, as indicated in the evidence. However, there are a few large institutions which have little or no private support and which depend upon appropriations or the income from endowment. Dues, you will observe, are classed as gifts. It is the practice among us to look upon the dues of a member not as the price of privileges but as a modest donation. There is some lack of uniformity in the practice of distinguishing between dues and contributions. Some museums regard even their large contributions as dues of membership in "high classes," whereas others look upon such gifts as having no relation to membership. Supplementary Answer 1066 elaborates this point. Many small contributions are vastly preferable to a few large ones, and it is for this reason that a community should not be looked upon as incapable of museum support because it does not number so-called "millionaires" in its citizenry. It might be noted, further, that grants from educational foundations do not, as is sometimes thought, account largely for museum development in America, since the foundations rarely subsidize a local museum project. In the library field, of course, this has been different.

Income on endowment is important to any institution since it gives stability to its operations. A few of our museums depend entirely upon it, but this state of affairs is not regarded as most satisfactory. Endowment is invariably derived from private gifts.

Income from fees and sales is relatively unimportant. The idea is entertained in some quarters, however, that sale of museum objects, especially reproductions, might easily be developed to real proportions. In relation to the sale of objects from collections more is said in Supplementary Answer 974.

The *total of income* for operations varies greatly even in communities of about the same size. In practice each museum develops its various sources of income as fully as its administrative talent and local circumstances will permit, and invariably it finds the total to be inadequate to the full discharge of most obvious responsibilities. It is enlightening to observe that librarians have unanimously agreed upon \$1 per capita as the minimum annual income with which effective library service can be rendered. Many libraries enjoy support twice as great as this. The needs of museums are comparable, but 25 cents per capita is approximately the average total income, the usual range being from 20 cents to 50 cents. The most nearly adequate incomes naturally are those of museums which have public support at the $\frac{1}{2}$ mill rate together with private support.

As to desirable relation between the various sources, I quote:—

"The extent to which each source of income may most aptly share in the total is not stateable in percentages, but there are certain accepted principles which define the broad lines of an ideal budget of income. The city is called upon by custom to provide annual appropriations for cleaning, policing and upkeep of building and grounds. The city and county ordinarily share in the support of educational work. Gifts usually provide a further substantial part of the budget, and income on endowment should be sufficient to supply the balance—covering if possible the total of all salaries, so that personal services may be secure. Any additional income on endowment, together with gifts and bequests which are restricted to the purpose are employed to purchase objects for the collections and exhibits and to carry on research."

(ii) *Capital.*

Reference is made above to endowment. The following bears upon financing of the plant investment. Much variety of practice in the manner of meeting land, building, and equipment needs may be observed, but a consensus of opinion as to best methods has come clearly into view.

Land should ordinarily be made available by the city. A park tract is favoured if the location is suitable. The building should be erected with city capital—the proceeds of a special issue of city bonds if other funds are not obtainable. (If required by law, a referendum at the polls is in order, and naturally it would call forth a campaign of publicity conducted by the museum concerned.) The building is to remain in city possession, but the planning of it should be entrusted to the museum authorities who should choose an architect having special qualifications for the work and who should also lay before the architect a clear statement of functional requirements.

The completed building should be occupied by the museum under the terms of a contract with the city. The agreement should give the museum exclusive possession for a long period and with the privilege of extension. It should commit the city to making necessary repairs, and without fail it should place the power to appoint and remove museum employees in the hands of the museum governing board.

As already noted, a portion of the tax funds received from the city are customarily devoted to cleaning and policing of the building.

Recognizing the importance of statistical information as a prerequisite to efforts on behalf of museum support, we have developed a system of income and expense reports. Museums in increasing number file these statements with the Association each year, and we have now in preparation a financial study which should issue before many months.

*Educational Work.**Supplementary Answer 961.*

I should like to present the promised outline of school-service as part of a general statement concerning methods of educational work in American museums. The work focusses upon two groups—adults and children.

Methods of adult education are, at the moment, in a state of flux. Traditionally this activity has been conceived in terms of exhibits, lectures and printed matter—the idea being that although no single individual or small group of people may be greatly affected, the general level of enlightenment and culture in the community is sure to be raised by wholesale, though perhaps casual, inspection of knowledge-giving or taste-creating exhibits and by much hearing about and reading about museum work. The present tendency is to question this time-honored notion and to search for methods of *intensive* adult education. We are witnessing experiments in consecutive class work for self-selected groups of people, and further we observe a lively hope that in time close co-ordination may grow up between museum instruction and library reading courses which, with us, have awakened widespread interest.

In contrast to adult education the education of children has already worked itself out along lines of a very definite technique. The approaches to children are two: first, catering to the children who come voluntarily to the museum; and second, attempting to reach all the children of a community through service to schools.

Children who come to the museum voluntarily are given some individual attention, but the tendency is to organize small groups for instruction at regular hours when the children are not in school. Such periods are called "museum hours" or, less appropriately, "story hours." At a museum hour the instructor takes the first half-hour to lead the children in a free discussion of selected museum objects, or perhaps to tell a story about the objects. In this way the children get some little understanding of the subject in hand, and then the group breaks up and the boys and girls indulge in so-called "museum games." These consist in finding the answers to questions by inspecting exhibits and reading labels. The questions are offered singly or in groups, by word of mouth or in print, according to the age of the children. This combination of methods—simple and uncalculated as it may appear—embodies the fundamentals of good instruction. It combines observation and reasoning, in discussion, with expression in the games.

The relatively stereotyped instruction outlined above is essentially introductory in character. It is followed up in the cases of children who show interest and special ability by less formal teaching which, in some museums, takes the shape of laboratory, field, or drawing classes. There is a tendency to stimulate this work by inducing the formation of autonomous clubs—"Hobby Clubs," as they are called in Buffalo.

The approach to children through the school is made along two lines: first, instruction of classes at the museum to give the children opportunity to broaden their experience beyond the horizons of the classroom, the home and the street; and second, lending of illustrative material to the school in order to give the teachers objects of her own selection for use as aids in the regular work of the classroom.

Instruction at the museum is carried on along the lines of museum hours for volunteer groups, as outlined above. In many instances it is administered as indicated in my answer, in the evidence, to Question 1056.

Lending of illustrative material is regarded as an extremely important museum activity and the soundness of it is evidenced by the fact that school departments in several cities, most notably St. Louis, have organized school-museums of their own to discharge this one function. The nature of it may perhaps be best explained by describing the work of the

Educational Museum of the St. Louis Public Schools. This institution is characterised as a "museum on wheels." Its exhibits consist of one complete set of the objects which are available for lending; they form a sort of visual catalogue. There is also a printed catalogue from which any teacher in St. Louis may order by number, perhaps after having familiarized herself with the character of material available by having inspected the exhibits.

Orders are given by filling out blank forms which are collected weekly by representatives of the museum, and they are filled by the shipping department of the museum and are delivered by auto truck. The driver when calling, delivers material for the current week, takes up orders for the coming week, and collects material used during the past week. Hundreds of thousands of objects are circulated each year.

This same function is discharged in many other cities by the lending departments of the local public museums, which have lending collections of carefully selected objects suitable for school use and devoted exclusively to this purpose. Art as well as science and history museums carry on this activity.

It will be noted that the two types of school-service—namely, instruction at the museum and lending to the class room—represent no duplications of effort. Both are important. Each has a specific purpose which cannot be served by the other. The first gives the children insight into subjects which do not ordinarily come within the ken of childhood; it initiates experience. The second makes the regular work of the classroom more vivid and memorable.

*Training.**Supplementary Answer 968.*

Training for museum work has long been discussed, but only recently has it received any general serious attention. The libraries, which are some two decades in advance of the museums, have faced their training situation, and, as a result there are now recognised standards of librarianship and many training schools. The American Library Association has had a large share in the responsibility for these developments, and it is still giving energetic support to extension and co-ordination of training facilities.

In the museum field there are no general training schools, but there are certain opportunities for specialised instruction:—

The best-known of these is embodied in the courses long offered at Harvard University by the Fogg Art Museum. These courses focus upon art museum problems—especially technical problems of small museums.

For two years Columbia University has offered a summer course in museum administration—dealing with problems of small museums.

The Newark Museum has given instruction to apprenticeship classes for three years and has trained a number of young women in addition to those drafted into its own staff.

The State University of Iowa gives three courses in science exhibition technique. The University of Chicago recently gave a course in anthropology museum technique.

The Metropolitan Museum of Art last year arranged a lecture course, in co-operation with New York University, on museum administrative problems.

These various recent efforts indicate widespread recognition of the importance of specific training. An effort was made recently under the aegis of The American Association of Museums to meet the need in a way calculated to form the nucleus of a general training school. A committee of the Association studied the problem and laid down general requirements. Subsequently a number of museums were committed to the program of offering instruction to a travelling class which would spend a month or more in and about each of seven cities in succession. The course was offered last year, but practical difficulties deferred its outworking.

As an indication of the scope of museum work, as we visualise it, I append a second exhibit⁽¹⁾: "Classification for Printed Matter and Notes on Museum Work," which appeared as Number 4 of the *New Series of Publications of The American Association of Museums*. The table appearing on odd numbered pages beginning with the thirteenth is a systematic presentation of the elements of museum administrative theory and practice which should come within the horizon of every museum director—and also of any curator with a taste for executive activity.

Curtailling Size of Collections.

Supplementary Answer 974.

The question of eliminating objects from museum collections invites a statement of policies which, if adopted, would free any museum from much crowding and numberless embarrassments. I refer to desirable policies governing conditions of gift. These I have stated elsewhere as follows:—

Policy should forbid:—

- (1) The acceptance of a collection under condition that it be kept intact.
- (2) The acceptance of any gift under condition that it be exhibited permanently or even kept permanently.

To these statements, which are discussed on pages 123-24 of the *Manual for Small Museums*, our better judgment has long subscribed. Now they are being put into practice, and I believe that ultimately they will be the basis of general usage. Objections come naturally from the direction of donors, and the force with which such objections are sometimes made is responsible for conservatism in the development of policy.

Since loans are—or should be—accepted for immediate purposes, there is little danger of mortgaging the future by acceptance of conditions. However, there is reason to disparage the occasional practice of accepting an undesirable object on loan for the accommodation of its owner.

There is profit—spiritual and material—in the custom of weeding museum collections by sale. If a gift is sold, the sum realised should be set aside for purchase of other objects which should be credited to the original donor. Further, as a matter of safeguard, the Trustees should require that every sale be approved in advance by the board.

Legislation affecting Museums.

Supplementary Answer 1014.

The typical American museum, which is a private corporation, may be organised under the general State (not Federal) legislation which provides for all educational corporate bodies, or it may be established under special State enactment. The latter plan is not thought to be entirely satisfactory since it is one which works for an individual institution without impinging upon situations which affect the mutual interests of all museums. The feeling is that if general statutes do not provide adequately for museums, then efforts should be made to change them. This policy, if widely adopted, would put every museum directly or indirectly at the service of every other.

A second respect in which museums come under legal jurisdiction is that of city appropriations. Ordinarily the local authority cannot or will not appropriate to purposes not specifically authorised by State law. A compilation of State laws relating to museum support has been published as Appendix D to the *Manual for Small Museums*. Although this is for the most part a record of omissions and inadequate provisions, the Commission may be interested to know that it contains several Acts believed to

embody the requirements of a model law. The following example is cited:—

"The council of each city may appropriate from its general funds, or may levy and collect a tax, not to exceed one-quarter of one mill on each dollar of the taxable property of the municipality each year, and pay it to a private corporation or association, not for profit, maintaining and furnishing a free museum of art, science, or history, for the benefit of the inhabitants of the municipality, as and for compensation for the use and maintenance thereof. The city council may enter into a contract or agreement with such corporation or association setting forth the terms and conditions upon which the appropriations are to be made and paid. (Ohio Laws, 1925, p. 87.)"

The chief merit of this Act is believed to be its very general phrasing which presents a broad and simple statement of the financial plan to which best precedent gives weight.

Acquisition v. Installation.

Supplementary Answer 1057.

In replying to this and other related questions I tried to emphasize the importance of a symmetrical program, and in stressing this perhaps I appeared to evade the specific implications of the inquiry. If the Commission's question must be considered with reference to any situation in which collecting has been the chief concern, then necessarily the conclusion must be that installation should have a good share of attention, at least until the exhibits are commensurate in excellence to the resources upon which they draw.

Inasmuch as I have attempted to put on record elsewhere what I consider to be the essentials of good installation, may I not refer you to Chapters XXXVI and XXXVII of the *Manual for Small Museums* which is in your hands?

Membership.

Supplementary Answer 1066.

Elsewhere I have set forth the financial principles upon which the membership of a museum should be developed, as follows:—

"It is customary to provide for various measures of generosity towards a museum by establishing several so-called *classes* of membership—each with different dues. Further, in each class there are memberships of two kinds: the one involving annual dues and being renewable from year to year, the other depending upon a single relatively large contribution and continuing either for life or in perpetuity. The latter is a sort of paid-up membership—the required single contribution being of such amount that, if invested at 5 per cent., it yields each year the equivalent of annual dues of the same class. These memberships for life or in perpetuity serve the purpose of cementing relations with members who might drop out sooner or later on the yearly plan, and also they may offer some inducement to the making of large contributions.

"These principles are embodied in the following scale of memberships, which may be adopted as it stands or multiplied by a factor of 2, 3, 5 or even 10 in order to adjust it to the temper of a community or the needs of any particular museum.

"Active members, 1 dollar a year, contributing members, 5 dollars a year, sustaining members, 10 dollars a year, active members for life, 20 dollars in one payment, donors, 100 dollars in one payment, patrons, 200 dollars in one payment.

"Donors and patrons may be elected for life or in perpetuity."

⁽¹⁾ Not published.

The above table, prepared merely as a simple embodiment of the stated principles, shows only six kinds of membership, and it provides for no very large annual contributions, even though multiplied by a factor of 10. As a first step in the direction of removing both these limitations, provision might be made for a class of *Fellowship Members*, paying 25 dollars a year (250 dollars a year if the factor of 10 is applied), though obviously this would necessitate the dropping of *Active Members for Life* and in turn would prompt a provision for *Benefactors* with dues of 500 dollars in one payment. Since it is a mistake to cast the scale too low, the figures of the table multiplied by 5 seem to be minimum for any large community:—

"Some museums add to endowment all dues of members for life or in perpetuity, but this practice is difficult to follow consistently, as, for example, in the case of a person who contributes to current funds an amount sufficient to entitle him to election as a patron. Gifts of books, objects for the collections or other property may be considered as acceptable in lieu of cash contributions for election to membership in the higher classes. If this be so, the by-laws should specifically give the trustees discretion in each separate case."

These principles of membership are generally recognized and embodied fully in the membership scales of some of the younger museums, but most institutions have arrangements which reach far into the past and do not adhere rigidly to the rules.

(Signed) L. V. COLEMAN.

9th January, 1928.

THE RELATIONS OF THE IMPERIAL INSTITUTE AND THE OTHER GEOLOGICAL INSTITUTES AT SOUTH KENSINGTON.

MEMORANDUM BY MR. J. W. GREGORY, F.R.S., D.Sc.,
PROFESSOR OF GEOLOGY AT THE UNIVERSITY OF GLASGOW.

The increase in specialization of scientific research, the closer inter-relation of the different sciences and the growing cost of Museum administration render advisable avoidance of overlap between neighbouring museums

The Scope of the South Kensington Geological Collections.

The clear understanding of the spheres of work of the museums at South Kensington is especially necessary in Geology, as upon the transfer, as arranged, of the Geological Survey to South Kensington there will be four museums there having geological collections—namely, the Natural History Museum, the Museum of Practical Geology, the Imperial Institute, and the Science Museum.

The scope of these institutions as regards geological work would appear satisfactorily differentiated by the lines along which they have hitherto worked. The Natural History Museum has specialized on systematic Palæontology, Mineralogy and Petrology; the Museum of Practical Geology on British Stratigraphy and Economic Geology, with general collections illustrating the principles of Practical Geology; the Science Museum deals with the physiographic aspects of Geology and Geography; and the Imperial Institute with the Economic Geology and Mineralogy of the British Empires Overseas. These lines of work mark off well-defined logically bounded spheres of activity, which are consistent moreover with the general division of work between the Imperial Institute and the Natural History Museum. The Botanical and Zoological Departments of the Natural History Museum specialize on systematic work; while the Imperial Institute, on its biological side, deals with various branches of the Economic Botany and Zoology of the British Empire Overseas which are not dealt with by other institutions.

No difficulty need be expected in the avoidance of unnecessary overlap between the Geological and Mineral Departments of the Natural History Museum with the Imperial Institute; for the former are concerned with academic and systematic collections, and the latter with the Economic Geology and Mineralogy of the Empire Overseas. There must be a little overlap; the Natural History Museum includes in its systematic collections materials which are used in illustration of their economic value at the Imperial Institute; but there is apparently no intention on the part of the Natural History Museum to make collections of ore deposits and useful minerals on a scale that would duplicate that at the Imperial Institute.

Similarly although the Museum of Practical Geology exhibits specimens of ores from the British Colonies to illustrate the process of ore formation and ores of special interest, such exhibits would not duplicate the collections appropriated to the Imperial Institute. For that Institute should illustrate the mineral resources of each of the British Colonies, and perhaps also the geological relations of their mineral deposits.

If the Imperial Institute and the Museum of Practical Geology continue on the lines on which they have both worked in the past, no unnecessary overlap would occur; but their relation should be carefully defined to prevent unnecessary duplication of work and collection, and also to prevent the more serious evil of the absence of material which should be represented at South Kensington, and the neglect of work which should be undertaken there.

The numerous applications to the mineral branch of the Imperial Institute in regard to economic minerals, especially from those Colonies and Protectorates which have no permanent Geological Survey or museum, show that there is need for some institution which could give information and help residents in the Colonies on such matters. For this work there should be at South Kensington or elsewhere in London a collection of ore deposits and minerals of economic use from the Empire Overseas, comparable in completeness and extent to that of the collection of systematic mineralogy at the Natural History Museum. The Imperial Institute could most appropriately satisfy this need.

The Museum of Practical Geology.

The Museum of Practical Geology was opened and received its present title in 1851. Its main function has been the preservation of the collections made by the Geological Survey illustrating the Geology of Great Britain, and especially of England and Wales, since there are national museums at Dublin, Edinburgh and Cardiff. The collection of materials illustrating the Economic Geology of England might be increased with advantage, as its growth has been hampered by lack of accommodation at Jermyn Street. The British Economic collection will no doubt be enlarged if and when the Museum is transferred to South Kensington.

The Museum of Practical Geology has many specimens from Overseas both from the Empire and other countries; but there has been no attempt to form special collections to illustrate the economic geology of the different parts of the British Empire Overseas. It is true that in the early days of the British Geological Survey it made some surveys in the West Indies and British Guiana. That work was no doubt a result of the fact that the first Director, Sir Henry de la Beche, was connected with the West Indies, in which he was especially interested, and where he had property. The Survey published three reports on Trinidad in 1860, Jamaica in 1869, and on British Guiana in 1869 and 1870; but work on these lines has long since been abandoned. I understand that the collections made in connection with these reports, or at least part of the collections, have been transferred to the Natural History Museum.

I am not aware that there has been any further official connection between the Survey and the British

Colonies. On some occasions Survey officials have been engaged on special work in Protectorates, but on those occasions they were seconded from the Survey and their reports were published by the Colonial Office or elsewhere (e.g., by Maufe on British East Africa, 1908, Cd. 3828).

It is true that two officers of the Survey worked last year in Mesopotamia, but they were there testing a method in reference to its applicability to British stratigraphical problems.

The scope of the Museum of Practical Geology was discussed by Sir Hugh Bell's Departmental Committee in 1911 (Cd. 5625, 1911, and Cd. 6221, 1912), and its reports on the subject show that there was then no idea of the Museum of Practical Geology being then specially connected with the British Empire Overseas. That report refers to the work of the Museum of Practical Geology as primarily concerned with British stratigraphy, and with Practical Geology in general. The range of its work in Practical Geology was left undefined so that it could continue to exhibit material from any part of the world. There is no suggestion in any part of the Bell Committee's report that the Museum of Practical Geology should give more attention to British Colonies than to other parts of the world.

The scope of the Museum of Practical Geology was necessarily considered in reference to the planning of the building designed for it at South Kensington, which would allow for great expansion of the economic collections. I was on the Geological Survey Board at the time when the plans for the new buildings were passed by it, and have no recollection of any suggestion that the Museum of Practical Geology should devote special attention to the Economic Geology of the British Dominions Overseas.

The additions made to the collections of the Museum of Practical Geology during the past three years as reported in the annual Summaries of Progress, show that of the entries of which the localities are stated, the specimens received from the British Empire Overseas were 3, 8 and 13 in the years 1924, 1925 and 1926, and those from abroad were 3, 6 and 4, respectively. The amount of material received from the Empire Overseas is insignificant in comparison with what I consider the annual inflow of material should be to a collection representing the Economic Geology of the Empire.

Imperial Institute.

The Imperial Institute, by its exhibition galleries, publications, and the surveys undertaken by the staffs working for the Imperial Institute, and under the superintendence of its Director, has been actively engaged in the study of the Economic Geology of the Empire Overseas, which is represented in its Exhibition Galleries by extensive and representative collections. It is true that some of the Surveys have drifted away from the Institute:—e.g., the Geological Survey of the Gold Coast has taken a private house in South Kensington. For during the occupation of the Institute building by London University the accommodation left for the Survey work became inadequate. When the University removes to Bloomsbury the space set free would be available for rehousing Colonial Geological Surveys.

The Imperial Institute has not only acted hitherto as a Museum illustrating the Economic Geology of the Empire Overseas, but that duty has been reassigned to it by the Imperial Institute Act of 1924.

According to the schedule to that Act (Act to Amend the Law with respect to the management of the Imperial Institute, H.L. 144, July 1924), the Imperial Institute has primarily to deal with the British Empire Overseas, and its purposes are to collect information upon the industries and supplies of material and products of the Empire, to advise on the development of the raw materials of the Empire, to conduct in its laboratories preliminary investigations on raw materials, to collect samples of raw materials having a definite value in industry and commerce, and to maintain in its galleries exhibitions

illustrating the resources of the Empire. These purposes therefore, as regards minerals, include the collection, exhibition and preliminary investigation of the economic minerals of the Empire.

It may be that the Imperial Institute, from financial reasons or from change of policy, may feel unable or unwilling to carry on the work assigned to it by that Act. If so, it should be undertaken by the Museum of Practical Geology, and it would be desirable that before the transfer of that Museum to South Kensington that duty should be definitely allotted to it, so that it would secure the necessary increase of space and staff.

If the Imperial Institute does not intend to form adequate collections of the mineral resources of the Empire and keep them up-to-date, it would no longer need its extensive mineral collections or Exhibition Galleries for them. It would appear that the most economical method would then be for the mineral collections of the Institute and the galleries in which they are exhibited to be placed under the charge of the Museum of Practical Geology, so that the collections may be maintained on an adequate scale, be kept up-to-date, and be under the charge of a staff capable of conducting preliminary investigations upon them and furnishing technical and scientific information as to their nature and utilisation.

The development of the Imperial Institute Library might be assisted by co-ordination with the Science Library.

A Museums Board.

The correlation of the three museums at South Kensington that maintain geological collections and the Museum of Practical Geology raises the question of their administration, and though the present arrangements appear to work fairly satisfactorily they are the result of casual development and are now somewhat anachronous. The present opportunity seems favourable for the establishment of one Department or Board for the National Museums at South Kensington. One Government Board or Department would probably simplify the administration and avoid the risk of overlap or of the neglect of important branches of work. Under such a Board the South Kensington museums would take their place:—

The Natural History Museum as the British Museum of Natural Science.

The Science Museum as the British Museum of Physical Science.

The Museum of Practical Geology as the Museum of British Geology and of general Practical Geology.

The Albert Museum as the British Museum of Applied Art.

The Indian Museum as the Museum of Indian Art and Industry.

The Imperial Institute as the Museum for Economic Biology and Geology of the British Empire Overseas.

The British Museum Trustees would remain undisturbed in their control of the Library and Museum at Bloomsbury.

The Imperial Institute might have to remain under an independent government, but arrangements with it would doubtless be facilitated if it had to deal with one Board controlling both the Natural History Museum and the Museum of Practical Geology.

At present arrangements would have to be made as regards part of its work through the British Museum Trustees, and another part through the Department of Scientific and Industrial Research.

On these lines the South Kensington museums would form a group unrivalled at any centre in the world.

The Relation of the Museums Department or Board to the Department of Scientific and Industrial Research.

It may be felt that any general museum Department or Board such as is suggested should be either a branch of or directly connected with the Department of Scientific and Industrial Research. I am

not unconscious of the benefit that would be gained by this association, but the balance of advantage seems to me against it.

The Department of Scientific and Industrial Research may be of incalculable help by the encouragement and stimulus of scientific research among independent workers and by special committees appointed and dismissed whenever suitable. The Department—in addition to more regular official work—should act as the intelligence department for unofficial scientific research throughout the Empire. The museums would have a permanent staff with regular and some routine duties which should be their prime concern. If the museums are placed under the Department of Scientific and Industrial Research with their staffs as its officials, they might be suspected of having undue weight on it, and might make it too conservative. The Department, if not responsible for so strong a permanent staff, would probably better keep in touch through the work of scientific societies, universities, and private organisations, with the many individual investigators. This consideration may seem of little weight compared with the advantage of direct association with the museums, but I think the benefits that would ensue from the Department keeping in the most sympathetic touch with those scattered scientific pioneers who are engaged on new lines of speculative research, would more than compensate for a less formal connection with the more conventional conservative work of the museum.

The Need for Reserve Collections.

A Museum illustrating ore deposits requires accommodation for the storage of extensive reserve collections. Mining ore destroys the whole of the deposit, and in many cases in a few years' time. Ore deposits are extremely variable in type, and unless extensive collections are made while the mines are in work the evidence that the mine could furnish toward the study of ore genesis is lost for ever. Any institution therefore which is responsible for the study of the ore deposits of the Empire Overseas should obtain extensive representative series from all the chief types of mines and keep them stored for reference and research by future generations. The mining companies are generally very generous in presenting such material, and they of course assume that the material which they have sent would be permanently preserved.

(Signed) J. W. GREGORY.

15th November, 1927.

MEMORANDUM REGARDING THE SCOTTISH NATIONAL LIBRARY AND THE SCOTTISH RECORD OFFICE, BY MR. R. K. HANNAY, F.R.S.E., LL.D., PROFESSOR OF SCOTTISH HISTORY AND PALAEOGRAPHY, EDINBURGH UNIVERSITY.

I desire to draw attention to a problem of importance arising from the inter-relations of the Scottish National Library and the Scottish Record Office.

From 1911 to 1919 I was Curator of the Historical Department in the Record Office. Since 1919 I have been Fraser Professor of Scottish History and Palaeography in the University of Edinburgh.

Till towards the close of the 18th century, and the building of the Register House to accommodate the Public Records, the Advocates' Library was a suitable repository for donations of historical documents. In the 19th century Thomas Thomson and others awakened interest in the historical aspect of the Public Records; and in the latter half of the century an Historical Department was instituted. Numerous and valuable gifts have been made, and are still being received.

There are thus two national repositories open to the donor of historical documents. No attempt has ever been made to guide the patriotic donor, or to adjust functions in the interests of economy and

efficiency, though it is certain that some classes of documents find their proper place in the National Library, while others are matter for the Record Office.

It is beyond doubt that charters and writs relating to land rights, with papers bearing on the administrative functions of the Officers of the Crown, should be in the Record Office. Any such documents deposited there are an invaluable addition to public record; and the staff is specially trained to deal with them.

On the other hand there are papers and books of a non-technical and literary character which are appropriate to the National Library, and with which a library staff is the most competent to deal.

Between these two well-defined classes, there are documents the destination of which should be governed by considerations of utility. As both establishments are under-manned, it may be assumed that there is no intention of solving the problem by a duplication of experts. They are both now national. Some means should be found to allocate donations for the National advantage; and it should not be impossible to overcome the difficulty which arises from the fact that the National Library has powers of purchase, which the Record Office has not.

An effort at adjustment is most desirable, and indeed necessary, in the interests of historical scholarship, on behalf of which I venture to submit this Memorandum. It would be unfortunate if the two places were suffered to proceed on the present unsystematic lines.

Arrangements for an adjustment of function in respect of historical documents acquired by the nation would seem to involve the institution of an impartial body of experts, qualified to pronounce upon what claims relevance to the Public Records.

I have confined observations to the National Library and the Record Office. It should be added, however, that their inter-relation is not the only question exercising historical students. Post-graduate research is seriously handicapped by the fact that much matter of purely Scottish interest is deposited in the South. There is, accordingly, a further problem of adjustment as between the Scottish National Library and the Register House, on the one hand, and the British Museum and the Public Record Office, on the other.

(Signed) R. K. HANNAY.

14th January, 1928.

FOLK MUSEUMS.

MEMORANDUM BY MR. R. E. M. WHEELER, M.C., D.LITT, F.S.A., THE KEEPER OF THE LONDON MUSEUM.

The ethnology of the British Isles since the Norman Conquest is, save in certain special aspects, a neglected subject. On the Continent, at Stockholm and elsewhere, museums of national status have been devoted largely or even exclusively to the ethnology of their particular countries, and the primary importance of these collections in the cultural history of the regions with which they deal is obvious to the most casual visitor. In this country, no museum of this kind at present exists, and the formation of any such museum, on anything like an adequate scale, is becoming year by year more difficult and (incidentally) more costly. The difficulties have increased with unprecedented rapidity since 1914, and were brought home to me acutely a year or two ago in connection with the development of the fairly extensive ethnological or "Bygone" collections of the National Museum of Wales.

A.—The Scope of a Folk Museum.

Without attempting to define too closely the scope of a British "Folk Museum," I would suggest that it should include the following elements:—

(1) A series of exhibits illustrating the domestic environment of yeoman or peasant life at various

periods down to about 1850.—Our larger museums, such as the Victoria and Albert, already represent, with increasing adequacy, the more elaborate environment of the wealthier classes, and with this a Folk museum would have little to do. But in representing the life of the middle or lower classes, the proposed museum would incidentally provide a series of vivid illustrations, not merely of the circumstances under which the greater part of the population of these islands has existed at various medieval and later periods, but of a whole mass of competent and often beautiful craftsmanship which is at present unrepresented or unrecognised in our national collections. It is unnecessary here to emphasize the simplicity, directness and honesty of much of the older village-craftsmanship—that, for example, of the village chairmaker, or of the wagon-builder as described by "George Bourne." Their work has often enough been copied and vulgarized; but genuine examples of it are now difficult to come by, and in a few years they will have vanished.

Only less interesting from the human standpoint are those examples of folk-handicraft (such as the "love-spoons" of the west-country) in which the village craftsman has over-reached himself and has achieved a baroque of his own—thus lending a sort of completeness to the artistic world for which he stands.

All these things, often meaningless when scattered here and there through our miscellaneous museums, acquire a new meaning when grouped by period and locality, and when shown in direct relationship with the environment to which they belong. A Folk Museum should, so far as possible, show them thus; and alcoves or small rooms should be fitted up as an 18th century farmhouse kitchen (with turn-spit, dog-wheel, furniture, crockery, etc., of the period), a 17th century bedroom; and so forth. Continental analogies for this might be cited, and I may perhaps refer to two small attempts on the same lines in the Welsh Museum.

(2) *A series of ancient mills, looms, and other machinery of the period preceding and immediately following the Industrial Revolution.*—This is a matter of peculiar urgency, for two reasons. First, an enormous quantity of this old and extremely interesting machinery has been destroyed within the last twenty years, and very little indeed now survives. Secondly, those who know how the old looms, etc., were used are extremely few in number and are hard to find; and without a proper knowledge of their use, and of the circumstances under which they were used, these instruments obviously lose a large part of their value. I may give two examples. We obtained in Wales one of the old hand-loom which were long used throughout the British Isles by the village weaver for the production of the local homespun cloth. These looms were set up in the weaver's house, and the craft would often pass from father to son for many generations. At the Museum we were faced two years ago with the difficulty of setting up this loom and of showing how it was used. Search at length revealed an old man in a remote corner of mid-Wales who still produced homespun from a somewhat similar loom for local use. We eventually succeeded in bringing him down to the Museum, to set up the loom and to demonstrate its use. He is now, I believe, dead, and was probably the last of his kind in England or Wales. Again, the old and formerly prosperous local flannel-industry of the West is dying out, and most of the old mills are now in ruins. Much of the ancient machinery is of extreme interest; it is rapidly disappearing, and in another twenty years will probably be unobtainable. In matters of this kind, some of the older Government inspectors of factories can be helpful.

In co-operation with the Science Museum, there is much and immediate work for a Folk Museum to do under this heading. Unfortunately, for much of the material we are thirty years too late.

(3) *Old types of construction.*—Primitive types of construction, such as the charcoal-burners' hut, the cottage built on crucks, etc., can, perhaps, still be

obtained, but are now rare. Examples of the cruck-construction have, in particular, dwindled enormously since 1914, as I found recently in endeavouring to obtain one for a museum. There are now probably less than a dozen examples in the British Isles.

These primitive structures are of interest, not merely in themselves, but also as vivid illustrations of the type of dwelling used in these islands in pre-Norman and even pre-historic times. This supplementary interest they would share with many of the contents of the proposed museum.

(4) *A collection of obsolete or obsolescent agricultural implements.*—The importance of such a collection is self-evident. Many of the remarks which applied to (3) also apply to this heading. The almost universal distribution of American and other agricultural machinery has led to a widespread destruction of the implements wherewith the soil had been cultivated in some cases from time immemorial. It is only by prolonged search in the out-houses of remote farms that these implements can still on an occasion be discovered, and the generation which knew them is practically extinct.

(5) *Series of exhibits illustrating the development of fire-production, lighting, etc.*—Again a self-evident need, which does not demand amplification in this context.

B.—Accommodation.

It is clear that many of the contents of a Folk museum will be of large size. Looms, small structures, certain agricultural implements, will necessitate two or three large galleries for purposes of exhibition. Many of the galleries, however, should be quite small in size, each devoted to a special group of objects arranged, where possible, in the form of an actual room or workshop as suggested above under (1). As an alternative to a series of small rooms, a long gallery flanked by a series of alcoves on each side would meet the need and would simplify supervision.

As in the case of the Science Museum, the use of accurate models would naturally economise space.

C.—The Collection of Material.

Many provincial museums contain small collections of relevant material (too often neglected), and in the first instances it might be possible to form the nucleus of a national collection by the acquisition of duplicates from this source. Much of the material, however, would have to be collected at first hand, and usually material thus collected would be of greater value. A large part of the interest of all ethnological material lies in the circumstances under which it was made or used, and an illustrated record, made by a trained collector at the time of collection, would enormously enhance the scientific value of the museum. For example, a chair, table and chest-of-drawers from an 18th century cottage in Carmarthenshire may have a structural and even an aesthetic interest of their own. But if the collector is further able to find out that these pieces of furniture were all made at the time of the wedding of the great-grandparents of the present owner from an oak-tree given for the purpose to the bridegroom by the Lord of the manor in accordance with the ancient custom of the countryside, he is able to preserve the memory of a piece of folk-custom, relating to a past relationship between lord and tenant. In the aggregate, these customs and traditions illuminate many aspects of social history which are lost to the more formal historian. They are in a sense the flesh and blood of social history.

The Folk Museum should therefore be a store-house not merely of relics, but also of ethnological information gathered, where possible, at first hand.

The latter condition implies not merely a trained staff; it implies a staff with a detailed local knowledge. It is little good, for example, to send a Devonshire man to carry out investigations in the Highlands, or a Scotaman to inquire into the habits and customs of Wales. The inhabitants of the remote

districts where ethnological material is most likely to have survived are often difficult and reticent or even misleading in regard to local customs, when approached by a "foreigner." The investigator must, so far as possible, be a native of the region with which he deals, and must understand intimately the outlook of the people with whom his inquiries will bring him into contact.

It may be added that the cost of the actual material thus obtained will often be quite trifling. The main expenditure will be incurred in seeking out and collecting it.

(Signed) R. E. MORTIMER WHEELER.

20th February, 1928.

THE BRITISH MUSEUM AND THE COPYRIGHT ACTS.

Letters were addressed by the Chairman to the Right Hon. H. A. L. Fisher, F.R.S., LL.D., D.Litt. and Mr. J. W. Headlam-Morley, C.B.E. (Historical Adviser to the Foreign Office) seeking their "personal views as to whether the Copyright Acts (as they affect the British Museum) ought or ought not to be amended, treating the question from the standpoint of the historian, of the student of literature and of research generally;" their answers are given below.

LETTER FROM THE RT. HON. H. A. L. FISHER.

The Warden's Lodgings,
New College, Oxford,
19th December, 1927.

DEAR LORD D'ABERNON,

Let me say in the first place that I am in general agreement with the terms of the Memorandum submitted by the Trustees of the Museum to the Royal Commission of which you are Chairman.

From the point of view of the historian and student of literature there is everything to be said for the continuance (perhaps with such slight modifications as are indicated in the Memorandum referred to) of the existing practice under which publications under the Provisions of the Copyright Acts are received and preserved by the British Museum. It is difficult, indeed almost impossible, to forecast what the needs of the researcher may be. In the middle of the last century few forms of literature seemed more unpromising than medieval Buttery accounts. Some Oxford Colleges, I understand, disposed of them as waste paper. Yet it was on these documents that Thorold Rogers mainly relied for his *History of Prices* which inaugurated a new epoch in social and economic studies in this Country. Again it might be not unreasonably contended that the lower forms of popular fiction have little place in a learned library. Yet they illustrate the history of public taste and may afford matter for instructive research. I remember hearing from the late Sir Sidney Lee of the difficulty which confronted the authors of the lives of the Early English novelists which were included in the *Dictionary of National Biography* by reason of the lacunae in the public Collections.

From the point of view of the student, the comprehensiveness of the British Museum is a great advantage. Here at least he feels secure of finding any British publication, however abstruse, however trivial, which may conceivably bear upon the subject of his inquiries. I am not here suggesting that all publications under the Copyright Acts should go to six libraries. That is, perhaps, unnecessary. My submission is that they should continue to go to the British Museum. There should be at least one repository (probably for the sake of greater security there should be two) in the United Kingdom in which everything can be found.

There is, however, the point of view of the taxpayer. "Is it really necessary" he may ask "that copies of 'Ally Sloper' should be solemnly received,

catalogued and preserved at the public expense in six learned Libraries? Surely the Libraries might dispense with much of the material which now cumber their shelves, with trade journals, old directories, obsolete text-books, with pornographic literature?"

On this two observations may be made. If a selection is to be made between two categories of literature, one which is worth preserving and one which is not worth preserving, and if the Copyright Acts are to apply to the first category and not to the second, then the publishers of the better type of literature are compelled to pay a fine from which the publisher of the inferior type are absolved. The publisher of a new edition of Aristotle's *Ethics* is mulcted. The publisher of "Tit Bits" riots in immunity.

It may, however, be held that, while everything should be received, not everything should be preserved. This is primarily a Librarian's question. Can the Librarians devise a system of selection which will afford a measure of financial relief to the taxpayer substantial enough to compensate for the possible hardship to the student? I understand that the answer of the Director of the British Museum to that question is in the negative. Let me take the case of pornographic literature. At first sight it seems monstrous that this pestilential stuff should be solemnly received, catalogued and preserved by the British Museum. But if it were not received the purveyors of this material would be relieved of a tax which is imposed on other publishers, while if it were not catalogued or preserved, the Museum would have to employ a skilled expert to decide what books came under the category. The expense involved in the selection would probably outweigh the counter-vailing economies. The task of the selector would be difficult and invidious.

I conceive too that the ejection of books rendered obsolete by the flight of time (*e.g.*, educational text-books and scientific treatises) seeing that the process would in each case involve an alteration in the catalogue, might cost as much as it would save, besides involving inconvenience to scholars. Obsolete text-books are often valuable for historical purposes. Let me give an instance. A Cambridge mathematician has published a text-book on rigid dynamics which has now gone through several editions, each successive edition superseding its predecessor and rendering it in a certain measure obsolete. An inquiry came the other day addressed by an eminent Italian astronomer to the Savilian Professor of Astronomy in Oxford as to the particular date at which the mathematician in question had first made use of a certain term. The answer was easily supplied from one of the earlier editions in the Bodleian Library.

I doubt whether it is worth while altering the present system for a small economy. A large economy could hardly be effected without substantial injury to literary and scientific research.

The British Museum, however, is in a special category. It does not follow that because a policy is adapted to the principal Library of the British Empire, it should necessarily be extended to five other Libraries in the British Isles. But few serious students would be found to contest the importance of having at least one repository in the country in which everything is preserved and everything can be found. Probably, as I have already said, it would be desirable to have two such repositories. Six may be superfluous.

Finally I would ask whether it be seriously contended that space can no longer be found for a great Library of deposit save at a prohibitive cost. Thanks to the telephone and motor car, books stored on the outskirts of a City can be rapidly supplied upon demand to students working in some central reading room. It is not therefore necessary that any book should be stored in a costly site in the centre of a city. Book stores can be erected on relatively cheap sites. The space required for a cricket ground would serve the need of centuries.

The territory occupied by a golf club would transcend the wildest dreams of the most ambitious librarian.

With kind regards,

I am,

Yours sincerely,

(Signed) H. A. L. FISHER.

LETTER FROM MR. F. W. HEADLAM-MORLEY.

Foreign Office, S.W. 1.

20th December, 1927.

DEAR LORD D'ABERNON,

I have been thinking over the question about which you asked me in your letter of December 16th with regard to the British Museum and the Copyright Acts, and have taken the opportunity of consulting also privately with two or three students who are occupied in historical research. The more I think over it, the greater seem to me the difficulties and disadvantages of any change of the present regulations. No doubt the Museum is burdened with the obligation to receive and permanently to preserve a large number of publications, some of which probably will never be consulted. But, on the other hand, I am sure that the loss to historians would be a really serious one if there was not in this country some one library where every publication could be consulted. Let us take, for instance, a class of books of which at first sight a great number might appear to be quite valueless, school text books. Speaking from experience, I can say that if one wants to write any really trustworthy history of education, the school text books and the changes which are gradually introduced into them, are the first and most important sources of information. A great number of so-called histories of education are quite valueless because they are not based on a research into and comparison of the text books. And in this matter it will go further than a mere history of education; it leads us quickly into the manner in which ideas and thoughts become stereotyped and presented to the young.

It might, however, be said that it is not necessary to have every text book, but that a selection would be sufficient. This, even if it were true, which I doubt, leads on to the more general question—the difficulty of determining how the selection should be made, and this would apply equally to other categories of apparently worthless literature such as inferior novels and poems, books of devotion, etc. There must be some person or persons charged with the duty of exercising judgment either at the time of publication, in refusing admission, or at a later stage, in elimination. If this work is not to be done hastily, and if real care is to be exercised, then I feel convinced that the labour and expense which it would require would be much greater than that entailed by the cataloguing and preserving of the books, and I cannot believe that the number of books which could rightly be rejected would be so great as to make any really appreciable difference in the total bulk of the library and of the catalogue.

There is one point which my colleague Mr. Gaselee mentioned to me and I believe has already spoken to you about, namely his suggestion that local newspapers, the custody of which I understand causes serious difficulty, might possibly be preserved not in London but at some large recognised local Libraries; for instance Lancashire papers might be stored in the Rylands Library, others at perhaps the University Libraries or the Public Library in Birmingham, Durham or Newcastle, etc. This seems to me to be worth consideration. I am quite sure that preservation of the files even of local papers has a very real historical importance both for general political and social history, and also for such matters as the history of genealogies, trade prices, etc.: none the less it might perhaps not be of equal importance that they should all be kept at one place—but I can see that there are objections even to this.

Generally speaking, if one takes into consideration the enormous development of historical research, the valuable results which minute investigation often

produce, the false and superficial theories which are often put forward in default of such careful research, whether in matters of politics, administration, the growth, development and decay of ideas, or the history of the language itself, it would, I think, be a very serious loss if there were not one place in which every publication is preserved and can be consulted.

Yours very truly

(Signed) F. W. HEADLAM-MORLEY.

A letter was addressed by the Chairman to the late Sir E. Gosse, C.B., LL.D., seeking his "personal views as to whether the Copyright Acts (as they affect the British Museum) ought or ought not to be amended, treating the question from the standpoint of the interests of literature"; Sir E. Gosse's reply is given below.

17, Hanover Terrace,
Regent's Park, N.W.1.

17th December, 1927.

DEAR LORD D'ABERNON,

The question you raise interests me greatly. The case of the British Museum is, of course, exceptional, because its Library is the one representative collection of printed matter in the Empire.

Even here, however, the universal preservation of what is published is unnecessary, and will soon be impossible.

You ask me if I think that the check should take the form of selection beforehand or of elimination afterwards.

Undoubtedly, of elimination; because the responsibility of selection would be too heavy on the official selector, who would be liable, through prejudice or fashion, to reject what would ultimately be of value, or at least of interest.

Elimination should, in my opinion, be the regular practice after a certain lapse of time, when the importance of the publications has reached a perspective.

Librarians are much too timid in the destruction of printed rubbish. There accumulate in every library ephemeral publications which will be useless to the end of time, and should be destroyed.

Pray believe me to be,

Yours sincerely,

(Signed) EDMUND GOSSE.

Letters relative to the general aspect and character of the British Institutions were addressed to the Chairman—in answer to personal letters from him—by Mr. Bernard Berenson, Dr. M. J. von Friedländer (Director of the Kupferstich Museum, Berlin), Dr. S. Reinach (Keeper of the Museum of National Antiquities, St. Germain) and Senator Venturi (Professor of the History of Art in the University of Rome); copies of these letters are given below.

LETTER FROM MR. BERNARD BERENSON.

16, Lower Berkeley Street, W.1.

22nd October, 1927.

DEAR LORD D'ABERNON,

I have received your letter in which you ask me to submit a memorandum to the Royal Commission of which you are Chairman, regarding the National Museums and Galleries of England.

I am afraid I cannot accede to your request in a way that will be satisfactory to you or to myself, as during my brief stay in England, I have no time, since, each day, I must devote all my available energies to seeing such works of art as I can see here alone. I am leaving on the 31st for similar work in Paris, where, by the way, I shall be the whole of November.

But since you have asked me, I must try to send you an answer to your three questions, even if it cannot be as carefully thought out or as well arranged as I should wish.

Your first question is as to "the relative excellence and value of English Collections as compared with those in other countries."

My impression is that taken all round, for both quality and quantity, you have here in London incomparably the finest collections in the world, although I must modify my statement by saying that I am not personally acquainted with the Russian collections.

This is not to say that some branches of art may not be better represented elsewhere. You will presumably not compete—to speak only of collections known to me—with Budapest and Vienna and the three Scandinavian capitals in the arts of what the Germans call *Volkerwanderungskunst* and the Viking art, corresponding more or less with your Anglo-Saxon and Irish. And you have perhaps no such representative specimens of early Islamic art as the façade from Meshata and all the stuccoes and other finds from Samara now in Berlin. Berlin, too, may surpass you in frescoes, textiles and illuminations from Chinese Turkestan, although what you have retained from Sir Aurel Stein's finds, if properly exhibited, might, for all I know, fairly compete with them.

My impression also is that Berlin, Leipzig, Munich, Hildesheim and Hamburg, taken together, surpass what you have in the way of ethnological collections, which are art as well as anthropology.

It is probable, too, that the Paris Bibliothèque Nationale and the Vatican are richer in Byzantine and Carolingian illuminated manuscripts. And, of course, nobody would expect you to be as rich in Italian paintings as Italy, or as Spain and Egypt in their respective arts.

But, all deductions made, your collections represent the whole world's art as no others anywhere.

Your second question regards the arrangement of exhibits.

Your collections being so extremely remarkable, it seems all the more a pity that they are not more advantageously, shall I say more psychologically, exhibited. In the British Museum and in the Victoria and Albert there is far more than should ever be collected under one roof. The mere idea of such a heterogeneous and tumultuous abundance of things to see tends to discourage people from any attempt to master them. Also, as one cannot walk to any distant object blindfold, one's attention strays on the way, and thus the cream of one's freshness is to some degree skimmed off before one gets to one's objective. The average person who comes up from the country to spend the day improving his mind in either of these Museums must go away with perhaps a feeling of awe, that "*auguste ennui*," as a witty Frenchman called it, for what is there, but he can scarcely carry home with him anything but fatigue and confusion. The term "Gallery Fatigue," which everybody understands, is an enlightening comment. The objects are seldom arranged so as to guide the spectator unconsciously to those most worth looking at. The idea seems to be solely to pack them in somehow, and in so far as there is arrangement, it is merely one of grouping together similar objects and giving them some rhythm and balance of shapes and masses according to mere size. Many of the halls in the National Gallery, for instance, seem to be hung as if no consideration had been given to the pictures as works of art, but as if so many frames had to be crowded on to a wall space. Fortunately this is not true of all the rooms.

You ask, "Is the beauty of things of the first order dimmed by too close association with things of lesser value?" It is not a question of close association, it is that the good things are crowded out. Even a case-hardened student like myself, who may be presumed to know what really are the great masterpieces, finds it difficult to concentrate his attention upon them alone. And it is improbable that the untrained person, let alone the man in the street, will be able to enjoy them for what they are.

The masterpieces should be placed in such a way that the spectator would instinctively feel that he

was in the presence of something sacred, aloof, compelling a mood more akin to worship than curiosity. It would be easy to expatiate upon this matter, but I have no doubt that many of the persons you are consulting will do that quite adequately.

I wish, however, to give an illustration of all I have been saying from my own personal experience. In the Victoria and Albert Museum the only section that I thoroughly enjoy is the one containing Italian Sculptures and Ivories of all schools. I venture to think that this is not due to my being a student of Italian Art, but is due rather to the fact that this room is beautifully arranged, as few other sections are in any of your Museums, that it is situated at the entrance and hence one enters it fresh and untired, and it is not overcrowded. Overcrowding is a great enemy of interest and enjoyment. It happens to be psychologically true that while one or two or even a dozen similar objects grouped together can stimulate curiosity and afford enjoyment, a hundred kills both these emotions.

It is perhaps at this point that I should ask a question: For whom are your exhibited collections intended? I deliberately say *exhibited*, because when they are not exhaustively exhibited, as is the case with Books and Manuscripts and Coins, the more you have, the better, of course. But you must make up your minds for whom your exhibitions are intended. If they are for the case-hardened student, it does not matter so much how they are displayed, but if they are exhibited with the intention of attracting the public and cultivating its taste, then the question of exhibition or display should take the first place. Sculpture, for instance, may be said to be an art which depends altogether on the lighting, and the greatest masterpiece can be reduced to insignificance by unsuitable lighting. Thus, it surely cannot be easy for the person of ordinary culture to appreciate what masterpieces of Egyptian Sculpture you have in the British Museum. Paintings are, paradoxical as it may sound, much easier to display, as they are less subject to distortion through lighting, although, even with them it is an extremely important matter if it is the public you have in mind.

My recommendation would be to devote your attention chiefly, if not wholly to the proper housing and exhibiting of your already existing art treasures, rather than adding to their already abundant number. My own idea for you would be, in the first place, to *decentralize*. I should, for instance, want one building for Books, Manuscripts and Prints; another for ancient Mediterranean Art—that is to say, Greek, Roman, Egyptian, Early Christian and Byzantine; another for the arts of Islam and the Far East, and yet another for the arts which are still at the Anthropological stage. Furthermore, I should have all Mediæval *objets d'art* by themselves in a separate building, and housed separately again, all Ceramics. To crown all in my Utopia, I should have a building, not too big, where a very few of the best of each variety of the great arts should be beautifully displayed for their pure artistic value, and where the exhibits would be changed from time to time. Of course, you may say that, in the National Gallery, you already have such a building for the paintings, and that happily is true. My chief recommendation there is that you should have much more space. As I understand that you have ground available for several more halls, building them would enable you to get over most of the faults that are to be found in the present hanging of the pictures at the National Gallery. When that happens, it would be desirable to give much more careful consideration to an arrangement which should bring out very much more than at present the superior importance of the masterpieces, to give accent to them, as it were, to place them so that they would attract special interest. If I were consulted again when this is feasible, I should have various suggestions to make, the results of more than 40 years' experience in picture galleries.

I have expressed my ideal of the separate housing of different classes of object, and, if I had my way, I should have the buildings not only separate but at a certain distance from each other, so that people could not drag themselves straight from one to the other, but should have an interval of fresh air and change of scene. Short of this, I should have a group of buildings around a great open court, or scattered in a park. For, as a matter of fact, if people see too many objects in too short a space of time, these objects can perhaps inform them but cannot form their taste and judgment.

For an easy beginning, towards the end of preserving the freshness of attention of visitors to the British Museum, I might make the small recommendation that you should arrange more than one entrance to that vast building. A second entrance does already, I believe, exist in the Edward VII wing, but it is not kept open because of expense. I think that the public would be better served by having such an alternative entrance than by any acquisitions you could make with the same money.

Your third question asks, "How to concentrate public attention on the excellence of the national heirlooms with a view to attracting financial support." My answer is implied in what I have already said: by displaying them, if you will excuse my using my own jargon, in a life enhancing way, instead of in the depressing, confusing, fatiguing and life-diminishing way in which they are now mainly to be seen. Let your public feel that they live more intensely when frequenting your Museums, and make them aware of this feeling, and they will perhaps be readier to give you the financial support that you require.

This is in brief what I have to suggest. I trust you will not think that I am making any disparaging comparisons between your manner of exhibiting and those of other countries. If any others exhibit better, it is more frequently than not because they have so much less to exhibit.

I cannot end without expressing my admiration of the generous way in which your art collections are rendered at least materially accessible to everybody. I know of no town in the world where the Museums are open so many days and so many hours each day, and where one is so furthered and helped in one's work and so little interfered with in one's enjoyment. In England alone one feels that the public collections really exist for the public.

I am very sorry that lack of time does not permit me to send you a more carefully prepared answer to your questions. So much of my life is passed in public galleries that I have too much to say to be able to arrange my thoughts at short notice. I am as oppressed by your inquiries as, let us say, a gardener would be if someone asked him his notion of an ideal garden. Probably he would say, first of all, "Give each plant space to grow freely"; and I also should say: Give each art object space enough to exercise freely and undisturbed its influence on the spectator.

Sincerely yours,
(Signed) BERNARD BERENSON.

LETTER FROM DR. M. J. VON FRIEDLÄNDER.

Berlin, C.2.,
Staatl. Museum.
21st November, 1927.

YOUR EXCELLENCY,

I have read with great interest the views expressed by B. Berenson in the letter which you were so kind as to send me. On the whole I agree with his opinion on the Museums in England and with his observations of their methods of showing the art collections; but I agree less with his suggestions for better arrangement which, by the way, he himself characterises as Utopian. It seems to me that his misgivings are directed against disadvantages and inconveniences which are inseparably connected with the character of large Museums. The realisation of his ideal would be the construction of a considerable number of buildings—one for each group of works of art—and every object put up tastefully and easily

visible. This idea applied to the enormous quantity of art works in the British Museum and the South Kensington Museum would mean the erection of a whole town of Museums. Quite apart from the gigantic costs for building arrangements and administration, such a complex of Museums would make still harder claims on the physical and mental capacities of the visitor than the present close accumulation in two enormous buildings.

In Berlin we have, to a certain extent, local decentralisation (Altes and Neues Museum, Kaiser Friedrich Museum, Kunstgewerbe-Museum, Schloss Museum, Nationalgalerie, Kronprinzen-Palais, Völkerkunde Museum, Depot des Völkerkunde Museums in Dahlem). I have not, however, the impression that the pleasure taken in Museums, or the understanding and receptiveness of the visitors or the usefulness of public collections are increased by local separation.

I believe that in some way or other, according to given historical conditions, an attempt should be made to separate for the public "show" collections from those which only, or chiefly are of interest to experts and research students. Select, prominent works of art, which are qualified to form the taste of the public and which are likely to be enjoyed, should be presented impressively and perspicuously, everything else could be more closely concentrated and arranged on scientific principles in special rooms, accessible on demand only.

As to the general questions which you have put to me, allow me, for the present to formulate the following intimations. A main difference between Germany and England, resulting from historical development, is the far greater decentralisation of the national art possessions in Germany. This is a consequence of the fact that a great number of art collections of formerly ruling families have been turned into public Museums. The owners, i.e., the individual States, Towns, and Provinces, frequently competing with each other, occupy themselves more or less successfully with the cultivation of their art treasures. This has both advantages and disadvantages. As to quantity, the art treasures in German Museums are probably superior to those of any other country, but in many cases their quality leaves a good deal to be desired. The idea of displaying the art treasures of the nation in Museums has been realised in Germany in far more places than in England or France, but as a result of decentralised activity the funds are scattered about and can hardly ever be concentrated for utmost efficiency and valuable acquisitions. Great parts of the leading German galleries originate from princely collections (e.g., Dresden and Munich). Hence a superfluity of objects in vogue for decoration of residences in the eighteenth century. And on the other side a lack of those works of art the appreciation for which has only awakened later. Berlin forms an exception, because the Museums here, like those in London, were created in the course of the nineteenth century in the spirit of universal historical culture characteristic of this period.

As to the administration of Museums, their methods of display, purchase, acquisition, buildings, etc., in Germany the official, trained in History of Art, the scholar, has fairly independent control, more than in England and far more than in America. The "Direktor" is generally appointed for life, pensionable, and cannot be dismissed. He is dependent on a Secretary of State or the head of a municipality, i.e., on a resort which claims no knowledge in matters of art, and therefore leaves a free hand to the specialist. In England, on the other hand, and still more in the States, the power is partly in the hands of the Trustees, who, as private collectors, connoisseurs and independent personalities of rank and authority, control and correct the "Direktor" in all his actions, even in questions of taste. True, in most German Museums the official "Direktor" is assisted by a commission of experts (Sachverständigen) without whose consenting vote no purchase can be made, but this

commission is very different from the Trustees in England, especially in its relation to the "Direktor." The members have only to say "Yes" or "No" to his proposals and that only in the case of new acquisitions. They are not allowed to make proposals for acquisitions. They have, moreover, nothing to do with the administration of the Museum; they are proposed by the "Direktor" appointed by the State or the municipality and are renominated every four years. Consequently the "Direktor" feels morally independent of this commission, which usually agrees to his proposals. If the "Direktor" is an active personality who knows his purpose, his greater freedom is of great benefit to the Museum. Generally speaking the German Museum is threatened by learned pedantry and the English by the dangers involved in dilettantism and amateurism. The English system could not be transferred to German conditions if only because it will in most places be difficult to find far-seeing and cultivated connoisseurs who are in a position to dedicate their unpaid services to the benefit of the Museum.

On the other hand, history of art being taught in German Universities on a much broader scale than in England, there is a far greater choice in that country of academically trained candidates for the posts of Keepers or Assistants.

The great advantage of the English system, which has been successfully applied in America in a somewhat different form is, that art lovers of means and of public spirit, especially collectors in their capacity as Trustees, consider the Museum as their own cause and feel it their duty to support the Museum and to make sacrifices for it by gifts and testamentary dispositions. In Germany the cultivation of art is chiefly left to the State, in itself an impersonal being without relation to the arts, which transfers all power and all responsibility to the hands of its trained officials. The brilliant development of the London Museums seems to prove that for British conditions at least, their system of administration is the right one. One must not forget, however, that the soil on which the British national collections have grown was incomparably rich and fertile. They had the benefit of a tradition of rich and extensive private collectorship and of the chances offered by the richest art market in the world. On the other hand there were hardly any private collectors of importance in Berlin when the Museums were formed and no art market to speak of. The English Museums grew up naturally; the German had to be fostered with painstaking tenacity.

As yet activity of private collectors shows some energy in England, more energy than elsewhere—America, of course, excepted—and as yet the readiness for making sacrifices in favour of public collections is still noticeable. But the more the Government in England, for the purpose of stricter concentration feels the necessity of taking charge of the administration of the national collections, thereby reducing the predominance of the Trustees, so much the more it will have to approach German methods. Undoubtedly a Chief-Keeper (General-direktor) of all British national collections would be able to work more easily with his subordinate officials than with independent Trustees.

As to the use of Museums for research and the popularisation of the collections by guides, hand-books, catalogues and lectures, efforts and attempts are, in Germany, in their tendency, very similar to those in England. They are different in America, where the young institutions take far more lively and optimistic action with regard to education, especially to the education of children. In the "Institut de Coopération Intellectuelle" in Paris there has lately been a conference on the question of education by Museums, in which delegates from different countries have taken part. From England, Sir Cecil Smith took part in the discussion. May I draw your attention to the results of these discussions, a Report of which will soon appear.

Hoping that my remarks may be of some use to your debates and that I may be able to offer further suggestions when it should come to verbal discussions,

I am, with the greatest respect,
Your Excellency's devoted,
(Signed) MAX J. FRIEDLÄNDER.

LETTER FROM DR. S. REINACH.

1st January, 1928.

DEAR LORD D'ABERNON,

Those who grumble about the National Museums in London must really be very fond of grumbling. In this country they are often held up as models, and much that has been done here—especially in the way of popular catalogues, labels, cheap photographs, lectures, &c.—has been largely inspired by the organization of English Museums and the good services they render to the public.

Excepting the French School of the XVIIIth Century, where only Poussin and Claude are well represented, all the schools of painting can be studied in London; the Wallace Collection is even richer than the Louvre in masterpieces of the XVIIIth Century. I have recently read, in a magazine, articles criticising some recent purchases made for the National Gallery; I cannot by any means share that opinion.

One great London collection, though much improved of late, is still somewhat bewildering; that is the Victoria and Albert Museum. It is over-rich and overcrowded. But what a perfect arrangement is that of the British Museum! I do not speak only for scholars, but for the man in the street. Of course, the wonderful things from the Rothschild Collection do not produce the same impression as the similar treasures in our Galerie d'Apollon; but a Museum is not a palace, and when a palace is used as a Museum it is natural that some parts of the collections should gain in effect, while others are doomed to suffer from bad light.

For the visitor who has neither time nor taste for study, I would like to recommend, in London as well as here, something similar to the system of asterisks in old Baedeker. A tiny piece of coloured paper, stuck on the label, would stop the rush of James and Polly: *this is considered as a masterpiece*. Of course, opinions may differ on the relative value of things, but in the very numerous series of ivories, enamels, rugs and the like, a *memento aspicere* of that kind would be useful to all casual visitors and even to those who, specialised, say, in Ancient Art, do not pretend to form a personal judgment about something Mediaeval or Chinese. When I first took over, in 1886, the Museum in Saint Germain, I was so struck by the bewilderment of the public in the rooms concerning prehistoric stone implements, that I pasted diminutive squares of gilt paper, which are still to be seen, on a few of the most typical specimens. Another thing which I did, as soon as I had published a *guide*, was to frame and put up before the entrance door a proof of the brief explanatory notice prefacing the description of every room. Minor improvements of that kind, and others which may be recommended, are easily to be realised at a little cost of money and trouble. But to other so-called reforms, though often put forward, I must object. A Museum should never abandon the principle that chronology, not the taste of this or that Keeper must reign supreme; even in the Louvre we have done away with the old Salon Carré, which pretended to be the sanctuary of masterpieces and where admirable Poussins were reduced to shadows by the neighbouring or overhanging Venetians. Works of art must be exhibited and classified according to their species and every individual work of a species according to history. So I submit we should learn the lesson of leaving well alone.

Yours very truly,
(Signed) S. REINACH.

LETTER FROM SENATOR VENTURI.

Rome,
14th January, 1928.

DEAR VISCOUNT,

Forgive me if I write in my own language, which you know so well. I will limit myself to-day to expressing to you a few ideas, which I should be happy to see adopted. I have preached them much in Italy, but in vain. The first idea is this; all Museums and all Galleries suffer from overcrowding, from lack of space, from congestion of objects. They weary the public, confuse it, and if among the public there may be someone who wished to observe, animated by curiosity, he leaves the Museums with an extremely bad headache. We have arrived at this point: that we ought to divide the Museums and Galleries into two parts. The first with the not numerous works of art, sublime, solemn and of really first class; the second with all the works of art which represent the artistic schools, the evolution of particular artists, the chronological and historical order of the artistic production of different countries. Museums and Galleries should serve to elevate the taste and artistic sentiment of the public, and therefore to the public should be presented only the very greatest things, the most elect productions of art, the very flower of artistic works, the creations of genius. All the rest may be given to the students, to the researchers and the historians of art, in a separate place, which one enters to study as one enters archives. It is necessary to make this division; if we do not we shall neglect for the sake of a few studious people the great aim of all Museums, that of educating.

The first part should be disposed as it is usual to dispose of all precious objects, in regal surround-

ings, where everything concurs in the exaltation of works of art. The second part has no need of special studios for the presentation of the assembled works of art; but only their exhibition in good light and in a way that they may be seen close to. In no place better than wealthy England could this new arrangement be made possible. The nation which in the 19th century has been the land of collectors and lovers of art can to-day make an exhibition worthy of the abundance which has been collected.

An arrangement, as above proposed, will prevent the reduction of the great Galleries to warehouses. To the people, to all the people, the light of the Genius of Art; to the studious, to the historians, a feast. To-day the National Gallery has warehouses packed with beautiful things; no longer warehouses, but rooms for study, but arranged archives, historic—artistic!

The people cannot understand nor admire a Marco Zoppo or a copy of the "Feast of the Gods," of Grambellino, but it can well adore, love, Raphael and Titian, Antonello da Messina, Botticelli, Pier della Francesca, Jan van Eyck, Rubens and Rembrandt.

The arrangement proposed, useful and worthy, will naturally alter the method of acquisition and also the mode of choosing the directors of the Museums and Galleries, for whom the Museum should be partly a school as regards the public, and partly a study for research and experiment.

With kindest regards,

Yours sincerely,

(Signed) ADOLFO VENTURI.

SUMMARY OF REPLIES FROM FOREIGN GOVERNMENTS TO THE COMMISSION'S QUESTIONNAIRE. (1)

This document endeavours to collate the information furnished by Foreign Governments⁽²⁾ on the points set out in a Questionnaire forwarded to them by the Foreign Office at the request of the Royal Commission. The answers were not always com-

plete, and in some cases supplementary information has been incorporated from various documents kindly sent by the Foreign Governments.

The paragraphs of each reply follow the order given in the Commission's Questionnaire.

AUSTRIA.

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY.

(a) *Federal Collections*.—Kunsthistorisches Museum; Natural History Museum; Austrian Gallery; Albertina Print Collection; National Library; the Austrian Museum for Art and Industry; the Army Museum.

(b) *Provincial Museums*.—Museum of the Town of Vienna; Vindobonense Museum, Vienna; Lower Austrian Provincial Museum, Vienna; Upper Austrian Provincial Museum, Linz; Joanneum Provincial Museum, Graz; Ferdinandeum Provincial Museum, Innsbruck; Vorarlberg Provincial Museum, Bregenz; Burgenland Provincial Museum Eisenstadt.

(c) *Partially supported by the Federation or the Town of Vienna*.—Museum for Volkskunde, Vienna.

2. ADMINISTRATION.

The Governing bodies of the Federal collections are appointed by the Federal President or the competent Minister; the appointment of the governing bodies of the Provincial collections is, as a rule, a matter for decision of the Landtag or by the Provincial Governor.

There is no governing body controlling all the collections set forth in paragraph 1. Of the Federal collections, the Kunsthistorisches and Natural History Museums, the Austrian Gallery and the Albertina Print Collection, are subject to the Federal Ministry for Education, the Austrian Museum for Art and Industry to the Federal Ministry for Trade and Communications, and the Army Museum to the Federal Ministry for Army Affairs.

3. LOAN, DISPOSAL, ETC.

In practice Ministerial approval is required for the loan of exhibits to foreign collections for purposes of exhibition as also for the sale and exchange of exhibits, but this procedure has not been embodied in any legislation.

4. FUNDS.

Funds were provided by the State in 1928 for the upkeep of the chief Federal collections and for purchases as follows:—

	Sch.
Kunsthistorisches Museum	130,000
Natural History Museum	76,000
Austrian Gallery	81,000
Albertina Print Collection	18,100
National Library	206,000
Austrian Museum for Art and Industry	10,000

The grants set forth above do not include the charges for maintenance of buildings, heating and lighting. Any contributions made by the Communes are not included. For the greater part, receipts from entrance fees are transferred to the Federal Treasury. The sale of catalogues, guides, postcards,

etc., is not in the hands of the institutions but is carried out by the "Verein der Museums Freunde" or the "Verein der Freunde des Naturhistorischen Museums."

Special endowments or accumulated funds for the Museums no longer exist. At the present time private donations and bequests are few and of small importance. The "Associations of Friends" of the separate institutions which have been formed of recent years assist in facilitating special purchases and in furthering generally the purposes of the collections.

5. OTHER ASSISTANCE.

Except for the associations mentioned above, there is no organisation of propaganda for the collections.

6. FINDS, DISCOVERIES, ETC.

As regards finds of treasure, in accordance with the provisions of the Civil Code, the State receives one-third of the value; the remaining two-thirds are divided between the finder and the owner of the ground.

7. ADMISSION FEES, HOURS, ETC.

Admission to the National Library would appear to be free. In the case of the other institutions the admission fee is 50 gr. (with the exception of the Army Museum, where 1 schilling is charged on two days of the week and 30 gr. on the remaining days); on Sundays and holidays there is a reduced charge in most cases of 30 gr.

The hours of admission vary considerably; in some cases attendance is restricted to the hours of 10 a.m. to 2 p.m., in other cases admission may be secured up to as late as 8 p.m. The majority of the institutions are closed to the public for at least one day in the week.

The collections of exhibits of the Museums are artificially lighted in only a few instances.

8. REPORTS.

There are no general reports on the collections and their management.

9. GUIDES.

Generally speaking, the scientific officials of the institutions give any guidance required; at the Kunsthistorisches Museum, in addition, specially trained guides are provided. Popular educational associations and other interested parties are accustomed to provide their own guides. The Kunsthistorisches Museum, the Natural History Museum and the Museum for Art and Industry have their own lecture halls; the arrangements for the lectures are usually in the hands of the various associations. Visits to the collections by schools are actively encouraged; these are organised by the school authorities, admission being free; free admission is also granted from time to time to parties of foreign students.

the exception of Greece, from whom no reply had been received up to the date of publication of this volume of evidence. In addition to the countries mentioned above, the Foreign Office obtained information with regard to the Hungarian National Museum; this has been included in the summary.

(1) See Appendix 5.

(2) The Governments of the following countries were approached: Austria, Belgium, Denmark, France, Germany, Greece, Italy, Netherlands, Spain, Sweden, Switzerland and the United States of America. All of these countries are dealt with in the summary with

BELGIUM.

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY.

(a) Musée Royal des Beaux Arts:—

- (i) Musée Ancien.
- (ii) Musée Moderne.
- (iii) Musée Wiertz.

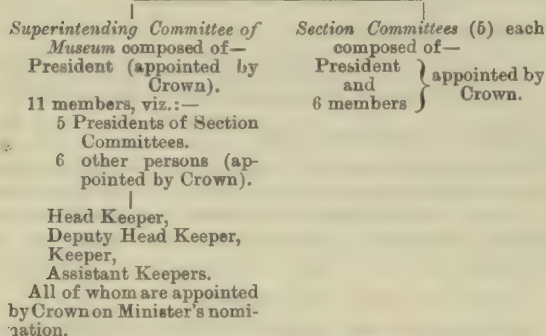
(b) Musées Royaux du Cinquantenaire, including:—

- (i) Musée de la Porte de Hal.
- (ii) Le Château de Mariemont.
- (iii) Le Château de Gaesbeek.
- (iv) Le Pavillon Chinois à Laeken.

2. ADMINISTRATION.

Speaking generally, each of the several establishments is administered by a Head-Keeper or Keeper under the control of a Committee whose members are appointed by the Crown. The Regulations of the Musées Royaux du Cinquantenaire describe in some detail the system of government in vogue there. This may be summarised as follows:—

Minister of Science and Art.



(a) *The Minister of Science and Art* passes the Estimates of the Museum; his authority is necessary for the acceptance and exhibition of gifts and loans and for the purchase and exchange of Museum objects.

(b) *The Superintending Committee* examines the Estimates (prepared by the Head-Keeper) before submission to the Minister; advises the Minister generally with regard to the affairs of the Museum and submits to him an Annual Report.

(c) Each *Section Committee* superintends the development of its particular Section and submits an Annual Report to the Minister. It advises him with regard to proposals submitted to it by the Head-Keeper in respect of purchases or exchanges and of gifts or loans to the Museums. These Section Committees may themselves take the initiative in regard to acquisitions, but their submission to the Minister is, in such case, accompanied by the views of the competent Keeper. These Committees are responsible for the inventories and catalogues.

(d) *The Head-Keeper* takes part (in a consultative capacity) in the meetings of the Superintending Committee and of the several Section Committees.

3. LOAN, DISPOSAL, ETC.

(a) *Musée Royal des Beaux Arts*.—The authorities possess no powers as regards the sale, loan, etc., of objects.

(b) *Musées Royaux du Cinquantenaire*.—(See (c) above.)

4. FUNDS.

(1) *Musée Royal des Beaux Arts*.(a) *Upkeep*:—

- (a) 4,000 francs.
- (b) Nil.
- (c) 160,000 francs (average).
- (d) Nil.
- (e) Nil.
- (f) Nil.

(b) *Purchase of specimens*.—300,000 francs.(2) *Musées Royaux du Cinquantenaire*.

(i) *Main Museum*.—No information furnished.

(ii) *Château de Mariemont*.

(a) *Upkeep*:—

- (a) 57,435 francs.
- (c) Paid to Ministry of Finance (no sum stated).
- (d) Paid to Ministry of Finance (no sum stated).
- (e) 15,000 francs.
- Cost of heating and lighting, 11,400 francs.

(b) *Purchase of specimens*.—17,350 francs.(iii) *Château de Gaesbeek*.(a) *Upkeep*:—

- (a) 26,000 francs (includes heating, lighting, repairs, etc.).
- (c) Paid to Ministry of Finance (no sum stated).
- (d) Paid to Ministry of Finance (no sum stated).
- (f) 10,000 francs (interest on bequest of 200,000 francs).

5. OTHER ASSISTANCE.

(1) *Musée Royal des Beaux Arts*.

(i) *Amis des Musées Royaux de l'Etat*.—This Society raises funds for the purchase of works of Art (chiefly specimens of the lesser Masters) which, but for their intervention, might escape the Museum authorities. The Society also assists towards the cost of excavations organised by the Musées Royaux du Cinquantenaire.

(ii) "*L'Art Vivant*" collects money for the purchase of works of contemporary artists.

(2) *Musées Royaux du Cinquantenaire*.

- (a) *Main Museum*.—(See (i) above.)
- (b) *Château de Mariemont*.—Nil.

6. FINDS, DISCOVERIES, ETC.

No information furnished.

7. ADMISSION FEES, HOURS, ETC.

	Beaux Arts.	Cinquantenaire.	Château de Mariemont.	Château de Gaesbeek.
Fees:—	Francs.	Francs.	Francs.	Francs.
Morning	2.00	2.00	2.00	
Afternoon	1.00	1.00	1.00	
Thursday afternoon	0.50	0.50	0.50	Park only 0.50
Saturday afternoon				Château and Park 1.50
Sunday morning	Free	Free	Free	(School parties free; other parties half-price).
Sunday afternoon				
Hours	(Not given)	Nov.-Jan., 10 a.m. to 3 p.m. Oct., Feb., March, 10 a.m.-4 p.m. April-Sept., 10 a.m.-5 p.m. (Closed on Fridays.)	Nov.-Jan., 9 a.m.-3 p.m. Oct., Feb., March, 9 a.m.-4 p.m. April-Sept., 9 a.m.-5 p.m. (Closed on Saturdays.)	Nov.-Jan., 10 a.m.-3 p.m. Oct.-Feb., March, 10 a.m.-4 p.m. April-Sept., 10 a.m.-6 p.m. (Closed on Mondays, Wednesdays, Fridays.)

The premises are electrically lighted. (In the case of the Château de Mariemont, however, the lighting is only used for night-guarding.)

8. REPORTS.

No general reports furnished; in the case of the *Musées Royaux du Cinquantenaire*, however, a history and description of the collection has been supplied. Copies of the Regulations governing that institution and the *Musée Royal des Beaux Arts* have been furnished.

9. GUIDES, ETC.

(i) *Musée Royal des Beaux Arts*.—Lectures and guide-lectures are given (but only with the authority of the Museum). A Society, "La Diffusion Artistique," organises under the control of the Keeper a series of popular lessons on the history of art and gives guide-lectures.

(ii) *Musées Royaux de Cinquantenaire*.

(a) *Main Museum*.—Popular lectures are given on Sunday mornings from October to May; elementary courses of the history of art are given from time to time and guide-lectures are also given.

(b) *Château de Mariemont*.—No arrangements.

(c) *Château de Gaesbeek*.—The Keeper gives numerous lectures and guide-lectures on the history of the Château and its collections.

DENMARK.

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY.

The National Museum, the Royal Library, the State Library (Aarhus), the Zoological Museum, the Mineralogical Museum, the State Museum of Art.

2. ADMINISTRATION.

(i) *The National Museum*.

The two National Art and Historic-Cultural Museums are under the Ministry of Education. As regards the National Museum, the six Departments are all placed under one Director, but each departmental chief (keeper) has the full control of his own budget; only general questions and matters of higher administration come before the Director.

(ii) *The Royal Library*.

The Royal Library is under the Ministry of Education. The Chief Librarian and the other Librarians (at present seven in number), are appointed by the King after nomination by the Ministry of Education; the assistant Librarians and other officials are appointed by the Ministry of Education. The Chief Librarian will have a seat on the Library Commission, which the Ministry are in process of creating and whose business it will be to regulate co-operation between the State Scientific Libraries. It has been resolved that the Royal Library shall, in future, procure exclusively classical literature, the Copenhagen University Library, natural scientific and medicinal literature, the Technical Library, technical literature, the Academy of Arts Library, art literature, and the Agricultural High School Library, agricultural literature. In cases of doubt, the Chiefs of the smaller libraries confer with the Chiefs of the two great libraries (the Royal and the University Libraries), and these confer together as occasion demands.

(iii) *The State Library (Aarhus)*.

The State Library is directed by a chief-librarian, and comes directly under the Ministry of Education.

(iv) *The Zoological Museum*.

The Zoological Museum comes within the jurisdiction of the Copenhagen University and is governed by a council, consisting of the Directors of the three departments of the Museum. The chairman of the Museum Council is at present the Professor of Zoology, who is also a Departmental Director.

(v) *The Mineralogical Museum*.

The Mineralogical Museum includes mineralogical, geological and palaeontological collections. The Museum is under the Copenhagen University and is managed by a Museum Director; this post is held at present by the Professor of Mineralogy. There are also two Museum Inspectors, of whom the one takes care of the geological and palaeontological collections, while the other is in charge of the Museum in general. No official Museum Council exists, but, in so far as it is considered necessary, counsel is held between the Director and the particular Inspector concerned. There is no fixed arrangement with the Zoological Museum for the avoidance of overlapping with regard to purchases of palaeontological collections, but all important cases are discussed between the institutions.

(vi) *The State Museum of Art*.

The three collections, paintings, sculpture and engravings, are placed under one Director, who is appointed by the Ministry of Education; this Department is in charge of the collections, and decides all questions of principle relating to them. The Director manages the collections; he is assisted in the purchase of paintings and sculpture by a committee of four members (an artist and a sculptor are nominated by "The Royal Academy for Fine Arts," one member is nominated by the Ministry of Education and one by the Director). All members have the same voting power as the Director. The Membership is for a period of six years, but re-election is possible.

Material contained in the collections which is not considered suitable for public exhibition or is superfluous, such as duplicates in the collection of engravings, is kept in the Museum stores, provided it is of special interest in relation to the history of art; otherwise it is lent to Danish provincial museums or is used for the ornamentation of public buildings both at home and abroad (e.g., Danish Legations).

3. LOAN, DISPOSAL, ETC.

(i) *The National Museum*.

There are no Statute regulations, but following ancient custom the Museum possesses the right of making loans to other collections. For the sale of articles, the permission of the Ministry of Education is necessary. Loans to local museums do take place to a certain extent; sales, however, are quite exceptional; the sale of gifts is not usually permitted.

(ii) *The Royal Library*.

The Library Regulations authorize the lending of books, with certain exceptions, to private persons who are either property owners or officials, or are guaranteed by such persons. Books may also be lent to other libraries, archives and museums, also to foreign institutions of a similar kind, for use in their reading-rooms.

(iii) *The State Library (Aarhus)*.

No information given.

(iv) *The Zoological Museum*.

Loans to other scientific collections or institutions as well as the exchange of duplicates with other collections are arranged on the responsibility of the Director concerned.

(v) *The Mineralogical Museum*.

Loans to other collections or institutions, both at home and abroad, take place entirely on the responsibility of the Museum. Duplicates are exchanged with other collections.

(vi) *The State Museum of Art*.

For loans from the collections of both exhibited and unexhibited works the sanction of the Ministry of Education is required.

On principle, the sale of any Museum specimen is forbidden. In special cases where a sale or exchange has taken place this has always been authorised by the Ministry of Education.

4. FUNDS.

(i) *The National Museum.*

The cost of the Museum is entirely paid by the State. Apart from expenditure on the preservation of Monuments, the Museum budget is divided as follows:—

	Kroner.
(i) Salaries of Scientific and other officials	227,000
(ii) Purchases and acquisitions	44,000
(iii) Inventories and Guides	46,000
(iv) Fuel, cleaning, etc.	22,000

The above figures take no account of the cost of the upkeep of the building; this is kept in a special account not administered by the Museum.

A relatively small sum is secured from the sale of catalogues and post cards; this is used for purchasing new stock.

(ii) *The Royal Library.*

(a) The Library receives under Statute one copy of every work printed in Denmark and Iceland. The cost to the State in 1927-28 was estimated at Kr. 459,375; and of this amount Kr. 52,500 was allocated to purchases and Kr. 38,000 to binding.

(b) The Commune contribute nothing.

(c) Nil.

(d) The income from the sale of catalogues is negligible.

(e) The Library enjoys an income of some Kr. 7,000 per annum by way of interest on a bequest.

(f) The Library receives gifts of books from public institutions and private persons including papers and the publications of foreign learned societies.

(iii) *The State Library (Aarhus).*

	Kroner.
(a) Purchase and binding of books, salaries, and miscellaneous expenses	171,920
(b) Contribution from the Municipality of Aarhus	6,976
(This covers certain salaries; the Municipality also meets the expenses of lighting the Reading Room.)	
(c) None.	
(d) Sales of catalogues	875
(e) Interest on a legacy	175
(f) A legacy from a horticultural society	35

(iv) *The Zoological Museum.*

The Museum expenses are allowed for in the Annual Budget; for 1927-28 these amount to:—

	Kroner.
(a) (i) General expenses	2,851
(ii) Cleaning and cleaning materials	5,169
(iii) Fuel and light	3,960
(iv) Department I of the Museum	3,032
(v) Department II of the Museum	1,848
(vi) Department III of the Museum	1,375
(vii) Study collection and zoological laboratory	1,645
(f) The "Lund" bequest	720

The cost of buildings and their maintenance are not met out of the annual grant.

(v) *The Mineralogical Museum.*

The funds of the Museum are:—

(a) From the State grant, normally amounting to 18,563 kroner, but in accordance with the general reductions of State expenditure now reduced to 11,750 kroner; 3,400 kroner of this sum is calculated to be used for fuel, and what

is not employed for this purpose is refunded. Lighting expenses are defrayed from the grant, but the cost of the buildings, and their maintenance are met separately.

(b) No Municipal contributions are given.

(c) Nil.

(d) Nil.

(e) (i) The "Count Moltke Fund" amounting to 120,000 kroner. Part of the interest of this sum goes to the University Library, part is employed for increasing the collections of the Mineralogical Museum. At present the Museum enjoys an annual interest of 2,216 kroner.

(ii) The "Dr. phil. Knud Johannes Vogelius Steenstrup Fund." The annual interest which accrues to the Museum is 1,603 kroner.

(iii) The "Wad" and "Furien" legacies; these provide 32 kroner per annum.

The total annual receipts from the legacies are, therefore, at present 3,851 kroner. In addition, there is an annual income of 630 kroner from "Niels Brock's bequest to the Society for Natural Science," which is enjoyed in part by the Museum.

(f) is answered under (e).

(vi) *The State Museum of Art.*

The maintenance of the collections is defrayed entirely by the State, the necessary sum being fixed annually in the Finance Bill.

Admittance to the collections is free; the cost of production of catalogues and post-cards is covered by the sales.

5. OTHER ASSISTANCE.

(i) *The National Museum.*

Of latter years the Museum has received gifts of no small importance from the "New Carlsberg Fund";⁽¹⁾ it has also received scientific publications from the "Old Carlsberg Fund."⁽¹⁾

No regular organised propaganda is carried on with a view to enlisting public support; at the present moment, however, a national collection is being made towards the cost of the Museum's new building. Both at the National Art Museum and the Arts and Crafts Museum, however, private organisations have been formed by the "Friends" of these institutions with a view to assisting them by way of gifts.

(ii) *The Royal Library.*

No outside organisation exists for the support of the Library.

⁽¹⁾ The following extracts from *The Manchester Guardian* (Denmark Supplement) dated 23rd May, 1928, will serve to explain the origin of these Funds, and the uses to which they have been put:—

"The founder of Old Carlsberg (Brewery), J. C. Jacobsen founded in 1875 the Carlsberg Laboratory, a scientific institution specially devoted to researches aiming directly or indirectly at explaining the different processes of brewing technique. To ensure the future of the work of the Laboratory, J. C. Jacobsen in 1876 set up the Carlsberg Fund, and gave that fund both a section for the furtherance of science in general and a section for the establishment and maintenance of the natural history museum at Frederiksborg Castle. At his death in 1887, he gave the whole of Old Carlsberg to the Carlsberg Fund. The son, Carl Jacobsen, built a new brewery, New Carlsberg. In 1902 he put into execution a long cherished idea by following in his father's steps and giving the whole of New Carlsberg to the Carlsberg Fund, so that the profits from that brewery should be used for the furtherance of art through a special section called the New Carlsberg Fund, and particularly for the benefit of the New Carlsberg Glyptotheca, established by Carl Jacobsen, with its world famous treasures of antique and modern sculpture and painting. It would take too long to deal in further detail with the Carlsberg Fund and through it with the national and international significance of the Carlsberg breweries for science and art."

(iii) *The State Library (Aarhus).*

Two societies support the Library by gifts of books and music.

(iv) *The Zoological Museum.*

No societies or institutions exist for the purpose of assisting the Museum.

(v) *The Mineralogical Museum.*

No society or other enterprise exists for the purpose of assisting the Museum.

(vi) *The State Museum of Art.*

The Museum is assisted by "Dansk Kunstmuseums-forening" (Danish Art Museum Society) for the purchase of old works of art. The subscriptions of this society (of which the Director of the Museum is a member) are employed either in assisting the Museum in its purchases or in purchasing independently works of art which are donated to the collections.

On several occasions the "New Carlsberg Fund" has rendered the Museum assistance on a very large scale for the purchase of valuable works of art.

The Museum receives a small sum every third year from the "Thomsen legacy" which is employed for increasing the collections; the "Rönnenkamp legacy" also bestows works of art on the collections from the funds at its disposal.

Hr. Ingeniör J. Rump and his wife bequeathed a collection of French art to the Museum together with two legacies, one to be devoted to the accommodation of the collections, and the other for the purpose of making additions to the Rump Collection.

No propaganda with an object of obtaining gifts for the Museum has ever been carried on; neither is this required, as the Museum has always enjoyed the benevolence of the public.

6. FINDS, DISCOVERIES, ETC.

In accordance with a law handed down from the Middle Ages, gold and silver found in the ground belongs to the State, whilst all other finds belong to the finder or the landowner. With regard to the works of art contained in the collections of paintings, sculpture and engravings, the State has generally no legal right to seize such treasures as may be discovered. There is, however, an exception as regards the taking-over of feudal estates; in this connection the State has secured a number of works which are handed over to the Museum, as it is considered important that they should remain in the country.

7. ADMISSION FEES, HOURS, ETC.

(i) *The National Museum.*

Admission to the Museum is free; and students and schools are admitted outside the ordinary hours.

(ii) *The Royal Library.*

Admission to the Library is free. The Reading-room is open every week-day from 9 a.m. to 9 p.m. from 1st September to 30th March, and from 9 to 7 from 1st April to 31st August. The lending Department is open every week-day from noon to 3 p.m. There is a permanent exhibition open every week-day from noon to 2 p.m. free of charge.

(iii) *The State Library (Aarhus).*

No charge for admission. The library is open daily from 11 a.m. to 10 p.m.; during the summer from 11 a.m. to 4 p.m.

(iv) *The Zoological Museum.*

The hours of admission are as follows: Sunday 11 a.m. to 2 p.m.; Wednesday noon to 4 p.m., and Friday 1.30 p.m. to 3.30 p.m.; during the winter, Sunday noon to 2 p.m., Wednesday noon to 3 p.m. and Friday 1.30 p.m. to 3.30 p.m. Admission is free.

(v) *The Mineralogical Museum.*

The Museum is open to the public on Sundays from 10 a.m. to noon and on Wednesday evening from 7 p.m. to 9 p.m. Popular lectures are held on Wednesday evenings during the winter months. Admission to the Museum and to the lectures is free. Schools and foreign scientists are admitted at hours when the general public are excluded.

(vi) *The State Museum of Art.*

The painting and sculpture collection and the exhibition hall of engravings are open from 10 a.m. to 5 p.m. during the period mid-April to mid-October, and from 11 a.m. to 3 p.m. for the remainder of the year. The painting and sculpture collection is also open during the winter months on Tuesdays and Fridays, from 7 p.m. to 9 p.m. The research room of the engraving collection is open on Sundays from 10 a.m. to 1 p.m. during the summer months, and from noon to 3 p.m. during the winter months. (On Tuesdays and Fridays from noon to 3 p.m. all the year round.) Admission is free. The collections are closed on Mondays and on Christmas Day, Maundy Thursday, Easter Day and both Whitsuntide holidays. The premises are electrically lighted.

8. REPORTS.

An Annual Report is prepared by the Royal Library authorities; there is also a General Report covering the first 25 years of the State Library (Aarhus); no report appears to be issued by the other Institutions.

9. GUIDES, ETC.

(i) *The National Museum.*

On account of the lack of space in the present buildings, no lectures or other educational activities can take place.

(ii) *The Royal Library.*

Generally speaking, the catalogues are either in manuscript or typed, but for some of the departments of the Library, there are printed catalogues which can be purchased. Various free exhibitions are arranged from time to time in the Library; these are much frequented. Special facilities are given to schools, societies and large parties, the exhibits being explained to them by the Library officials.

The Library also from time to time assists educational exhibitions, both at home and abroad, by the loan of books, bindings, etc.

(iii) *The State Library (Aarhus).*

The State Library occasionally arranges an exhibition of books or pictures.

(iv) *The Zoological Museum.*

No lectures are held, but when large parties, schools, societies, etc., so desire, the collection is shown to them by one of the scientists employed at the Museum.

(v) *The Mineralogical Museum.*

There is no guide other than a short description of such of the museum specimens as are exhibited outside; it has been impossible to label these specimens. All specimens in the collection itself are labelled, and when the public is admitted, there are also scientists present who are ready to furnish any information desired.

(vi) *The State Museum of Art.*

There are non-illustrated guides of "Paintings and Sculptures of the Danish Section" and of "Paintings from old painters and Norwegian, Swedish and Finnish Art." The Museum also publishes an annual report regarding purchases and papers on the history of art connected with the collections and the works contained therein.

FRANCE.

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY.

Musée du Louvre.
Musée du Luxembourg.
Musée du Jeu de Paume.
Musée des Thermes et de l'Hotel de Cluny.
Musée Guimet.
Musée de Versailles et des Trianons.
Musée des Antiquités Nationales.
Musée de Maisons-Laffitte.
Musée de Malmaison.
Musée de Fontainebleau.
Musée de Compiègne.
Musée National et Château de Pau.

2. ADMINISTRATION.

The responsible Government Department is the Ministry of Public Instruction and of the Fine Arts. The Director of National Museums (Administration of National Museums), appointed by the President of the Republic, on the recommendation of the Minister of Public Instruction and of the Fine Arts, is the person responsible for the administration of the whole of the National Museums.

The Keepers and Assistant Keepers are appointed by Presidential decree. A Committee of Keepers and Assistant Keepers of all the National Museums, presided over by the Director of National Museums, meets twice monthly and discusses questions of purchases, gifts and bequests, and matters affecting the museums generally.

There is a Council of National Museums, composed of (at present) 23 members. These are nominated by the President of the Republic for a period of three years. They include:—

One State Councillor,
Two Senators,
Three Deputies,
Auditor-General,
Inspector-General of Finance,
Inspector-General of Libraries,
Director and Secretary of the Académie des Beaux-Arts,
Director of National Museums,
And representatives of the world of art and science.

This body is called upon to decide questions of acquisition, gifts and legacies that have been under discussion by the Committee of Keepers. (The present President of this Council is President of the Société des Amis du Louvre—see para. 5 below.)

3. LOAN, DISPOSAL, ETC.

The Keepers of the individual collections do not appear to possess any powers with regard to loan, disposal, etc., of exhibits; decisions with regard to any such loans, etc., are made by the President of the Council of National Museums, but require ratification by the Minister of Public Instruction and of the Fine Arts.

4. FUNDS.

No information.

5. OTHER ASSISTANCE.

Certain museums have attached to them "Societies of Friends," the annual subscription to which is some 20 or 30 francs; permanent membership may be secured by a payment of some 400 or 500 francs.

6. FINDS, DISCOVERIES, ETC.

No information.

7. ADMISSION FEES, HOURS, ETC.

Admission, 2 francs.
Hours of opening:—10—5, Summer; 10—4, Winter.
Closed on Mondays.

8. REPORTS.

Copies of the *Annuaire des Musées Nationaux* (1927) have been furnished.

9. GUIDES, ETC.

Guide-conferences in French, English, Italian, Spanish and Russian are arranged at all the principal Museums, under the direction of Assistants of the Museums or of former students of L'Ecole du Louvre. A charge of 5 francs is made for each guide-conference (a reduction of 50 per cent. is made for secondary and higher-education students); an annual subscription of 200 francs secures admission to all the conferences. These guide-conferences usually take place on Mondays, when the Museums are closed to the general public.

GERMANY.

(This memorandum was prepared by Mr. R. M. A. Hankey, of the British Embassy at Berlin.)

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY.⁽¹⁾

Württemberg.—Stuttgart: State Art Collections, Natural History Collection.

Mecklenburg Strelitz.—State Museum, Neustrelitz.

Hamburg.—Art Gallery, Museum for Art and Industry, Museum of Hamburg History.

Lübeck.—Lübeck Museum.

Dresden.—(a) Picture Gallery; (b) Collection of Engravings; (c) Zoological and Ethnological Museum; (d) Museum for Mineralogy, Geology and Prehistoric Remains; (e) Museum for Mathematics and Physics; (f) Grünes Gewölbe Museum; (g) Historical Museum (armour room and gallery of arms); (h) Collection of Porcelain; (i) Collection of Coins; (k) Museum for Sculpture; (l) State Library; (m) Industrial Museum.⁽²⁾

Baden.—Karlsruhe: (a) State Museum (collections of Antiquities, Ethnology, Folklore in Baden, Industrial Technique); (b) State Museum of Natural Science; (c) Kunsthalle (collections of Paintings, Engravings, Sculpture (modern); (d) State Archives; (e) State Library (includes collection of coins).

Lippe-Detmold.—State Museum.

Brunswick.—Duke Anton Ulrich Museum (formerly "State Museum").

Mecklenburg-Schwerin.—State Museum (mainly scientific).

Oldenburg.—(a) Natural Science Museum and Collection of Prehistoric Relics; (b) State Museum for Art and Social History (Landesmuseum für Kunst und Kulturgeschichte).

Anhalt.—(a) Anhalt Picture Gallery (owned by the State); (b) Palace Museum in Zerbst (owned by Joachim Ernst Trust, but largely controlled by the State).

(NOTE.—There are also a number of castles owned jointly by the State and the Joachim Ernst Trust. These have certain property in works of art, but the collections are not increased.)

Hesse.—Romano-German Museum, Mainz.

Berlin.—I. Museums on the Museum Island in the Lustgarten: (a) Collection of Egyptian Antiquities; (b) Collection of Antiquities from the Near East; (c) Collection of Ancient Sculpture and Casts and (d) Antiquarium jointly under a first and second Director; (e) Picture Gallery; (f) Collection of Sculpture and Casts of the Christian Era; (g) Collection

⁽¹⁾ This memorandum does not include material regarding the museums in Bavaria and at Cassel. Information regarding these museums has not as yet been obtained from the German authorities.

⁽²⁾ The Industrial Museum is State Property. The rest have been transferred from the ownership of the former Royal House of Saxony under the terms of an Agreement with the Royal House, and are now under the control of a special Foundation for Public Instruction (Kultur-Stiftung) established for the purpose.

of Persian and Islamic Art; (h) Collection of Coins; (j) Collection of Engravings.

II. Museum of Industry and Handicrafts: (a) The Collection; (b) Library; (c) Educational Department.

III. Ethnological Museum: (a) Collection for the early and prehistoric ages, including the Schliemann Collection and the Collection for German Folklore; (b) Ethnological collections: (1) Asia (not the Far East), (2) Eastern Asia, (3) Africa, (4) America, (5) Australasia; (c) Collection of Far Eastern Art.

2. ADMINISTRATION.

2. Recent German history has exercised a very considerable effect on Museums in Germany, inasmuch as owing to the inflation most of them have suffered a more or less complete loss of any funds with which they may previously have been endowed. This has led to the State playing a relatively important part in the administration of the Museums, and it will be seen from the following pages that there is a considerable amount of central control in each State. On the other hand, the control mentioned is only central so far as each State is concerned. There appears to be no co-ordination whatever between the authorities of different States.

3. In only one case among the Museums mentioned are explicit powers granted to the Reich; the Government of the Reich can refuse to sanction an alteration in the avowed object of the Romano-German Museum at Mainz, an exception which emphasises the rule by its very uniqueness. Indeed, it is hardly to be expected that any such central co-ordinating authority for the whole country should be found in Germany, where Museums are a State and not a Federal concern, and where Particularist sympathies and ambitions are still very strong. With this preface we may pass to an examination of the system of administration in force in the various States.

Württemberg.

4. All collections are directly under the supervision of the State Ministry of Education.

5. It appears from the statutory regulations governing the constitution of the State Art Collections—as opposed to the Natural Science Collections—that they are divided into three independent and specialised departments according to the following subjects:—

(1) The Prehistoric Ages and Early Historic Times—to which the collection of coins is temporarily attached.

(2) Artistic and Social History, including the Army Museum.

(3) Painting and Etching, including a collection of plaster casts and relatively modern sculptural works.

6. Each of these departments is administered by a special committee, which is directly responsible to the State Ministry of Education (Para. II). Questions affecting several departments simultaneously are to be dealt with by the various directorial committees jointly. Should an agreement not be reached, however, and in questions of fundamental importance, the decision of the Ministry of Education must be obtained. The latter reserves to itself the right, in suitable cases, to summon a meeting of the Directorial Committees under the Chairmanship of an official of the Ministry and to hear other experts, more especially the State Advisory Council for Art or the various departments sub-committees and members of the Ministry (para. 3).

7. The final decision rests with the Ministry of Education in the following cases:—

“(a) In cases where relatively important objects are acquired, sold or parted with;

(b) In questions of fundamental importance both regarding the State Art Collections as a whole and regarding the individual departments also, in so far as concerns the rooms, the staff,

the budget, and the uses to which the collections are put. In all other cases the Directorial Committees act independently within the limits of the budget” (para. 5).

8. The Directorial Committees of the State Art Collections are, by the special Museum Regulations, authorised to make acquisitions in individual cases at their own discretion within the limits of the means provided in the budget, and up to a maximum sum, to be fixed from time to time by the Ministry of Education. For acquisition of greater value, the approval of the Ministry of Education must be obtained (para. 1). When this is done, the Committees are obliged to request that the State Advisory Council (Department for Plastic Art) or a sub-committee of the Ministry be consulted. In urgent cases in which the decision falls within the competence of the Ministry of Education, the Directorial Committees of the State Art Collections are empowered and obliged at the request of the Ministry (sometimes made subsequently) to summon by the quickest means a sub-committee or failing that at least two expert members of the Department for Plastic Art of the State Advisory Council for Art, and to report on their opinion at the time of asking for the authorisation required (para. 5). There is a central administrative office for the secretarial business, pay office, accounts, etc.

Mecklenburg Strelitz.

9. The Department for Education and Art of the State Ministry acts as the central authority. As, however, there is only one State Museum (see Part I), there is no General Director, and no measures exist to guard against competition between Museums.

Hamburg.

10. The Museums are under the supervision of the Technical High School authorities and in the last instance under the Senate. At the head of each collection is a director, helped by various officials or employees; the directors are responsible for the state of the collections and are in general empowered to make purchases independently within the limits of the means at their disposal. Competition between the Museums is avoided by delimitation of their spheres of interest.

Lübeck.

11. The Museum is admittedly supported by the State financially; it is however administered quite independently by the owners—the Society for the Encouragement of Socially Useful Activities (*Geinnütziger Tätigkeit*).

Baden.

12. The collections are each under the control of a Board of Directors, immediately responsible to the Ministry of Education. The Directors have the power to undertake purchases on a comparatively small scale and within the limits of their appropriations, according to their own discretion. For the acquisition of articles of greater cost, the authorisation of the Ministry of Education must be obtained. Special provisions to limit congestion of the collections, or to avoid competition between Museums have not been made and have hitherto not been required.

Lippe-Detmold.

13. The administration is carried on by a Director and a subordinate, general supervision being exercised by the Government (Department of the Interior). The Director can make acquisitions for the Museum, within the State. There are no provisions to limit congestion of the Museum nor to regulate acquisitions in such a way as to avoid competition between Museums.

Saxony (Dresden).

14. The collections are in part under Directors, who are professional Museum officials; otherwise they are under Directors who are at the same time Professors of the Polytechnic Academy in Dresden. At the head of all is a General Director's office which is

directly under the control of the Saxon Ministry of Education. The Industrial Museum is the only exception to this rule and is under the Saxon Ministry of Trade. As in the case of Berlin, the General Director keeps a reserve fund for special grants for acquisitions in case of need. Purchases made by the collection authorities from 1,000-3,000 Marks in value must immediately be reported to the General Director. For purchases above 3,000 Marks value, the previous sanction of the General Director is required (Decree of May 19th, 1911). Competition to any serious extent between Dresden Museums is presumably avoided by these regulations. There appears, however, to be nothing to prevent the General Director financing a Dresden Museum to compete with, say, one of the Berlin Museums in making some purchase, and indeed in the present state of localist feeling in Germany, it seems not impossible that the General Director might in fact do so.

Brunswick.

15. The Duke Anton Ulrich Museum (formerly the State Museum) is the property of the Endowment Foundation for Museums and Libraries, and is maintained half by the State of Brunswick and half by the joint house of Brunswick-Lümburg.

Mecklenburg-Schwerin.

16. The State Museum is divided into departments according to subjects. The head of a department is subordinated to the Director of the Museum, who is in turn subordinated to the Ministry for Art. Supervision is exercised by the Ministry through the Director. The budget is voted annually by the State Assembly. Within the dispositions of the Budget the Director has a free hand, in particular over the funds for maintenance and for the purchase of Museum articles. There is besides a reserve fund for acquisitions, which is administered by the Museum Director with the authorisation of the Ministry for Art. As there is only one Museum, no measures to avoid competition or congestion have been taken.

Prussia (Berlin).

17. According to the Royal Statute of the 25th of May, 1868, the administration of the State Museums comes under the department of the Minister for Religion, Education and Medicine. The latter is responsible for the proper fulfilment by the Museums of their functions, "in all things touching the relation of the Museums to the administration in general and more especially their relation to the other institutes for Science and Art."

18. *The General Director.*—At the head of the Institute of Museums is a General Director to whom the supervision and administration of it are entrusted according to the general and special statutory provisions. All Museum officials are therefore immediately subordinate to him and his disciplinary authority is equivalent to the powers held by the Committee of a Provincial Museum. As the regulations for the Museums are made by Statute, they cannot be altered by the General Director. He must propose the required alterations to the Minister of State above him (para. 4).

19. *The Directors* are in charge of the separate departments of the Museum, with the co-operation of Assistants according to need. They are appointed by the Titular Head of the State (i.e., the President) upon the recommendation of the General Director and at the instance of the Minister of Religion, Education and Medicine. They are subordinate to the General Director and have to apply to him on all official matters (paras. 12 and 13).

20. *The Administrative Office of the General Director* is under an Administrative Director who is appointed by the Titular Head of the State—now the President—as are also the Justiciary and the Councillor. The Architect, the Chemist and the Librarian of the Museums are like the Curators and Assistants appointed at the recommendation of the General

Director by the Minister. The whole of the rest of the office personnel is appointed by the General Director (paras. 29 and 30). The following business falls to the Administrative Office:—Anything leading to correspondence on the part of the General Director and the Departmental Directors, to the sending in or returning of Works of Art, to the arrangement of the Registry, Archives, and Library, in so far as the Departments have no special officials for the purpose (para. 31).

21. *Financial Administration of the Museums.*—The Budget of the Museums is drawn up and completed by the Minister for Religion, Education and Medicine and by the Finance Minister on the basis of the draft to be submitted by the General Director. The Treasury of the Museums is administered jointly by a Treasurer and an Accountant according to the provisions of the budget and the general rules laid down for the purpose. Appropriations are made in the Museum funds within the limits of the Budgetary provisions and according to the Statutes regulating the extension of collections (paras. 42-44).

22. *The Directors' Conference.*—Once a month at a time previously laid down (but in urgent cases or at the proposal of a member also at other times), the General Director meets the Directors of the departments in a committee at which he takes the chair. Minutes of the meeting are taken by the Administrative Director. Upon all questions of importance the members of the committee vote by name and their votes are chronicled in the minutes. The proceedings are confidential (para. IV of the Statute of the 13th of November, 1878). The conference must be consulted:—

- (a) About all new buildings and important changes;
- (b) Changes in Museum rooms which concern more than one department;
- (c) Upon library administration and the selling of duplicates (see Part III);
- (d) Upon all appropriations proposals from the Reserve fund (see §§ 19 and 20 below);
- (e) Upon all changes in the regulations for visiting days and use of Museum pieces;
- (h) Upon the yearly proposals for dividing among the individual departments the general funds not allotted in the budget (para. 5).

Every member of the Conference has the right to record a separate vote in the minutes when he is in the minority and to demand the inclusion of it in the papers when a report is made to the Minister (para. 6). Each Director must at the first conference in each quarter make a report surveying the acquisitions, the state of the cataloguing, of the arrangement and labelling of collection pieces, the work of restoring, and the number of visitors, and place it in writing among the papers. These reports are to be sent in every half-year to the Minister by the Administrative Office with its comments (para. 7).

COMMITTEE OF EXPERTS.

23. In every department (i.e., for every collection) there is a Special Committee of Experts (para. 8) consisting of the Director of the Department (who takes the chair) and two or four other experts who as a rule are not to be chosen from among the officials of the department. The committee decides upon the proposals of the Director to buy Museum pieces, to sell or part with duplicates, etc., as well as proposals to undertake restoring (when the Restorer must also be present and can vote). The experts or their representatives are appointed by the Prussian President at the instance of the Minister, who must consult the General Director and the Director of the Department in question. Acquisitions can be made by the committee within the limits of the funds for the purpose, which are at their disposal, and they can give plenipotentiary powers to the Director to make acquisitions at auctions, etc. (paras. 14 and 15). The Director can

call for the advice and co-operation of the committee in any other matter touching the administration of his department. (For the powers of the authorities of each collection to sell or exchange duplicates, etc., see Part III.)

APPROPRIATION OF THE GENERAL FUNDS.

24. From the funds set aside in the Museum Budget for the "Extension of Collections," a part is every year assigned to each individual Museum for its use. The amount of the total sum and its division among the various Museums is settled according to the Estimates. These are drawn up by the General Director's office after hearing the views of the Directors' Conference, and must be laid before the Minister for authorisation. Any savings are carried over to the next year for the use of that department which made them (para. 18).

25. The balance of the General Fund is kept as a *Reserve Fund* for larger acquisitions, the cost of which cannot well be defrayed from current resources (para. 19). Appropriations from the *Reserve Fund* have to be proposed to the General Director by the Director of the Department in question, who must show that the Departmental Experts Committee is in agreement. The proposal is then laid by the General Director before the Directors' Conference for consideration and taken to the Minister for decision.

26. The Museum for Handicrafts and Industry is separate from the other Museums financially, but a measure of co-operation is secured, as the three Directors are ex-officio members of the Directors' Conference, but without votes.

Oldenburg.

27. The administration of the collections is under the control of the Oldenburg Minister of the Interior. There is a Museum Committee for the State Museum composed of the representative of the Ministry (who is Chairman), the President of the Museum Society and the Director who manages the Museum. The Director advises the Local Museum authorities on request.

28. For the Natural Science Museum and collection of prehistoric relics, a manager is appointed who sees at the same time to the care of ancient and prehistoric remains in the State of Oldenburg generally. There are no measures for guarding against the competition of the local or neighbouring Museums.

Anhalt.

29. The State Curator runs the Picture Gallery, and is also responsible for the upkeep of ancient relics and monuments within the State to the Central Authority, i.e., to the Ministry of State. The Curator has power to decide on the expenditure of Museum funds within the limits of the budget, with the exception of the Fund for Purchases. In the absence of any other collection of equal value within the State, measures are not required to avoid congestion or harmful competition.

Hesse (Mainz).

30. The administration of the Museum is carried out by two directors according to the decisions of a Governing body and with the co-operation of an Executive Committee of the latter. Supervisory powers are held by the Government of the State of Hesse. (Law of the 29th of September, 1899, para. 5.)

The Governing Body.

31. At the head of the administration is a Governing Body, which is summoned once a year to decide general matters touching the object of the Museum and important questions of an artistic, scientific or business nature. A balance sheet is each year laid before the Governing Body which considers estimates for the following year, disposes of the balance from the current year and makes appropriations from the Reserve Fund. Commissioners

of the Reich and of the State Government of Hesse and of the city of Mainz can take part in the deliberations and must be heard. *They have no vote.* The Governing Body is composed of 21 members. Seven must live in or near Mainz; seven must be authorities on Roman and Classical Remains from the rest of Germany; these co-opt members when the numbers fall. Of the remaining seven, *three are appointed by the Reich Ministry of the Interior*, three by the State Government of Hesse, one by the City of Mainz. The directors take part, but cannot vote.

32. *The Executive Committee.*—Those members of the Governing Body who live in or near Mainz form the Executive Committee. This Committee meets at least once a month, and has charge of the Treasury, does the accounting, draws up estimates for the next year, and makes necessary rules and regulations. The directors have a vote on the Executive Committee except on questions affecting their own persons.

33. *The Directors.*—The two directors are appointed by the President of Hesse at the recommendation of the Governing Body (para. 6). On important questions the Directors must agree before taking action. They have administrative powers within the limits of the Budget. Extraordinary expenditure needs the consent of the Executive Committee. The directors make all subordinate appointments. The employment of additional experts needs the consent of the Executive Committee: the appointment of permanent officials needs the consent of the Governing Body, and is carried out by the State Government of Hesse. The directors have to render an account at least once a month to the Executive Committee regarding their activities generally and all events touching the Museum (paras. 6-11).

34. The costs of administration of the Museum are defrayed by the Municipal Assembly of the City of Mainz (para. 15).

35. Any alteration of the object of the Museum needs the consent of the Governing Body and the authorisation of the Reichskanzler and of the State Government of Hesse (para. 17).

36. Competition among the Museums is regulated in general by the delimitation of the range of subjects for which each can make purchases.

3. LOAN, DISPOSAL, ETC.

37. In general, it appears from the reports that have been obtained that the powers of the authorities of each collection to make loans or otherwise to dispose of the articles under their charge, are extremely limited. In almost all cases any loan must be reported to the competent Ministry of the Government of the State concerned. Saxony is the only important exception, the General Director having power to sanction loans. It may be imagined that the necessity for applying to a Ministry is a considerable bar to loans in Germany, and the practice appears to be comparatively rare. It is, however, interesting to note that in Saxony, where no such bar exists, the practice of lending museum articles has been found harmful, many pictures having been damaged in transit, and it is proposed to set more severe limits to its application.

38. This objection, however, hardly applies to any permanent form of loan or exchange, such as might affect the congestion problem. Due perhaps to the loss of funds and general poverty after the War and subsequent inflation, there does not seem to be any general or serious complaint of congestion, the only important exceptions being the Dresden Picture Gallery, and the Romano-German Museum at Mainz which specialises on German history up to Charles the Great. Consequently no observations of much value can be offered on experience gained in Germany towards attacking the problem of congestion by effecting loans or exchanges between Museums. It may perhaps be considered significant, nevertheless, that the only case mentioned in which exchanges with Museums in foreign countries are reported as having been effected (i.e., at Mainz),

should coincide with one of the few serious complaints about congestion.

39. The practice as regards loan, disposal, etc., in the various States under consideration is as follows:

Mecklenburg-Strelitz.

40. Decisions are purely ad hoc.

Hamburg.

41. The lending of Museum articles is on principle only allowed with the permission of the Supervisory Authorities, i.e., the Authorities of the Technical High School.

Württemberg.

42. The authorisation of the Ministry of Education is required whenever objects from the collections are to be sold, auctioned, or parted with, except in the case of objects of minor value and of duplicates, which are disposed of by the usual process of exchange. The permission of the Ministry is also required for the acceptance of gifts which exceed in value the maximum sum fixed by the Ministry from time to time for purchases, and must besides be obtained for permanent or temporary loans of Museum articles even to affiliated galleries.

43. These stipulations are contained in the Ministerial Decree of the 6th of November, 1922, and the powers of the Museum authorities may therefore be considered to be statutory.

Saxony (Dresden).

44. The authorisation of the General Director must be obtained before the conclusion of any agreement for the exchange or sale of Museum articles, whether to a third person or to Museum officials or servants, whenever a value higher than 100 marks is at stake. When an article of the value of 100 marks or less is parted with without the authorisation of the General Director, this fact must be reported subsequently and without delay. Any proceeds from the sale of objects out of the collections, or of objects of furniture for exhibition purposes (e.g., glass-topped cases), as well as from the sale of books from the reference library, must immediately be paid into the official account of the General Director, who alone can dispose of such sums (Decree of 1905).

45. It is stated in the report on the Museums of Dresden referred to in Part VIII that, in the case of the Picture Gallery, owing to the number of pictures which have been damaged while on loan, the Directors have been obliged, in agreement with the Ministry, to restrict loans to memorial exhibitions and institutions of real national interest. Generally speaking, a good deal of business seems to be done in acquiring articles permanently by exchange.

Baden.

46. Articles from the collections may only be parted with—whether by sale or exchange, or even on temporary loan—with the authorisation of the Ministry of Education. The same applies to the acceptance of gifts of relatively large importance.

Lippe-Detmold.

47. The Director of the State Museum has no power to exchange or dispose of articles from the collections.

Brunswick.

48. The exchange of articles from the collections or their loan to other collections at home or abroad is only allowed with the authorisation of the committee of the Endowment Foundation mentioned in Part II of this report (see paragraph 15).

Mecklenburg Schwerin.

49. The exchange of articles or their loan to other collections at home or abroad needs the authorisation of the Ministry of Art.

Prussia (Berlin).

50. According to paragraph 17 of the Law of November 13th, 1878, proposals to part with duplicates, or other articles that can be dispensed with whether by sale, auction or exchange, must be laid by the Director before the Departmental Committee of Experts for consideration (see Part II of this report, paragraph 23). If the Committee agrees, the Director must obtain the authorisation of the Minister through the intermediation of the General Director, proving expressly in the Minutes that the articles to be disposed of are not only unanimously recognised to be dispensable, but that the price is also considered appropriate. Where delay would be harmful, the Director can, in cases of exchange and with the agreement of the Committee, effect the exchange himself, but must immediately prove the urgency of the case. If the Committee is not unanimous, the proposal of the Director goes no further.

Oldenburg.

51. For any lending or parting with specimens by the authorities of the Natural Science Museum, the authorisation of the Ministry of the Interior is required. In the case of the State Museum for Art and Social History, loans are subject to the decision of the Director, who must consider the safety and preservation of the articles in question, and the reasons for which the loan is desired. Any final exchange needs the full consideration of the Museum Committee and the authorisation of the Ministry.

Anhalt.

52. All lending of specimens requires the authorisation of the Ministry of State. The larger part of the property of the Picture Gallery belongs to various Societies, and the permission of these has thus frequently to be obtained for a loan to be made.

Hesse (Mainz).

53. Loan or exchange of specimens is only permissible in very exceptional cases. It appears, however, from the Annual Report for 1926-1927 that the authorities have been in the habit of exchanging reproductions with Spanish Museums, and that this practice is now being extended to Museums in Stockholm, Oslo, Copenhagen and Sarajewo. It is not, however, expressly stated in the report that this is being done with a view to any effect it might have on the congestion, which is said to be endangering the educational value of the collections.

4. FUNDS.

Württemberg.

54. In the State Budget for 1927 the following sums are provided for acquisitions and maintenance:

I. For the State Art Collections:—

	R.M.
(a) Prehistoric and early historic department	6,000
(b) Historical art and history of civilisation department ...	20,000
(c) Department for paintings and etchings, including sculpture	30,000

II. For the Natural Science Collection 5,000

55. Subscriptions are not given by the Communes. The income from entrance fees goes on principle to the State Treasury as well as the income derived from the sale of catalogues, guides, etc. There are no dividends derived from capital.

56. The receipts from gifts and bequests from private associations or from individuals dating from past years have disappeared owing to the inflation. In the years since the stabilisation of the currency no notable gifts or bequests have been received.

Mecklenburg-Strelitz.

57. The Funds provided annually as regards Up-keep and Purchase of Specimens amount together to 2,000 R.M. There are no further receipts, entrance fees being made over to the State Treasury.

Hamburg.

58. In the present restricted financial situation, the extent of the means at the disposal of the Museum is not fixed. Any earlier endowments that were possessed were lost owing to the inflation.

Dresden.

59. Personal and General Expenditure of the Collections marked (a) to (1) in Part I, i.e., with the exclusion of the Museum for Industry and Handicrafts, amount in the present year (April 1st, 1927-March 31st, 1928) to 1,868,310 R.M., including extraordinary expenditure of an occasional nature. This includes a provision putting 350,000 marks aside for the Reserve Fund for Acquisitions, exceeding by 105,000 R.M. the amount set aside for 1926. Of this, 8,000 marks had been spent up to November, 1927. The expenditure quoted also includes 420,000 marks for renewals to and renovation of the Zwinger after deduction of the contribution of the municipality. This exceeds the corresponding expenditure for 1926 by 120,000 marks. Internal alterations to the Japanese Palace also cost 250,000, the same as in 1926. There are separate provisions in the State budget for water, light and heat. The expenditure given evidently includes maintenance of buildings; there are no provisions, however, for paying for the original cost, nor for paying local rates other than water, light and heat, if indeed these are paid by State Museums.

60. As regards the income of the Collections, the questionnaire is answered as follows:—

(a) *State Contributions.*—1,737,810 M, exceeding by 519,050 M the amount for 1926.

(b) *Municipal Contributions.*—Evidently these are irregular. In 1927 the city of Dresden contributed, however, to renewals to and to renovation of the Zwinger an unstated amount, as already mentioned.

(c) *Receipts from Admission Fees, Guides and Cloakroom.*—120,000 M (the same as in 1926).

(d) *Receipts from the Sale of Catalogues, Guides, etc.*—10,500 M (less than 1926 by 2,500 M).

With regard to this, however, the publications are not undertaken by the State; the latter only receives an agreed proportion of the takings of certain authorised firms.

(e) *Pröll-Hesser Bequest.*—Amount unstated.

(f) A considerable amount of help was also given to the Collections generally. The State of Saxony and the Municipal Authorities of Dresden supported an Art Exhibition to attract people, and the Picture Gallery reports that for the first time for many years they have again received support from private persons. The Municipality is also acquiring pictures or lending them to the Picture Gallery for the use of the extensions now being undertaken. The Collection of Engravings received 269 gifts out of a total of 648 acquisitions. The Collection of Porcelain received 11 out of 106 pieces as gifts: the Zoological Collection 860 out of 1,919 (815 being insects): the Ethnological Museum 44 out of 881. These figures show a small but appreciable increase on those for 1926.

Lippe-Detmold.

61. For maintenance and for the purchase of specimens 2,000 R.M. are provided annually from State funds. This has to cover any additional building, maintenance of buildings in good repair, taxes and dues, heating and lighting. Proceeds from entrance fees go to the State Treasury.

Brunswick.

62. The funds at the disposal of the Museum are at present extremely limited, and are administered purely according to need on an "ad hoc" basis.

Mecklenburg-Schwerin.

63. The budget for the current year (1927-28) provides:—

	R.M.
For maintenance	2,500
For purchase of specimens	2,480

The income of the Museums is derived solely from the State.

Baden.

64. The State provisions for the Baden Museums are as follows:—

	Maintenance of the specimens, etc. R.M.	Purchases. R.M.
I. State Museum ...	19,300	20,000
II. State Museum of Natural Science:		
(a) Zoology ...	2,400	
(b) Mineralogy Geology ...	2,400	
III. Art Collection ...	11,400	60,000
IV. State Archives ...	5,200	
V. Library and Coin Collection ...	24,000	

Expenses for additional building and for maintenance of buildings, etc., are not included. On the other hand, except in the case of the Museum for Natural Science, the sums quoted are intended to cover expenses for heating and lighting. Besides the State subsidy, there is no other source of income, entrance fees, etc., going direct to the State.

Oldenburg.

65. The maintenance of the buildings is under the State Office of Works which only has funds for the most essential needs of the Museums.

66. For the purchase of specimens the following sums were voted this year by the State Assembly:—

	R.M.
Natural Science Museum	500
State Museum	5,000

There are no other receipts.

Anhalt.

67. For the Picture Gallery (opened September, 1927) no fixed budget has yet been drawn up. For next year some 4,000 R.M. will be set aside for maintenance, and 20,000 R.M. for increasing the collections. The authorities hope to arrange for a municipal subsidy of 10,000 R.M. for the extension of the collection. There are no receipts from entrance fees to speak of, entry fees not being charged in official hours (see Part VII). About 500 R.M. annually are expected from the sale of catalogues, postcards, etc. The whole appropriation for the Gallery amounts to about 50,000 R.M., covering also the cost of maintaining buildings besides rates, taxes, heating, lighting and cleaning.

Hesse (Mainz).

68. There is a Municipal, a State and a Reich subsidy to this Museum, but it has not been possible to establish the exact amounts. Voluntary contributions amounted, however, to 500 R.M. from the States of Baden, Württemberg and Schaumburg-Lippe, 1,300 R.M. from the cities (besides Mainz) and 655 R.M. from private persons (described as "members")—total 2,455 R.M.

Prussia (State Museums in Berlin).

69. The funds supplied to the Museums in Prussia are as follows:—

Expenditure.

(a) <i>Funds for Upkeep.</i>	R.M.
Salaries and personal expenses	1,752,610
Administrative expenditure (includes 10,000 R.M. for the heating, lighting, etc., and the general upkeep of buildings, but not for extra building: takings from sale of postcards, cata- logues, etc., already deducted).	530,690
(b) Funds for increasing the collections	500,500
(covering publications, guides and exhibition costs —after deduction of takings from the sale of duplicates).	
Total current expenditure of the State Museums in Berlin, 1927	2,783,800
Total extraordinary expendi- ture (new buildings, etc.)	608,000
Total expenditure for 1927 ...	3,391,800

Receipts.

Total Receipts from the State Museums in Berlin ...	163,847
(includes 125,000 R.M. from entrance fees).	
State Subsidy	3,227,953
Total Receipts for 1927 ...	3,391,800

5. OTHER ASSISTANCE.

70. It is here that the inflation has most harmed the museums, as such societies as had invested funds to aid the museums, themselves suffered more or less complete loss of their resources. The same is of course true of Museum endowments proper. The Hamburg Museums are a case in point.

Württemberg.

71. The following Societies exist in Württemberg for the support of the State Collections at Stuttgart:—

- (1) Society for the Furtherance of the Museum for German Antiques.
- (2) Stuttgarter Galerieverein.
- (3) Society for the Furtherance of the Natural History Collection.

These Societies, which in pre-war days were most active in helping the State Collections, are, owing to the loss of their funds through the inflation, no longer in a position to support the Collections to any marked degree. They are themselves to some extent in financial straits, and their aid is confined to individual cases.

Dresden.

72. There are here two societies both of which help the collections by purchases, the Museum Society and the "Verein der Galerie-freunde."

Prussia.

73. Information cannot be obtained as to the various sorts of assistance received by the individual Museums and Galleries. The State Museums are on principle completely supported by the State. Assistance by private individuals is rare and takes the form of endowments and of occasional gratuitous bequests of works of art. In order to encourage these gifts and financial donations on the part of private persons, societies have been formed for individual Museums; such are the Kaiser Friedrich Museum Society, the "Vereinigung der Freunde der Antiker Kunst," or the East Asia Society, who, besides other functions, concern themselves with acquiring works for the State Museums out of their own funds, the departmental directors being previously consulted.

Oldenburg.

74. The Museum Society exists to help the State Museum.

Anhalt.

75. There are prospects of receiving a Municipal Subsidy of about 10,000 R.M. to be used only for purchases.

Hesse (Mainz).

76. Besides the ordinary subsidies, it appears from the annual report that this Museum received as "voluntary contributions" from the States (other than Hesse) 500 R.M. and from the cities (other than Mainz) 1,300 R.M. A further 685 R.M. was received from the "51 Members." The implication is that some society or other body not mentioned in the official reports carries on propaganda for the Romisch-Germanisch Museum. It has not, however, been possible hitherto to trace the existence of any such society from official reports available.

77. In Mecklenburg-Strelitz, Baden, Brunswick and Mecklenburg-Schwerin no other assistance is received.

6. FINDS, DISCOVERIES, ETC.

78. This matter is dealt with by the Laws of the Reich as well as by certain state laws. The Law of the Reich is somewhat involved and the pertinent articles of the German Civil Code are therefore quoted below *in extenso*:—

965. A person who finds a lost thing and takes possession of it shall give notice without delay to the loser, or the owner, or any other person entitled to receive it.

If the finder does not know the persons who are entitled to receive it, or if their residence is unknown to him, he shall without delay give notice to the police authority of the finding and of the circumstances which may be material for the discovery of the persons entitled to receive the thing. If the thing is not worth more than three Marks, notification is not required.

966. The finder is bound to keep the thing in his custody (1).

If the destruction of the thing is to be apprehended, or if its custody involves disproportionate expense, the finder shall cause the thing to be sold by public auction. Before the auction notice shall be given to the police authority. The proceeds take the place of the thing (2).

967. The finder is entitled and, upon direction by the police authority, bound to deliver the thing or the proceeds of the auction to the police authority.

968. A finder is responsible only for wilful default and gross negligence.

969. A finder, by returning the lost thing to the loser, is discharged from liability as against all other persons entitled to receive it.

970. If the finder, for the purpose of keeping or preserving the thing, or for the purpose of discovering someone entitled to receive it, incurs any outlay which he may consider necessary under the circumstances, he may require reimbursement from the person who is entitled to receive it.

971. The finder may demand a reward from the person entitled to receive the thing. The reward amounts to five per cent. of the value of the thing up to three hundred Marks, and one per cent. on value in excess; in the case of animals one per cent. If the thing has a value only for the person entitled to receive it, the reward shall be determined in an equitable manner.

(1) The finder is not bound to take possession of the thing, but once he has taken possession of it, he is bound to keep it in his custody.

(2) I.e., he is bound to keep the proceeds in his custody.

The claim is barred if the finder violates the duty of giving notice, or conceals the finding upon inquiry being made.

972. The provisions of 1,000 to 1,002 applicable to the claims of a possessor against an owner on account of outlay incurred apply *mutatis mutandis* to the claims specified in 970, 971.

973. Upon the lapse of one year from the notice of the finding to the police authority, the finder acquires ownership of the thing ⁽¹⁾, unless within such period a person entitled to receive it has become known to the finder, or has notified the police authority of his right. Upon the acquisition of ownership all other rights over the thing are extinguished⁽²⁾.

If the thing is not worth more than three Marks, the period of one year begins to run from the date of the finding. The finder does not acquire ownership, if he conceals the finding upon inquiry being made. The notification to the police authority of a right does not prevent the acquisition of ownership.

974. If, before the expiration of the period of one year, persons entitled to receive the thing have become known to the finder, or if they have in due time notified the police of their rights in the case of a thing worth more than three Marks, the finder may, under the provisions of 1003, call upon them to make a declaration whether or not they will satisfy the claims which he has under 970 to 972. Upon the expiration of the period for the declaration the finder acquires ownership, and all other rights over the thing are extinguished, unless the persons entitled to receive the thing duly declare themselves ready to satisfy the claims.

975. The rights of the finder are not affected by delivery of the thing or of the proceeds of its sale by auction to the police authority. If the police authority cause the thing to be sold by auction, the proceeds take the place of the thing. The police authority may restore the thing or the proceeds to a person entitled to receive it only with the consent of the finder.

976. If the finder waives before the police authority his right to acquire ownership of the thing, his right passes to the communal authority of the place of finding.

If the finder, after delivery of the thing or the proceeds of its sale by auction to the police authority, has acquired ownership under the provisions of 973, 974, the ownership passes to the communal authority of the place of finding, unless the finder demands return of the thing or of the proceeds before the expiration of a fixed period allotted to him by the police authority.

977. If a person is deprived of any right under the provisions of 973, 974, 976, he may, under the provisions relating to the return of unjustified benefits, demand the finder in the cases provided for by 973, 974, or the communal authority in the case provided for by 976, to return whatever ⁽³⁾ the finder or the communal authority has obtained through the change of title. The claim is extinguished upon the expiration of three years after the transfer of ownership to the finder or the communal authority, unless the claim has been enforced in court within such period.

984. If a thing is discovered which has been so long concealed that its owner can no longer

be found (i.e., treasure trove), and in consequence of the discovery is taken possession of by the discoverer, the ownership as to one moiety is acquired by the discoverer, and as to the other moiety by the owner of the thing wherein the treasure trove was concealed.

1040. The right of the usufructuary does not extend to the share of the owner in treasure trove ⁽¹⁾ which is found in the thing.

79. There are besides these provisions for the Reich as a whole, various laws and decrees in force in the various States. An examination of these follows:—

Württemberg.

80. The right of the State over finds and discoveries, etc., is determined according to the legal provisions of the Civil Code for the Reich. Discoveries of coins are, however, an exception to this, an old State Law existing according to which anyone finding treasure in the form of coin is bound to offer it to the State in return for compensation at the true value.

Saxony (Dresden).

81. No special State Laws or Regulations exist in the Free State concerning the discovery or finding of valuable articles: the matter is provided for only by the law of the Reich. It appears from the reports mentioned in Part VIII, however, that at least in the case of prehistoric remains, the education of the public is being undertaken by means of lantern lectures to the various historical and other societies with a view to introducing a Bill later on.

Baden.

82. The State of Baden has no claim to articles originating as finds or discoveries. Even optical right of purchase is not possessed by the State. The finder is bound only to send in a notice of the find, so that in a given case the articles, etc., found can be acquired by the State or in order that, by putting suitable pressure on the finder, the latter may be prevented from selling at a purely nominal price.

Lippe-Detmold.

83. The question of finds and discoveries is dealt with by the following paragraphs 13 and 14 of the Lippe Law of the 17th of January, 1920 (G.S. 1920, No. 4) for the Protection of Natural Sights (Heimatschutzgesetz):—

Paragraph 13.—Anyone wishing to undertake excavations for hidden objects, whether movable or immovable, of natural, artistic, or otherwise historical importance, must first obtain the permission of the State Government. In order to obtain this permission, the object of the proposed excavation must be announced to the State Government and regulations followed as laid down by the competent officials with respect to carrying out the excavation, and to the maintenance and safety, as well as to the treatment of any articles that may be found.

Paragraph 14.—Should any articles of movable or immovable nature and of natural, artistic or otherwise historical importance, be found hidden in any piece of ground by excavation or by other means, the finder, the supervisor of the work during which the find is made, the owner of the land or any other person with the right of disposal, shall report the find to the police at the latest on the following day and follow the regulations for its safe and proper keeping. Until the police authorities take charge, the person with the right of disposal shall protect the find and keep it complete and unbroken. Any damage or expenses thus incurred are defrayed by the State.

⁽¹⁾ For the meaning of the words "treasure trove" see 984.

⁽¹⁾ A finder acquires ownership even in respect of a thing which has been delivered to the police. See 975 and 976, par. 2.

⁽²⁾ Nevertheless the finder is, within three years after the acquisition of ownership, bound to return whatever benefits he may have received during such period. See 977.

⁽³⁾ This may be the thing itself, or the proceeds realised from a sale of the thing by auction.

Mecklenburg-Schwerin.

84. Within its territories the State has the rights of a landowner and also the right to demand that any find be handed over by the finder against compensation for lost time and repayment of the metallic value of the object. Otherwise the State has no rights over finds and discoveries of value.

Prussia.

85. The Prussian Law for the Protection of Relics is at present under consideration and its final form has not yet been settled.

Anhalt.

85a. The State only has property rights over finds and discoveries made on land owned by the State.

7. ADMISSION FEES, HOURS, ETC.

86. The most striking feature in the practice in Germany regarding admission fees and hours, is that in most cases the Museums are open free on Sundays. On the other hand, they are very often closed altogether on Mondays or open only at a higher entrance fee. This higher entrance fee is often charged also on Saturdays. As a rule, too, it will be found that Scientific Museums and Libraries are free, at least for students and school children.

87. The details of the practice in Germany are summarized as follows:

*Admission Fees, Hours, etc.**Württemberg.*

88. (a) *Entrance Fees* of 50 Pf. and 30 Pf. per person are charged respectively for the two groups of collections already mentioned. On one day in the week, entry is free.

(b) *Hours*.—Generally speaking the collections are open from 10 to 12 and from 2 to 4 o'clock. The Natural Science Collection is shut on two days in the week, the others on one day only.

Mecklenburg Strelitz.

89. (a) *Entrance Fee*.—Weekdays, 1 R.M. Sundays, free.

(b) *Hours*.—Weekdays, 9 a.m. to 1 p.m.; 3 p.m. to 6 p.m. Sundays, 11 a.m. to 1 p.m. There is electric light.

Hamburg.

90. (a) *Entrance Fees* are not generally charged.

(b) *Hours*.—Throughout, 10 to 4 o'clock, Sundays included.

Saxony (Dresden).

91. The rule is that the Museums are in general open only during daylight and on Sundays only until 1 p.m. when, with the exception of the Grünes Gewölbe, they are free. On Mondays there is a distinct tendency to charge a higher fee or close the Museum altogether. The Collection of Engravings is provided with electric light, and the Zoological and Mineralogical Museums are opened at other hours for schools upon due warning. The usual hours are for example for the

(a) *Picture Gallery (Zwinger)*.—Sundays, 10 to 1 (free). Weekdays, 9 to 3. *Fees*.—Three days free, three days 50 Pf. (Saturdays), one day 1 R.M. (Mondays).

In the report for 1926 on this collection (paragraph 4) it is stated that in the summer of 1926 the Museum was kept open free from 3-5 p.m. on Tuesdays as well as on Sundays and on Fridays from 9-7, to enable business and professional circles to make more use of the collections than had formerly been possible. This attempt showed that a certain need was indeed thus catered for. It was, however, at the same time found that it was rather visitors from outside Dresden who made use of the

concession and only to a small degree the professional circles aimed at. At the same time, the takings from entrance fees diminished considerably.

Source of Funds.	1925.	1926.
	R.M.	R.M.
Entrance fees ...	33,899.50	31,040.50
Cloak room ...	7,319.40	7,958.00
Reproduction rights, etc. ...	576.00	398.50
Catalogues, postcards, etc....	20,171.65	18,870.95
	61,966.55	58,267.95

It will be seen that the increased facilities for visiting the Museums free in 1926 were followed by a considerable reduction in receipts from entrance fees, the increase in cloak room takings being by comparison very small.

(b) *Collection of Engravings*.—Closed on Mondays. No entrance fee.

(c) *Museum for Mineralogy, Geology and Pre-historic Remains*.—Free.

(d) *Museum for Mathematics and Physics*.—Shut on Saturdays and after 1 p.m. Otherwise free.

(e) *Grünes Gewölbe Museum*.—Entrance fee, 1 R.M. Mondays, 1.50 R.M.

(f) *Historical Museum*.—Sundays and two other days, free. Mondays, 1 R.M. Saturdays and two other days, 50 Pf. In 1926, visitors numbered 55,281, of whom 51,904 were on free days.

(g) *Collection of Porcelain*.—Entrance fee, 50 Pf. Saturday, 1 R.M. Sundays, 25 Pf.

(h) *Collection of Coins*.—Free.

(i) *Museum for Sculpture*.—Free. Mondays and Fridays, 50 Pf.

(k) *State Library*.—9.30 a.m. to 2 p.m., 4 p.m. to 7 p.m. Shut Sundays.

(l) *Industrial Museum*.—Free. Shut Sundays.

Baden.

92. Entrance fees to go to the State and are not at the disposal of the collection authorities directly. The offices are provided with electric light, but not the exhibition rooms. The collections are therefore always closed at the end of daylight in winter and at 5 p.m. in summer. They are always closed for an hour or more in the middle of the day.

(a) *State Museum*.—Sunday morning, free. Sunday afternoon, Wednesday and Friday, 30 Pf. All other days, entrance, 1 R.M.

(b) *State Museum for Natural Science*.—Sunday, Wednesday and Friday, free. Other days, entrance fee, 50 Pf. School children and students free.

(c) *Kunsthalle at Karlsruhe*.—(1) *Collections*: Sunday afternoon, Wednesday and Saturday, 50 Pf. (Sunday morning, free.) Otherwise, entrance, 1 R.M. (2) *Reading Room*.—Free.

(d) The State Archives and State Library are both free.

Prussia (Berlin).

93. *Kaiser Friedrich Museum*.—Tuesdays, closed. Mondays and Fridays, 50 Pf. Otherwise open free from 9 to 3.

National Gallery (Crown Prince Palace).—Mondays, closed. Thursdays, Fridays and Saturdays, 50 Pf. Otherwise free.

National Gallery (Old Buildings).—Mondays, closed. Tuesdays, Wednesdays and Saturdays, 50 Pf. Otherwise free.

Old and New Museums.—Mondays, closed. Wednesdays, Thursdays and Saturdays, 50 Pf. Otherwise free.

Industrial Museum. (Open 9 a.m. to 3 p.m.).—Mondays, closed. Sundays, Tuesdays and Fridays, free. Otherwise, 50 Pf.

Palace Museum.—Daily, 9 a.m. to 3 p.m., 50 Pf. *Zeughaus*.—Saturdays, shut. Sundays, Mondays and Thursdays, free. Tuesdays, Wednesdays and Fridays, 50 Pf.

Treptow Observatory Museum. (2 to 10 daily.)—Entrance fee, 50 Pf.

State Library.—Closed on Saturdays from 1 to 2 and altogether on Sundays. Reading Room otherwise free from 9 a.m. to 9 p.m. Artificial lighting, of course, provided.

Municipal Library.—10 a.m. to 9 p.m.

94. *Brunswick.*—Sundays, 11 to 2. Weekdays, 10 to 2. Three days in the week an entrance fee of 50 Pf. is charged.

95. *Mecklenburg Schwerin.*—There is illumination for use when necessary.

State Museum.—(1) *Old Garden Museum.*—Sundays, 11.30 to 2 p.m., free. Mondays, closed. Otherwise, 11 to 2, 50 Pf. (2) *Palace Museum.*—Sundays, 2.30 to 5, 20 Pf. Thursdays, closed. Otherwise, 10 to 1 and 3 to 5, 50 Pf.

96. *Oldenburg.*—*Natural Science Museum* (8 to 1 and 2 to 4).—Summer: Entry free every morning and Saturday only free in the afternoon. Winter: Entry free, Wednesday and Saturday afternoons, 2 to 4, and Sunday morning. For schools, always free. Electric light.

State Museum (10 to 1 and 3 to 5).—Entry free, Sundays and Tuesdays, 11 to 1. Saturdays, 3 to 5. Monday, closed. Electric light.

97. *Anhalt.*—No entry fee is charged for the Picture Gallery. A fee of 1 R.M. per head is charged for visits with guides at other hours. Mondays, closed. Otherwise, 10 to 2 o'clock. Once a month in winter the Museum is open in the evening. There is electric light.

98. *Hesse (Mainz).*—Entrance fee, 50 Pf. Closed at the end of daylight and in the middle of the day for one hour in winter and two hours in summer. Lighting only for emergency.

8. REPORTS ON COLLECTIONS OR ON MUSEUM MANAGEMENT.

99. No General Report appears to exist for Germany as a whole, as Museums come under State Administration, and for no State has any general report on Museum Administration been received. Local reports have, however, been received for the "Romisch-Germanisch Museum" at Mainz, the Anhalt Picture Gallery and for the various individual State Museums in Dresden: these are extremely detailed and there is no attempt to draw general lessons from individual administrative experience. A few points have been drawn from them and they are therefore quoted once or twice in this report as the authority. None of them could be called a general report and they are in no way essential as enclosures. Only one copy of each is therefore enclosed.

9. GUIDES, LECTURES, ETC.

Württemberg.

100. Educational arrangements of this sort take place according to need.

Mecklenburg-Strelitz.

101. Such arrangements are made according to need.

Hamburg.

102. Visits with a guide can be specially arranged with the officials.

Dresden.

103. Visits with guides are only arranged by the authorities of each collection by special request. At the Industrial Museum visiting parties are from time to time taken round certain departments or special exhibits by the Director or Inspector, due notice being given in the Press. In the winter months the specialist officials of the Museums give free lantern lectures. These are sometimes arranged with a view to propaganda as, for instance, in the case of the Museum for Mineralogy and Prehistoric

Remains, which hopes to get a law passed enabling the State to protect valuable relics. Mention may also be made here of a series of visits with guides to the Picture Galleries, which were, according to the enclosed Report on Dresden for 1926, arranged for a number of Workers' Educational Committees of the German Socialist Party. These visits took place before opening time on Sunday mornings (p. 4). Generally speaking, it would appear from the reports that educational visits with guides for schools and classes are most frequently arranged for the strictly scientific museums, as is perhaps to be expected.

Baden.

104. At special request, schools and societies are shown round the Museums by an official. Hitherto, lectures or other educational activities have not been arranged in the Museum buildings.

Lippe-Detmold.

105. There are no guides, and no lectures take place.

Brunswick.

106. Parties are shown round on request.

Mecklenburg Schwerin.

107. Lectures, visits with guides, etc., are only arranged on special occasions.

Oldenburg.

108. Visits with guides for schools, societies, etc., are arranged according to need. There is a Course of Instruction for Teachers at the State Museum.

Anhalt.

109. At request visits with guides to the Gallery are arranged for organisations aiming at popular education. These are taken by the Curator or the lady assistant. No organised system of guides is contemplated.

Hesse (Mainz).

110. Visits with guides and lectures are frequent. They take place on no fixed plan, but according to requirements at the time.

PROPAGANDA ARRANGEMENTS.

111. Generally speaking, no such propaganda arrangements exist. The position is presumably, in most places, the same as in Baden, where occasional gifts are attributable to the independent decision of the giver, or to the private influence of one of the Museum officials. Often, too, objects are only lent, as in Anhalt.

112. The only cases in which anything approaching propagandist organisations can be said to exist are in Berlin, Württemberg and Dresden. In Berlin, various societies exist for the purpose of furthering gifts and financial donations by private individuals. Such are the "Kaiser Friedrich Museum Society," the "Vereinigung der Freunde Antiker Kunst" and the "East Asia Society." It is, however, stated that such gifts by private individuals are rare, so that it must be assumed that the societies mentioned do not meet with a great deal of success. In Württemberg, too, various societies exist for the support of the State Museums, a list having been given in Part V of this report. They have, however, lost their funds owing to inflation, and are no longer in a position to help the Collections materially. Here, again, the societies exist each for some particular museum, and no general propagandist organisation can be said to exist. In Dresden, on the other hand, propaganda is carried out publicly by the Museum experts and officials themselves giving lantern lectures to societies and other gatherings with a view to moulding public opinion. There is, for example (as mentioned in another connection) an attempt being made to turn public opinion in Saxony in favour of passing a law for the protection of finds and discoveries of artistic value. The Press, too, which is more

localised in Germany than in England, is often prepared to support local endeavours, as in Dessau (Anhalt), where the new Picture Gallery has recently been opened.

113. In general, therefore, there cannot be said to be any regular practice as regards propaganda. There are one or two societies for helping certain Museums in the big cities (see Part V), but, as has been already pointed out, these are, since the inflation, no longer able to help much financially, while in those cases where they do endeavour to encourage gifts by private individuals, their efforts do not appear to meet with any marked degree of success.

HUNGARY.

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY.

National Museum.

2. ADMINISTRATION.

There is a *Central Administrative Body* controlling all museums and scientific collections (including the National Museum). This Central Body is governed by a Council, which includes (i) the Principal Director and Section Directors of the National Museum and the Chief Directors of other similar institutions; (ii) professors of the Universities; and (iii) various experts. The Council appoints its own President; selects candidates for election to vacancies on the Council; selects the staff for the various institutions; decides what the institutions should collect; discusses questions of purchase and sale of objects; and, subject to the approval of the Minister of Public Instruction, fixes the statutes of the various institutions. The Council also discusses the budgets prepared by the institutions.

The *National Museum* comprises eight sections, each under a Director, with a Principal Director. The Directors, together with representatives of the various sections (elected amongst themselves by secret ballot), constitute the Board of Direction with the Principal Director as Chairman.

3. LOAN, DISPOSAL, ETC.

No information given.

4. FUNDS.

The Museum is subsidised by the State (no figures are given). The Section-Directors submit plans to the Council in regard to the utilisation of the funds available.

5. OTHER ASSISTANCE.

No information given.

6. FINDS, DISCOVERIES, ETC.

Finds belong to the State, to the discoverer and to the proprietor of the land in equal shares. (The regulations governing this are, however, under consideration.)

7. ADMISSION FEES, ETC.

No information given.

8. REPORTS.

No information given.

9. GUIDES.

No information given.

ITALY.

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY.

	Admission Charges. Lire.
(1) Ancona: Museum of Archaeology ...	5
(2) Aquileia: Museum of Archaeology and excavated crypt ...	5
(3) Bologna: Picture Gallery ...	5
(4) Calci: Carthusian Monastery ...	3

ITALY—contd.

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY—contd.

	Admission Charges. Lire.
(5) Caserta: Palace and Park (with carriage) ...	20
(6) Florence: Frescoes by Perugino ...	1
(7) Florence: Medici Chapels ...	5
(8) Florence: "The Last Supper," Andrea del Sarto ...	1
(9) Florence: "The Last Supper," Foligno ...	1
(10) Florence: "The Last Supper," Ghir- landaio ...	1
(11) Florence: "The Last Supper," Cas- tagno ...	1
(12) Florence: Cloister of the barefooted ("Scalzo") ...	1
(13) Florence: Gallery of Antique and Modern Art ...	5
(14) Florence: Palatine Gallery (Library) and Silver Museum ...	6
(15) Florence: Uffizi Gallery ...	12
(16) Florence: Museum of Archaeology and Tapestry Gallery ...	5
(17) Florence: National Museum ...	8
(18) Florence: St. Mark Museum ...	5
(19) Mantua: Ducal Palace ...	8
(20) Meran: Castle of Tyrol ...	5
(21) Milan: "Last Supper," Vinciano ...	5
(22) Milan: Brera Picture Galleries ...	8
(23) Modena: Este Galleries ...	5
(24) Monreale: Cloister of St. Maria Nuova ...	8
(25) Naples: National Museum ...	12
(26) Naples: St. Martin Museum ...	5
(27) Ostia: Excavations ...	5-10
(28) Palermo: National Museum ...	5
(29) Palermo: Cloister of St. John of the Hermits ...	3
(30) Parma: Museum of Antiques ...	3
(31) Parma: Picture Gallery ...	5
(32) Pavia: Carthusian Monastery ...	10
(33) Perugia: Sepulchre of the Volumni ...	3
(34) Perugia: Picture Gallery ...	5
(35) Pesto: Temples ...	10
(36) Pompei: Old Excavations ...	15
(37) Pompei: New Excavations ...	10
(38) Pozzuoli: Amphitheatre ...	3
(39) Pozzuoli: Temple of Serapides ...	3
(40) Rome: Amphitheatre of Flavius ...	5
(41) Rome: Castle St. Angelo ...	6
(42) Rome: Domus Aurea ...	5
(43) Rome: Forum Romanum ...	8
(44) Rome: Palatine ...	10
(45) Rome: Gallery of Antiques and Coins ...	5
(46) Rome: Gallery of Modern Art ...	3
(47) Rome: Museum and Gallery Borghese ...	8
(48) Rome: Roman National Museum ...	8
(49) Rome: Prehistoric and Ethnographic Museum ...	3
(50) Rome: Museum Villa Giulia ...	5
(51) Rome: Baths of Caracalla ...	5
(52) Rome: Temple of Porta Maggiore ...	5
(53) Syracuse: Archaeological Museum ...	5
(54) Taranto: Archaeological Museum ...	5
(55) Tarquinia: Tarquinian Museum ...	5
(56) Tivoli: Villa of Hadrian ...	8
(57) Tivoli: Villa d'Este ...	8
(58) Turin: Museum of Antiques ...	5
(59) Turin: Picture Gallery ...	5
(60) Trapani: Popoli Museum ...	5
(61) Urbino: Galleries ...	5
(62) Venice: Galleries, National ...	8
(63) Venice: Museum of Archaeology ...	5
(64) Venice: Oriental Museum ...	6
(65) Cumae: Excavations and Ear of Sybil ...	5
(66) Naples: National Museum ...	5
(67) Messina: National Museum ...	not stated
(68) Este: Atistino Museum ...	do.
(69) Portogruona: National Museum ...	do.
(70) Rome: Tower of the Milizie ...	5
(71) Syracuse: Ear of Dionysius ...	5

2 and 3. ADMINISTRATION, LOAN, ETC.

All these collections are administered by directors and superintendents nominated by the Ministry of Public Instruction and directly under its supervision. The Ministry also co-ordinates their labours. The superintendents are given full powers as regards the management of the museums. They cannot, however, exchange or lend exhibits without the permission of the Ministry, which similarly controls the purchase of exhibits. For the sale or exchange of exhibits a special law is necessary; such sale or exchange is therefore of rare occurrence. Overlapping or competition is, in view of the Ministry's control, impossible.

4. FUNDS.

No information furnished.

5. OTHER ASSISTANCE.

No society or enterprise exists for the purpose of assisting collections of art or for raising funds. There is no organised propaganda for procuring gifts to museums and galleries or other art collections.

6. FINDS, DISCOVERIES, ETC.

In the case of excavations on Crown land it appears to be assumed that objects discovered belong to the State absolutely. Even if the land is sold, the right to the absolute possession of the archaeological sub-soil is reserved.

In the case of Government excavations undertaken on property of corporations or private persons, the value of the objects discovered is (after valuation by experts) to go as to three-fourths to the State and as to one-fourth to the proprietor, and the objects are to be divided physically in this proportion if circumstances allow. In cases where the researches are carried on by private persons, the same rule applies, except that the person who has obtained the concession to investigate takes the place of the proprietor in the preceding instance.

7. ADMISSION FEES, HOURS, ETC.

Monuments, museums, galleries and excavations are open as a rule to the public every day, with the exception of certain feast-days, etc.

For admission charges see (1) above.

The time-tables are fixed by the heads of the museums, and in accordance with the seasons. There is no provision for the illumination of the museums and galleries.

8. REPORTS.

There is no general report on the collections or on the management of the Museums.

9. GUIDES, ETC.

Guide books are at present published privately; but there is a proposal under consideration for the compilation and publication of such books by the State. As regards lectures and other educational activities, individual directors of collections give lectures, etc., for educational purposes, usually within the Institutes themselves. Examinations are held for those who wish to become guides, and no person who has not a certificate to the effect that he has passed the examination can act as a guide.

NETHERLANDS.

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY.

(a) State Museums at Amsterdam, consisting of:

- I. State Gallery of Pictures;
- II. State Museum for Sculpture and Industrial Art;
- III. Netherlands Historical Museum;
- IV. State Gallery of Engravings.

(b) Royal Gallery of Pictures (Maurits House) at The Hague.

(c) Royal Gallery of Coins, Medals and Gems at The Hague;

(d) State Museum H. W. Mesdag at The Hague;

(e) State Museum Meermanno-Westreenianum at The Hague;

(f) State Museum Gevangenpoort (Prison Gate) at The Hague;

(g) State Museum of Antiquities at Leyden;

(h) State Ethnographical Museum at Leyden;

(i) State Museum The House Lambert van Meerten at Delft;

(j) Historical Hall in the "Prinsenhof" at Delft;

(k) State Museum G. M. Kam at Nijmegen.

(l) State Museum Van Bilderbeek-Lamaison at Dordrecht (not yet open);

(m) State Museum Twenthe at Enschedé (in preparation).

2. ADMINISTRATION.

Appointments are made by the Crown, on the nomination of the Minister of Education, Arts and Sciences. Heads of Museums are directly responsible to the Ministry for the safe-keeping and preservation of the collections and are in charge of the administration and finances. No separate general co-ordinating control exists apart from the Ministry. There is, however, a "State Commission of Advice in regard to the Museums" (representing the various Museum interests) which submits advice to the Minister.

The Minister's sanction is required for any individual purchase in excess of 100 florins. There is no competition from Provincial and Municipal Museums with regard to purchases; in general one Museum does not consider purchasing if it is known that another Museum is a prospective buyer.

3. LOAN, DISPOSAL, ETC.

The sanction of the Minister of Education, etc., is required for the loan, purchase, exchange and acceptance of exhibits. The authority of the Crown is necessary for the acceptance of bequests.

4. FUNDS.

The cost of the Museums is borne entirely by the State Exchequer. A table was given showing the amounts allowed for each Museum for 1927. (These vary from £341 to £30,600.) Fixed amounts (varying between £80 to £1,600), plus the admission fees received two years earlier, make up the purchase grants.

5. OTHER ASSISTANCE.

The "Rembrandt Association for the retention and extension of Art treasures in the Netherlands" makes important gifts and also interest-free advances for the purchase of valuable works of art.

6. FINDS, DISCOVERIES, ETC.

The State possesses no rights, excepting on Crown Lands.

7. ADMISSION FEES, HOURS, ETC.

Admission Fees: 10 cents (2d.); Mondays 25 cents (5d.).

Hours of Opening:

1st February to 30th March, 10 a.m. to 4 p.m.

1st April to 30th September, 10 a.m. to 5 p.m.

1st October to 15th November, 10 a.m. to 4 p.m.

16th November to 31st January, 10 a.m. to 3 p.m.

On Mondays and Public Holidays the Museums are not open until 1.0 p.m.

Electric light has been provided in the most important Museums.

8. REPORT.

Reports on the re-organisation of the Netherlands Museums and on the Collections of History and Art (1926) were furnished.

9. GUIDES, ETC.

No definite rules exist. On special request the Directors or Members of their staff conduct groups of visitors. Guides for foreigners are admitted.

At the State Museum of Antiquities at Leyden regular lectures and courses in Archaeology are held at a charge of one florin per head per season.

SPAIN.

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY.

- (a) The National Museum of Natural Sciences.
- (b) The Botanical Garden.

2. ADMINISTRATION.

(a) *The National Museum* is an autonomous establishment maintained exclusively by State funds; it forms part of the National Institute of Sciences founded by Royal Decree in 1910. The Museum is divided into sections and governed by a Council formed by the heads of the sections, over whom presides a Director nominated by the Government. The heads of sections are also appointed by the Government; they must be professors of the Faculty of Science, Pharmacy or Medicine, or Doctors of one of these Faculties, and must have distinguished themselves in the study of the special work carried out by the section. These heads of sections receive a remuneration of Pesetas 2,000 (say £80) per annum over and above their salaries as professors, for assisting the Museum.

The Museum possesses a library which, although it belongs to the Museum, is under the direction of the Department of State Archives and Libraries.

(b) *The Botanical Garden* is governed by the same bye-law and has the same Director as the National Museum.

3. LOAN, DISPOSAL, ETC.

In accordance with a bye-law approved by the Crown the Governing Council of the National Museum may authorize the Directors of the sections to lend such examples of their collections as may be possible to Natural History Museums or foreign Museums for the promotion of science under sufficient guarantees that they would be returned.

4. FUNDS.

(1) *National Museum*.—(a) The sum allocated by the State to the National Museum for working expenses amounts to Pesetas 45,000 (say £1,800). From this sum the Museum has to meet the cost of acquisitions, the maintenance of the Hydro-biological Laboratories at Valencia and the Museum Garden, travelling expenses, the cost of publications and the renewal of uniforms for the junior staff. A further 1,000 Pesetas (say £40) is allotted for office expenses.

- (b) Nil.
- (c) Nil.
- (d) No information.
- (e) Nil.
- (f) Nil.

(2) *The Botanical Garden* receives from the State Pesetas 40,000 (say, £1,600), with an additional Pesetas 500 (say, £20) for office expenses. That sum has to suffice for the liquidation of the ordinary expenses of the Garden and wages, including Pesetas 1,000 (£40) for the expenses of collecting plants.

5. OTHER ASSISTANCE.

The Museum has not received (nor does it receive) subsidies from other societies either in the way of legacies or grants of private funds. On one occasion a sum amounting to Pesetas 10,436 (say, £420) was bequeathed for the express purpose of maintaining a scholar in the Museum laboratories. The Museum has, however, received gifts of collections and of individual objects.

6. FINES, DISCOVERIES, ETC.

The law relating to excavations accords to the State the ownership of any objects or treasures that may be discovered.

7. ADMISSION FEES, HOURS, ETC.

Entrance to the National Museum is free.

8. REPORTS.

No information.

9. GUIDES, ETC.

The National Museum authorities arrange for conferences and short courses of an advanced character on the results obtained through the work of the Museum staff.

SWEDEN.

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY.

The National Museum, the State Natural History Museum, the State Historical Museum, the Royal Cabinet of Coins, and the Royal Armoury.

2. ADMINISTRATION.

(i) *National Museum*.

The Director and the four Keepers of the departments of the Museum are appointed by the King. The Director and the Keepers form the Board of the Museum.

The Directors of the various National Museums at Stockholm meet to discuss and decide questions of common interest. The regulations regarding the fields covered by the respective collections are drawn up by this council, but require the sanction of the King.

(ii) *The State Natural History Museum*.

The Natural History Museum is under the control of an administrative Committee of the Royal Swedish Academy of Science. The Museum consists of eight departments, each in charge of a keeper appointed by the Government. In addition, two inspectors for each department are appointed by the Academy of Science.

(iii) *The State Historical Museum, the Royal Cabinet of Coins, the Topographical Archives and the Numismatic Library*.

These collections are under the superintendence of the Royal Academy of Letters, History and Antiquity. The keeper of these Collections is the Royal Antiquary, appointed by the Government, who is, moreover, the permanent secretary of the Academy.

In the employment of the State Historical Museum there are four keepers (antiquarians). In addition there is a numerous non-permanent staff.

(iv) *The Royal Armoury Collections*.

The Director is appointed by the Government upon the proposal of the Committee (consisting of seven members) of the Northern Museum (wherein the Collections are housed). The Director of the Northern Museum is *ipso facto* a member of the Committee. One member is appointed by the Government, and the remainder are co-opted.

The technical administration of the Museum is entrusted to the Director, whereas the Committee chiefly deal with economic matters, including the authorisation of purchases.

With a view to preventing competition between the Collections, the fields to be covered by the Collections of the four principal Stockholm Museums have been defined by a Royal Letter.

3. LOAN, DISPOSAL, ETC.

(i) *National Museum*.

The Director of the National Museum possesses the right of making loans to other public collections in Sweden, except when the object in question is of

very considerable value, in which case, as also in the case of loans to foreign countries, the permission of the King has to be secured.

No objects, whether purchased, presented or bequeathed may be sold or exchanged without the permission of the King; an exception is made in the case of duplicates.

The powers regarding loans are governed by the statutes of the Museum.

(ii) *Natural History Museum.*

Questions regarding the loan and exchange of exhibits are dealt with by the keepers of the several departments; the sanction of the Academy of Science has to be obtained for the exchange or transfer of objects belonging to the Department of Ethnography. Government authority is required for the sale of exhibits.

(iii) *State Historical Museum, Royal Cabinet of Coins, etc.*

The Academy is entitled, when the Antiquary so recommends, to permit the loan of exhibits from the State Historical Museum and the Cabinet of Coins to other national collections, and is, moreover, empowered to sell or exchange duplicates of exhibits in the Royal Cabinet of Coins. On the other hand, Government authority is required for the alienation of objects belonging to the State Historical Museum.

(iv) *The Royal Armoury Collections.*

Loans of exhibits to other collections can be made only with the permission of the Government. No sale of exhibits has occurred for the past 100 years. Exhibits may be exchanged only with other national collections, and then only with the permission of the Government.

4. FUNDS.

(i) *The National Museum.*

(a) The contributions to the Museum from public funds for the year 1927/8 amounted to 279,700 kronor. The cost of heating, lighting, printing, temporary increases in wages, etc., amounting to some 64,000 kronor are not included in this sum. The cost and maintenance of the buildings are provided for by the Kungl. Byggnadsstyrelsen.

- (b) No municipal contributions.
- (c) 8,168 kronor.
- (d) About 300 kronor.
- (e) About 50,000 kronor.
- (f) Mostly objects given, not money.

(ii) *Natural History Museum.*

(a) Funds for the upkeep of the collections and for purchases are derived almost wholly from State grants. In addition to grants for salaries, for current expenditure (heating, lighting, cleaning, etc.), and for the reproduction of specimens, etc., the seven departments of the Museum at Frescati receive an annual grant of 31,570 kronor for upkeep and purchases; only a small part of this remains available for the purchase of exhibits. The Department of Ethnography has an annual grant of 9,100 kronor, the greater part of which is used for heating, lighting and other current expenditure. A grant of 2,000 kronor is allocated for the travelling expenses of keepers and assistants for collecting objects of natural history and ethnographical specimens. The total State Grant for the financial year 1926-1927 amounted to 354,687 kronor, exclusive of cost-of-living bonuses.

(b) No municipal contributions.

(c-d) The receipts from admission fees in 1926 amounted to 1,695 kronor and from guide-books to 682 kronor. The receipts from these sources are devoted to the printing of guide-books, etc.

(e-f) The interest on funds donated by the Royal Academy of Science in 1926 amounted to some 6,417 kronor. The Museum also derives benefit from certain other funds donated to the Academy of Science for scientific journeys, in that the collections made during these journeys are presented to the Museum.

(iii) *State Historical Museum, Royal Cabinet of Coins, etc.*

(a) The following grants are made annually to the State Historical Museum and the Royal Cabinet of Coins:—

	Kronor.
Upkeep and acquisitions	18,000
Printing and publication	14,000
Fittings, etc.	4,000
For transport, lighting, etc.	10,000
Total	46,000

In addition there are State grants for the salaries of the staff, and for the maintenance, heating and cleaning of the museum building.

(b) No municipal contributions.

(c) The admission fees for 1927 amounted to about 1,000 kronor.

(d) The profit for the same year from the sale of picture postcards and catalogues amounted to about 200 kronor.

(e) A sum of approximately 10,800 kronor was appropriated in 1927 out of the interest on accumulated funds.

(f) In 1927 donations were received amounting to 4,000 kronor. During the financial year 1926-1927 a sum of 7,200 kronor was spent on the purchase of exhibits.

(iv) *The Royal Armoury Collections.*

The State assistance for the financial year 1926-1927 amounted to (a) 65,990 kronor for salaries, upkeep, etc., and (b) 8,175 kronor for purchases.

(a) State grant, 57,530 kronor.

(b) Nil.

(c) Nil. (The receipts from admission fees go to the Northern Museum in the premises of which the Royal Armoury is housed.)

(d) Profits from sale of catalogues, picture postcards, etc., 2,925 kronor.

(e) Interest, 235 kronor.

(f) Donations, etc., 13,475 kronor.

The expenditure on the maintenance of the building, heating and lighting is defrayed by the Northern Museum.

5. OTHER ASSISTANCE.

(i) *National Museum.*

The Nationalmusei Vanner Society gives assistance by way of gifts, the total value of which amounts to more than 1,500,000 kronor.

(ii) *Natural History Museum.*

In 1925 the "Riksmusei Vanner Society" was founded with the object of assisting the Museum. In 1927 the Museum obtained from this society its first gift, amounting to 2,272 kronor.

With the above exception, there exists no organised propaganda on behalf of the State Natural History Museum.

(iii) *State Historical Museum, Royal Cabinet of Coins, etc.*

No assistance of this nature is received.

(iv) *Royal Armoury Collections.*

A society named "Samfundet till C.A. Ossbahrs minne," assists the Collection in regard to the issue of publications and the carrying on of scientific work.

No organised propaganda exists as regards the Royal Armoury. Any appeal to private benefactors on behalf of the Collection is left entirely to the discretion (and enterprise) of the individual officials.

6. FINDS, DISCOVERIES, ETC.

It is incumbent upon persons to offer to the State Historical Museum any treasure found consisting of objects of gold, silver or copper. If the treasure is purchased, the finder receives for objects of gold or silver the intrinsic value plus one-eighth thereof, and for articles of copper, in addition to the value

of the metal, a sum equivalent to the presumed scientific value of the find.

7. ADMISSION FEES, HOURS, ETC.

(i) *National Museum.*

The Museum is open on Sundays from 1 p.m. to 4 p.m.; other days (except Mondays, when it is closed) 10 a.m. to 4 p.m. During the winter months the closing hour is 3 p.m. Admission, free on Sundays, Tuesdays and Fridays; on Wednesdays, Thursdays and Saturdays a fee of 0.50 kronor is charged.

(ii) *Natural History Museum.*

There is free admittance on Wednesdays and Saturdays from noon to 3 p.m., and on Sundays from 1 p.m. to 3 p.m.; on other days fees of 50 öre (adults) and 25 öre (children) are charged. Schools, societies, etc., obtain free admission on all days. An extension of the hours of admission is contemplated; at present the Museum cannot be kept open in the evening, as the premises are not adequately lighted.

(iii) *State Historical Museum, Royal Cabinet of Coins, etc.*

The Collections are kept open to the public six days in the week, viz., on Sundays from 1 p.m. to 3 p.m., and on week-days (Mondays excepted) from noon to 3 p.m., during the months of May to September, and from noon to 2 p.m. during the months of October to April. The public are admitted free of charge on Sundays, Wednesdays and Saturdays; otherwise for a fee of 50 öre.

The Collections are provided with electric light to a minor extent only.

(iv) *Royal Armoury Collections.*

Admission fees, hours, etc., are determined by, and coincide with, those of the Northern Museum.

8. REPORTS.

(i) *National Museum.*

An annual general report is prepared.

(ii) *Natural History Museum.*

An annual report on the management of the Museum is published.

(iii) *State Historical Museum, Royal Cabinet of Coins, etc.*

A report on the collections is given in the Year Book of the Royal Academy of Letters, History and Antiquity.

(iv) *Royal Armoury Collections.*

An annual report is prepared.

9. GUIDES, ETC.

(i) *National Museum.*

University Extension lectures are given by members of the staff; these are also given in connection with exhibitions arranged by the Museum in provincial towns.

(ii) *Natural History Museum.*

As regards some of the departments, printed guide books have been issued; in the case of other departments the necessary information is given in the form of descriptive labels. The officials of the Museum rarely have time to exhibit the collections in person.

(iii) *State Historical Museum, Royal Cabinet of Coins, etc.*

The officials disseminate knowledge of pre-historic science by lectures and demonstrations in the Museum, or lectures in the provinces, as well as by publications of a scientific or popular character; the Museum organises excursions in the environs of the capital, with a view to enabling the public to see notable memorials, under the guidance of experts.

It is the intention of the Museum authorities to organise at the Museum courses of instruction for teachers of history in the State secondary schools and equivalent municipal and private schools, as

well as for teachers in the public elementary schools. Persons have been specially trained within the Museum to act as guides for school classes, corporations, parties of foreign tourists, and similar bodies visiting the Museum for the purpose of study.

(iv) *Royal Armoury Collections.*

The officials supply information only to investigators, scientists and persons who require enlightenment on some special point. Courses are organised for persons who themselves intend to lecture on the Collection, such as teachers, officers and guides. Lectures are given in connection with summer courses, handicraft conferences, etc.

SWITZERLAND.

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY.

- (a) Musée National (Zurich).
- (b) Musée des Beaux Arts (Lausanne).
- (c) Cantonal Museums, viz.:—
Argovie—Aarau, Kantonales Museum.
Bâle-Ville—Bâle, Historisches Museum.
Bâle-Campagne—Liestal, Kantonsmuseum.
Berne—Bernisches Historisches Museum.
Fribourg—Musée Cantonal.
St. Gall—Historisches Museum.
Genève—Musée d'Art et d'Histoire.
Grisons—Coire, Ratisches Museum.
Lucerne—Historisches Museum.
Neuchâtel—Musée Historique.
Schaffhouse—Kantonsmuseum.
Soleure—Historisches Museum.
Tessin—Bellinzzone: Museo storico.
Thurgovie—Frauenfeld, Thurgauisches Museum.
Uri—Altdorf, Historisches Museum.
Valais—Sion, Musée archéologique.
Vaud—Lausanne, Musée Cantonal.

2. ADMINISTRATION.

(a) *Musée National.*—The Museum is administered by a Director, Vice-Director and four Assistants, all appointed by the Federal Council. The Director exercises a general control over the collections, under the superintendence of a Committee of seven members appointed for a period of three years by the Federal Council; any proposals he has to make with regard to purchases must be ratified by the Committee. He himself is empowered to make individual purchases not exceeding 300 francs (up to a total of 3,000 francs). The President of the Committee can authorise individual purchases not exceeding 3,000 francs in value; if between 3,000 francs and 10,000 francs, the assistance of two other members of the Committee must be invoked; if in excess of 10,000 francs, the purchase must be discussed by the whole Committee, and proposals submitted to the Federal Department of the Interior.

The Director of the Museum takes part (in a consultative capacity) in the meetings of the Committee.

The Committee submits annually to the Department of the Interior (i) the Museum estimates (prepared by the Director), (ii) a report on the working of the Museum; it examines the requests for grants made by the Cantonal Collections and submits its observations thereon to the Federal Council.

(b) *The Musée des Beaux Arts* is under the direction of a Keeper appointed by the State. He is empowered to make purchases of small value, but the authority of the Department de l'Instruction publique is necessary for other purchases.

(c) *Cantonal Museums.*—Information is given with regard to le Musée historique de Bâle; this has a Keeper, who is under the administration of a Committee of nine members.

3. LOAN, DISPOSAL, ETC.

(a) *Musée National.*—The Superintending Committee alone has power to lend, sell or exchange objects belonging to the collections. These powers are executed under statutory authority.

(b) *Musée des Beaux Arts*.—The Museum does not lend its works of art to other collections. There is no arrangement in force for the sale or exchange of works of art; such an arrangement would, in the view of the Swiss authorities, only provoke requests for the return of the works on the part of the donors (or their legal representatives).

(c) *Cantonal Museums: Musée historique de Bâle*.—Objects can be lent to Swiss Museums only, but the authority of the Département de l'Instruction publique is necessary for such loans and also for the sale or exchange of objects (whether purchased or gifts to the Museum).

4. FUNDS.

(a) *Musée National*. (a) *Upkeep*.—Approximately 270,000 francs, viz.: salaries, etc., 230,000 francs, other expenses, 40,000 francs. (b) *Purchases, etc.*—A sum of 58,000 francs per annum is fixed by statute. In addition, the Museum employs the receipts in respect of admission fees, sale of catalogues and postcards (approximately 3,500 francs per annum) and any gifts and legacies that may be made to the Museum.

The building is maintained by the town of Zurich; the heating and lighting costs are borne by the Federal authorities.

(b) *Musée des Beaux Arts*.—(a) Annual Budget credit of 10,000 francs. (b) Nil. (c) Nil.

The charges for maintenance, lighting, heating, etc., which are borne by the State, are not included in the figure given under (a) above.

(c) *Cantonal Museums: Musée historique de Bâle*.—(a) 15,000 francs. (b) 50,000 francs. (c) 4,000 francs. (d) 700 francs. (e) 450 francs. (f) 5,000 francs. Total: 75,150 francs.

Of the foregoing, about 55,000 francs may be regarded as average cost of upkeep and 20,000 francs as devoted to the purchase of new objects.

5. OTHER ASSISTANCE.

The following societies assist the national collections:—

- (i) "Société des Amis du Musée historique" (Bâle).
- (ii) "Société auxiliaire du Musée" (Geneva).
- (iii) "Société des Amis de la Bibliothèque centrale" (Zurich).
- (iv) "La Bibliothèque pour Tous" carries on a great amount of propaganda work with a view to stimulating interest.

(There is no society whose object is to assist specially the Musée National.)

6. FINDS, DISCOVERIES, ETC.

Any objects that may be discovered are, by law, the property of the Canton in which they are found. Thus the Musée National is able to acquire only such of these objects as are discovered in the Canton of Zurich.

7. ADMISSION FEES, HOURS, ETC.

(a) *Musée National*.—Open every day (except Monday) from 10 a.m. to noon, and from 2 p.m. to 4 p.m. (or 5 p.m.).

Admission free on Sundays and in the afternoons; morning, 1 franc.

Owing to the absence of lighting arrangements, the public are not admitted in the evenings.

(b) *The Musée des Beaux Arts* is open every day (except Monday). Admission is free.

(c) *Cantonal Museums: Musée historique de Bâle*.—Admission, 1 franc (free admission on Wednesday afternoon and Sunday). Scholars from Swiss schools are charged 1 franc per party of 50; scholars from foreign schools, 2 francs for parties of the same size.

Times of opening: April-October, 9 a.m. to noon; 2 p.m. to 5 p.m. November-March, 10 a.m. to noon; 2 p.m. to 4 p.m.

8. REPORTS.

(a) *Musée National*.—A copy of the annual report for 1926 was supplied.

(b) *Musée des Beaux Arts*.—The Museum furnishes an annual report which is included in the Report-General of the State.

9. GUIDES, ETC.

(a) *Musée National*.—No information furnished.

(b) *Musée des Beaux Arts*.—The Museum serves as a practical demonstration for professors of the history of art; the works of art are all provided with descriptive labels and guides do not appear to be necessary.

(c) *Cantonal Museums: Musée historique de Bâle*.—Visits are conducted and courses organised each year. Courses of design are given regularly by masters of the School of Decorative Art.

UNITED STATES OF AMERICA.

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY.

National Museum, National Gallery of Art, State Museums generally.

2. ADMINISTRATION.

National Museum.—The National Museum is a branch of the Smithsonian Institution, which has a general governing body known as the Board of Regents. The Secretary of the Institution is its executive and administrative head, and has general administrative control of all its branches. He is by law *ex-officio* the Keeper of the Museum. The Museum is under the immediate charge of an Assistant Secretary of the Institution, who is appointed by the Secretary. There is no co-ordinating control exercised over the collections by any other body of officers.

The Museum collaborates with like establishments, both in this country and abroad, in the exchange of specimens, and in many other ways.

National Gallery of Art.—The National Gallery of Art is also a branch of the Smithsonian Institution. As in the case of the National Museum, the Secretary of the Institution is the executive and administrative head. The Gallery is under the immediate charge of a Director; the Gallery Commission is an advisory board. The collections are treated as a unit, and overlapping cannot occur.

State Museums generally.—The members of the governing bodies of State museums are appointed either by the governor on recommendation of the legislature, or vice versa. In some instances the recommendation is made by the governing body itself. There is no co-ordination between State museums.

3. LOAN, DISPOSAL, ETC.

National Museum.—The Museum is by law authorised to exchange specimens and available duplicate material with educational establishments in the United States. It has no authority to sell specimens. Exchanges of specimens are being constantly made, and duplicate material is distributed as far as the staff is able to devote the necessary time to selection of material.

National Gallery of Art.—Purchases are not provided for.

Loans of exhibits are arranged by the Director of the Gallery under the authority of the Secretary of the Smithsonian Institution. The methods are the same as those followed by the Institution in its several departments. No sale or exchange of exhibits is provided for.

State Museums generally.—The State museums lend and exchange objects quite freely except in a few instances where the law prevents this being done. It is the consensus of opinion, however, that such matters should be left within the discretion of the museum authorities. The proceeds of sales made by State museums usually revert to the State treasury.

4. FUNDS.

National Museum.—Appropriations by the Congress for the National Museum for the fiscal year 1927-28 are as follows:—

	\$
Furniture and Fixtures	26,500
Heating and Lighting	79,500
Preservation of Collections	473,510
Building Repairs	13,000
Books	1,500
Postage	450
Printing and Binding	44,000
Total	638,460

The Museum has only small funds for the purchase of specimens.

The Museum is maintained entirely at the expense of the National Government:

- (a) None.
- (b) None.
- (c) None.
- (d) None.
- (e) None.

(f) The Museum has no income from this source for general purposes, although it has received donations and bequests of specific objects from individuals, or of funds for some specific purpose.

The cost of the buildings is as follows:—

	\$
Natural History Building	3,580,000
Arts and Industries Building	315,400
Aircraft Building	22,500

National Gallery of Art.—The appropriation for the Gallery for 1928 is \$30,356, administered in every respect by the Smithsonian Institution.

- (a) None.
- (b) None.
- (c) None.
- (d) None.
- (e) None.
- (f) None.

State Museums generally.—Two typical State museums, to be known as "A" and "B," furnish the following information:—

A.

- (a) \$62,900 unrestricted; \$5,000 restricted for land, building, equipment.
- (b) None.
- (c) None.
- (d) None.
- (e) No information.
- (f) \$500.

B.

- (a) \$17,325 unrestricted; \$5,700 restricted to purchase of collections.
- (b) None.
- (c) None.
- (d) None.
- (e) No information.
- (f) \$5,700.

5. OTHER ASSISTANCE.

National Museum.—No societies or other enterprises exist for the purpose of assisting the National Museum collections. Additions to the collections are made by gift from private individuals, collections by members of the staff, or by exchange of specimens and by material turned over from other Governmental agencies.

National Gallery of Art.—The Ranger Fund provides \$200,000, the interest of which is devoted to the purchase of works of art.

6. FINDS, DISCOVERIES, ETC.

National Museum.—All collections made by the Government, when they have served the immediate purpose for which desired, are by law deposited in the National Museum.

General.—Discoveries on public lands in the United States are controlled by an Act for the Preservation of American Antiquities. Neither the general Government nor the Government of the several States exercises control over finds made on privately-owned land.

7. ADMISSION FEES, HOURS, ETC.

National Museum.—No admission fees are charged. The hours of opening are from 9 a.m. to 4.30 p.m. on week-days, and from 1.30 p.m. to 4.30 p.m. on Sundays. Electric lighting is used.

National Gallery of Art.—No charge is made for admission. The Government Printing Office provides and sells catalogues. The Gallery is open to the public every week-day from 9 a.m. to 4.30 p.m., and on Sundays from 1.30 p.m. to 4.30 p.m. Heating and lighting are provided by the Smithsonian Institution.

State Museums generally.—Admission fees tend strongly to disappear in the United States of America and no State museum is known to cling to them. The hours of admittance are generally from 9 a.m. to 5 p.m. All American museums of any importance are lighted by electricity.

8. REPORTS.

National Museum.—A copy of the last Annual Report was furnished.

National Gallery of Art.—Copies of Reports and catalogues were furnished.

State Museums generally.—The American Association of Museums has recently published a Report dealing with the State museums; a copy was furnished.

9. GUIDES, ETC.

National Museum.—No general system of guides is provided. Lectures and other educational activities are promoted.

National Gallery of Art.—Guides and lecturers are not provided for.

State Museums generally.—Practically all of the larger State museums have lecture courses at least during the winter season, and some of them have special guides, although this feature of museum instruction is tending to merge with the more exact educational technique which, in its main points, has grown out of experience.

APPENDIX 1.

QUESTIONNAIRE ADDRESSED TO THE VARIOUS INSTITUTIONS DEALT WITH IN THE
TERMS OF REFERENCE.

The Commission would be glad if in their memorandum the Trustees ⁽¹⁾ would deal in detail with the following matters:—

1. The statutes, charters, or other instruments creating and governing the Museum,⁽¹⁾ the constitution of the governing body and its method of appointment.

2. Difficulties of current organisation and administration and legal difficulties arising out of the historical origin of the Museum,⁽¹⁾ or the statutes and instruments by which it is governed or the method of government (including restrictions on the power to lend, exchange or dispose of exhibits or on the power to exhibit a selection only to the public with reserves for students).

3. The desirability of freer intercourse and a larger measure of loan and exchange with Municipal, Colonial and Foreign Galleries and Museums.

4. The extent of present intercourse and the desirability of more frequent and fuller intercourse between the Authorities of the different National Museums⁽¹⁾ in this country with a view to the more scientific co-ordination of the policy of purchase and the elimination of over-

lapping. A statement is desired of the objects purchased which are known to be the subject of purchases by other National Museums.

5.⁽²⁾ The present practice as regards admission fees, the probable effect of admission fees on attendance, and the estimated yield if a fee were charged either on selected days or generally.

6.⁽³⁾ The present system of administration in relation to the recruitment of scientific and technical staff and their training for the higher posts in the Administration.

7. The existing accommodation, present arrangement of specimens and allocation of space.

8. The present practice as regards production and sale of catalogues, electrotypes, and reproductions of various kinds and the financial arrangements in connection therewith.

9. The present practice as regards research in general, including facilities for students for Government Departments or other bodies and excavation.

The Commission would also be glad to receive any suggestions or observations which the Trustees⁽¹⁾ may wish to offer.

APPENDIX 2.

MEMORANDUM SUBMITTED BY DR. A. W. HILL, DIRECTOR OF THE ROYAL BOTANIC
GARDENS, KEW, ON THE SUBJECT OF ATTENDANCES AT THE GARDENS.

Attached is a statement showing the number of visitors month by month from January, 1923, to September, 1927, inclusive, to which is appended a table showing the attendance on Bank Holidays within that period. From April, 1924, to December, 1925, admission was free on days other than Students' Days, for the remainder of the period 1d. was charged on those days.

While the general inference might be drawn that the fee of 1d. has restricted admission to some extent, it is not possible to say how far the decrease in attendance is due to this cause. The figures for corresponding months not only differ between the periods of free admission and admission on payment, they show equally wide divergences within these periods. Thus the figures for January 1925 (free) are greater than those for January 1926 (payment), but the balance is more than restored in February. The totals for April 1926 and 1927 (payment) are each greater than those for April 1925 (free) and are greatly in excess of those for April 1924, the month in which free admission was restored.

These divergences are more strikingly illustrated by the figures for Bank Holidays. On Easter Monday 1924 the number was 80,688, but in 1925 only 27,831, though both were free days; the latter figures are less than half those for 1923, 1926 and 1927, when a charge was imposed. Again the figures for August

Bank Holiday are fairly uniform in 1923-6 for free and paying days alike, but fall to 33,000 below the average in 1927.

It is clear therefore that attendance is affected by factors other than the charge for admission. The most important of these is undoubtedly weather. It would be quite misleading to treat 1927 as an average year. The figures for the August Bank Holidays afford a striking example of the effect of a wet day.

The figures for the first four months of 1926 show an excess of more than 21,000 over those for the corresponding months of 1925 (free). The General Strike and subsequent industrial unrest accounted for the marked falling off in numbers from that point.

Economic conditions play their part; increasing facilities for excursions into the country offer considerable competition; the opening of public parks in the vicinity where none previously existed has diverted many whose sole aim is recreation, but the main cause of the reduction in the number on paying days is, in my opinion, the fact that visitors, especially local residents, do not leave the Gardens and re-enter as on days when re-admission was free.

⁽¹⁾ Adapted to suit the particular Institution.

⁽²⁾ Omitted in the case of the Public Record Office, the Record Department of the Register House, Edinburgh, the National Library (Scotland).

⁽³⁾ Omitted in the case of the National Library (Scotland).

⁽¹⁾ Adapted to suit the particular Institution.

ROYAL BOTANIC GARDENS, KEW.

Number of Visitors in each month from January, 1923, to September, 1927.

	1923.	1924.	1925.	1926.	1927.
January	14,640	18,105	22,507	18,591	13,571
February	28,081	16,399	38,146	52,666	12,877
March	70,081	53,711	72,123	73,330	70,502
April	183,118	195,152	204,684	214,415	208,403
May	204,586	210,222	238,925	158,000	227,063
June	164,733	332,458	340,569	144,174	145,414
July	162,506	224,970	199,857	135,001	135,525
August	198,247	252,419	270,743	213,827	128,859
September	106,110	135,725	104,849	93,246	74,598
October	29,488	49,550	78,765	38,613	—
November	14,790	27,481	33,335	10,747	—
December	10,282	19,663	17,332	9,937	—
Total	1,186,662	1,535,855	1,671,840	1,162,547	—
Number of Visitors on Bank Holidays (excluding Boxing Day), 1923-27.					
Easter Monday	56,129	80,688	27,831	62,117	60,104
Whit Monday	45,239	62,278	67,477	49,885	25,949
August Bank Holiday	38,266	37,434	40,592	37,150	4,552

1d. charge on all days except Students' Days.
Free " " " " " (from April, 1924 to December, 1925).

APPENDIX 3.

QUESTIONNAIRE ADDRESSED TO THE ROYAL SOCIETY.

Treasury Chambers,
13th October, 1927.

Sir,
I am desired by the Chairman of the Royal Commission on National Museums and Galleries to enclose, for your information, a copy of the Terms of Reference of the Royal Commission, and to say that the Commission would be very glad to receive at the earliest convenient date a memorandum on such aspects of the Terms of Reference as may especially interest the Royal Society.

If the Royal Society would be so good as to furnish the Commission with such a memorandum, I am to ask that the memorandum should, in particular, incorporate the views of the Royal Society on the following matters:—

- (1) The present organisation and efficiency of the Scientific Museums from the standpoint especially of research facilities;
- (2) the action now being taken to provide in the Science Museum satisfactory accommodation for the Collections, and fuller opportunities for students;
- (3) the present position as it affects students of the existence of two separate Botanical Departments at the Natural History Museum and Kew Gardens. In this connexion it would be helpful if the Royal Society would observe on the recommendations made by the *Botanical Work Committee* in 1901;

(4) the present position as it affects students of the separate Departments relating to Geology and Mineralogy at the Natural History Museum and Geological Survey Museum (Jermyn Street), particularly with reference to the proposal to remove the Geological Museum to a site at South Kensington between the Natural History Museum and the Science Museum;

(5) the question of co-ordination: whether a greater measure of co-ordination between Authorities of the various Science Museums could be advantageously effected, together with suggestions as to the character of such co-ordination.

I am to add that it would be helpful if the memorandum now asked for could be prepared in as brief and as succinct a form as possible, oral evidence being taken in amplification at a later date as necessary.

I am,
Sir,
Your obedient Servant,
(Sgd.) JOHN BERESFORD,
Secretary

The Secretary,
The Royal Society,
Burlington House, W.1.

APPENDIX 4.

MEMORANDUM SUBMITTED BY THE BOARD OF EDUCATION IN REPLY TO THE COMMISSION'S QUESTIONNAIRE, COVERING THE VICTORIA AND ALBERT MUSEUM, THE SCIENCE MUSEUM AND THE BETHNAL GREEN MUSEUM.

QUESTION No. 1.

I.—THE VICTORIA AND ALBERT AND SCIENCE MUSEUMS.

1. The administration of the Victoria and Albert Museum and the Science Museum is governed by a Charter of the 30th April, 1864, as modified by the Board of Education Act, 1899.

The Charter, after reciting that a Department of the Government had been created for the promotion of Science and Art generally called the Department of Science and Art and that various buildings and lands at South Kensington had been set apart for the purposes of the Department and a Museum established there as a Repository for the Collections of Pictures, Objects of Industrial Art and other objects of Science and Art that might be acquired by purchase, gift, bequest or otherwise for the purposes of the Department and that various gifts and bequests had already been made on trust and that it was desirable to facilitate and encourage the making of such gifts and bequests and the holding of property for the public use by incorporating the Department, granted and ordained that the Lord President of the Privy Council for the time being and the Vice-President of the Committee of Education of the Privy Council should be a Body Corporate under the name of the Department of Science and Art having a perpetual possession and a Common Seal with a capacity in that name to sue and be sued, make contracts, purchase, take, hold and enjoy for the purpose of Science and Art as well goods and chattels as lands and hereditaments not exceeding 50 acres without license in mortmain and the Charter further granted to the Department full license and authority for the furtherance of Science and Art to accept any trusts whether subject or not to special conditions, to sell any property not affected by any trust inconsistent with sale and generally to do any act or thing that might be conducive to the attainment of the objects for which the Department had been founded or incidental thereto.

2. The Board of Education Act, 1899, which established the Board of Education, provided that that Board should take the place of the Education Department (including the Department of Science and Art) and that all enactments and documents should be construed accordingly.

3. In the year 1900 the advice of Counsel (Mr. Bradley Dyne) was taken as to the effect of the Act on the Charter and he advised that the effect was that the Charter was not revoked but continued in force and was applicable to the newly constituted Board of Education for the objects for which the same was, previously to the Act, available for the purposes of the Department of Science and Art.

II.—THE BETHNAL GREEN MUSEUM.

4. The Bethnal Green Museum had its origin in a proposal that the old iron buildings in which some of the South Kensington collections had been exhibited should be handed over to the proper authorities in the North, East and South of London at a nominal sum in order to assist in the formation of district Museums.

5. The only part of London which showed any enthusiasm about the offer was East London, and the matter there developed differently from the original contemplation that the only Government assistance should be the grant of the iron building and that the locality should be responsible for the other cost of provision and maintenance.

6. The negotiations which took place resulted in a proposal being accepted by the Department and the Treasury that a site should be acquired for a sum of £2,000 and conveyed to the Department of Science and Art and that the cost of the erection of the buildings and the maintenance of the Museum should be defrayed by the Department of Science and Art.

7. The relevant documents are the following:—

By an agreement of the 22nd November, 1867, the Trustees of the Poors Lands of Bethnal Green, who were the owners of the site in question, agreed with certain individuals that the land in question, consisting of two plots of land separated by a narrow path and containing 2 acres 2 roods and 1 acre 3 roods and 8 perches respectively, should be conveyed to them for £2,000 on the following conditions:—

(i) that no buildings other than a Museum with necessary out-buildings and offices shall at any time hereafter be erected on either of the said pieces of ground or any part thereof.

(ii) That such portion of the said pieces as does not form the site of the Museum and buildings shall be laid out and at all times hereafter maintained as an ornamental garden.

(iii) That in the event of any portion of the land being hereafter taken by public authority for a new public road or roads the site of such road or roads shall be deemed excepted from the purchase and the purchase money to be paid for such site shall accordingly be paid to the Trustees of the Poors Lands to be applied by them for the purposes thereof.

The London Museum Site Act, 1868, after reciting that the lands described in the Schedule being the lands previously referred formed part of the Poors Lands of Bethnal Green and were eligible as a site for the Museum proposed to be established by the Department of Science and Art in the East of London and that it was expedient that it should be sold for that purpose but that the object could not be effected without the authority of Parliament, provided that the Charity Trustees might sell and the persons for the time being acting as Trustees for the establishment and maintenance of the Museum might purchase the lands in question. It was further provided that the purchasers might hold the lands purchased by them subject to the terms and conditions on which they purchased the same and to the provisions of the Act or might on the request of the Department of Science and Art grant or dispose of them to that Department or as that Department directed and that the same when so granted or disposed of should be held subject to and according to the terms and conditions on which they were purchased under the Act and to the provision of the Act and should be used and applied accordingly and not otherwise and that no dwelling house should be erected on any part of the land so purchased except apartments in connection with the Museum itself to be occupied by the officers thereof.

By a deed of the 11th August, 1868, the lands in question were conveyed under the authority of the Act to certain individuals described as Trustees for the establishment and maintenance of the East London Museum for a sum of £2,000. The deed contained covenants similar to those in the agreement of 1867 except that the first covenant was extended to allow the erection of buildings to be occupied by the Museum and also of such walls, tool-houses, sheds, conservatories, greenhouses and other erections as might be necessary or convenient for the maintenance of the ornamental gardens.

By a deed of the 7th September, 1868, made between the Museum Trustees (the purchasers under the deed of the 11th August, 1868) and the Department of Science and Art, it was provided that, in virtue of and by the authority of the East London

Museum Site Act and in exercise of the Trusts contained in the deed of 11th August and in compliance with the request of the Department of Science and Art, the Museum Trustees granted to the Department of Science and Art the land in question to hold upon and for the trusts intents and purposes and subject to the provisions expressed or declared concerning the same by the deed of 11th August, 1868.

8. The Museum building was erected on the smaller plot of land comprising 1 acre 3 roods 8 perches and the other plot was in accordance with the covenants contained in this deed laid out as a public garden and was kept up as such by the Office of Works until the 1st November, 1887, when by virtue of the London Parks and Works Act, 1887, the management and control of the Bethnal Green Museum garden was transferred to the Metropolitan Board of Works.

9. The effect of the Board of Education Act, 1899, was to substitute the Board of Education for the Department of Science and Art in the deed of 1868 and the site of the Museum is, therefore, now vested in the Board of Education on the trusts declared by that deed.

QUESTION No. 2.

I.—LEGAL DIFFICULTIES.

1. No particular legal difficulties appear to arise either out of the historical origin of the museums in question or of the instrument by which they are governed. The legal position is that in the result of the Charter and the Board of Education Act, 1899, the Board of Education are a Parliamentary Corporation holding the Victoria and Albert and Science Museums for the purpose declared in the Charter and holding the Bethnal Green Museum for the same purposes subject to the express provisions of the deed of conveyance to them.

2. From very early times of the existence of the Department the circulation of exhibits to Schools of Science and Art and, later, to local museums has been regarded as one of their chief objects and there is nothing in the Charter to suggest any doubt as to the legal power to lend. Some of the more important collections given to the museum, *e.g.*, the Sheepshanks Collection, the Schreiber Collection, the Prescott Hewett Gift and the Dyce Bequest were given on terms which prevented their being dealt with otherwise than by exhibition in the South Kensington Museum. The Deed of Gift of the Sheepshanks Collection contained the following provision:—

“The said pictures and drawings, or the conditional gift of them hereby made, shall not be subject to the provisions of the Act of the 19 and 20 Victoria, cap. 29, intituled ‘An Act to extend the Powers of the Trustees and Directors of the National Gallery, and to authorise the Sale of Works of Art belonging to the Public,’ or to any future enactment of the Legislature, which, but for this declaration to the contrary, shall have the effect of placing the said pictures and drawings under any other care or ordering than is therein prescribed, or would otherwise alter or interfere with the disposition thereof hereby made. And in case of such interference on the part of the legislature, or if the terms and conditions as herein expressed be not strictly adhered to, then the conditional gift hereby made of the said pictures and drawings, in favour of a National Gallery of British Art, the Schools of Art, and the public generally, shall wholly cease, and the ex-officio trustee for the time being shall thereupon hold the said pictures and drawings in trust for the University of Cambridge, to be added to and for ever thereafter form part of the Fitz-William Collection in the same University.”

The ex-officio trustee referred to was the then President of the Committee of the Privy Council on Education described as the Right Hon. Edward John Stanley, Baron Stanley of Alderley or other the

member of Her Majesty's Government for the time being charged with the promotion of Art education.

3. Several of the other gifts and bequests to the museum contained a similar condition. The opinion of Mr. Bradley Dyne already referred to was that under the Charter the Board of Education took the place of the Department of Science and Art for all purposes and it did not appear to him that the alterations introduced by the Act of 1899 were antagonistic to the directions attached to the bequests referred to. The mere substitution of one Corporation consisting of a Government Department for another was not, in his opinion, an alteration of or interference with the disposition or ordering of the chattels bequeathed which would give rise to the forfeiture clauses contained in any of these bequests.

4. But it seems to be clear that in the case of any articles subject to such a gift over as is indicated (and substantially the same provision is contained in other gifts or bequests) the effect of any Act of Parliament which removed the Museum from the control of the Board of Education would be that the gift over would take effect unless, of course, express statutory provision was made for over-riding the terms of the trusts in question.

II.—EXTENT OF BEQUESTS AND GIFTS UPON WHICH RESTRICTIONS ARE PLACED AND THE NATURE OF THESE RESTRICTIONS.

A.—Victoria and Albert Museum.

There are various bequests which include objects from more than one department of the museum to which a condition is attached that they must be kept together as a unit and not distributed amongst the departments concerned. Such bequests cut across the system of arrangement which prevails in the museum generally, and are therefore often a serious embarrassment. They baffle the public who naturally expect to find all the metalwork in the Department of Metalwork, and so on, and they are an inconvenience in the actual working of the departments concerned. When, however, such a separated bequest is of the extent and magnificence of the Salting Collection, there is much to be said for its segregation; it illustrates the taste of a great collector of the past and it is adequate enough to represent in itself certain distinct phases of culture, *e.g.*, the Italian Renaissance.

B.—Science Museum.

There are no bequests at the Science Museum which involve such restrictions as those referred to above in connection with the Victoria and Albert Museum.

QUESTION No. 3.

I.—THE VICTORIA AND ALBERT MUSEUM.

(1) Loans.

As part of the educational scheme initiated in the first half of the 19th century for the improvement of design and taste in Works of Decorative Art this museum has had an organised system for lending specimens to other institutions in this country for many years. At first, *i.e.* from 1864 onwards, loans were made only to schools of art recognised by the Science and Art Department and to museums attached to such schools. But in 1886 the system was extended to municipal museums unconnected with schools.

In practice loans to museums are confined to those under public control. In former years objects were sometimes lent to special exhibitions such as those held at the Burlington Fine Arts Club, but a loan would not now be granted to such a temporary exhibition unless it were to comply with certain conditions as to the admission of the public, and in the event of the exhibition lasting more than three

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The Board of Education Act, 1899, which established the Board of Education, provided that that Board should take the place of the Education Department (including the Department of Science and Art) and that all enactments and documents should be construed accordingly.

months, unless it is open free for at least one day and one evening in the week.

A few quasi-permanent loans fall into a different category. An example of such a loan is the Gibbs collection of Anglo-Saxon Antiquities now on loan from this museum to the British Museum. In this connection it may be recalled that in 1891 when it was a question of the loan of the Sheepshanks and certain other collections of pictures bequeathed to South Kensington to the proposed Gallery of British Art, the Law Officers of the Crown advised that no such powers of transfer could be exercised by the President except for a purely temporary purpose.

The loans are not now made (as they were before 1909) from the main collections of the museum, but from a separate collection which not only absorbs duplicates and surplus objects from the main collections, but is continually added to by purchases made for that special purpose, and to some extent by gifts.

Local institutions are required to meet the cost of insurance and to pay half the cost of transport. It is also an important condition of loans from this Institution that they shall be supplemented by works of a similar character contributed by the locality. Loans to local museums are changed once in fourteen or fifteen months.

There are no normal arrangements for the issue of loans to institutions outside the United Kingdom, though loans have been occasionally made to temporary exhibitions abroad. At the time of the Brussels Exhibition in 1910 the Board of Education decided that original Works of Art should not be lent outside the United Kingdom.

This decision was a fortunate one as the fire which broke out at that Exhibition reduced our loan of electrotypes to scrap-metal.

Loans are also made from this museum to Art schools, secondary schools and training colleges recognised by the Board of Education in connection with the teaching of Art and Handicraft. These loans are of a somewhat different character from those issued to museums and include lantern slides as well as works of art. Educationally the loans to schools are probably of greater effect than those to local museums.

A more detailed note on the Travelling Collections of this museum has been prepared and can be submitted to the Commissioners if required.

The museum has some difficulty in meeting the needs of the institutions with which it is more particularly concerned, and no larger measure of loan to institutions abroad would be possible without a corresponding increase in the number of objects, and of staff to deal with them. Moreover, the risk of damage in transit oversea, more particularly on the return journey, is not one which could be quite ignored. It may be suggested in this connection that a more prudent course would be to urge the great Dependencies to form their own collections through an agent in London who would act, if necessary, in consultation with the Officers of the national institutions. In this country, 80 local museums are now in receipt of regular loans: it is doubtful whether this number could be much increased, safely and usefully.

(2) *Exchange.*

Under the Charter of Incorporation the Board of Education as successors to the Science and Art Department would appear to have power to exchange original objects with other museums (provided, of course, that no restraining condition is attached to them); and there are four cases on record where original objects have been exchanged with the sanction of the President. Owing to the needs of the Circulation Department it is improbable that duplicate original objects of a suitable character would ever be available for exchange. Casts and reproductions are in a different category and in the past

numerous such exchanges were effected, more especially in the 'seventies.

II.—THE SCIENCE MUSEUM.

The number of museums which accept technical, industrial and scientific objects in this country is not large, but whenever objects, which are no longer required at the Science Museum, come before a Board of Survey, a proposal is made to offer them to such of the provincial museums as are likely to wish for them. In this way a considerable number of objects have been offered to and accepted by eight provincial museums and by one in New Zealand.

There is considerable intercourse with foreign museums in order to obtain copies of unique and important scientific objects, and several of these have asked for similar assistance from this museum. The present intercourse seems to be sufficiently free and no difficulties have arisen.

QUESTION No. 4.

I.—THE VICTORIA AND ALBERT MUSEUM.

The intercourse which at present exists between the Victoria and Albert Museum and other national museums is informal in nature, and somewhat dependent on the personal relations of the officers concerned. But, generally speaking, on any important occasion it is practically certain that informal consultations will take place at least so far as is compatible with the need for an urgent decision in any particular case. It might be desirable, however, that such consultations should be established on a more regular and uniform basis.

The elimination of overlapping (the evils of which have perhaps been exaggerated) is a wider and a still more difficult question. Overlapping could not be eliminated entirely without a complete change in the policy of the museums concerned, and this change could hardly take place without affecting the entire organisation of the greater national museums and radically altering their historical character. It must further be remembered that the very fact of overlapping may result in gifts and bequests being made which would otherwise have been lost to the nation, owing to the personal idiosyncrasies and preferences of collectors. A central organisation, however, might help to ensure what to some measure is already ensured by informal intercourse, namely, that the collections, whilst overlapping in general categories, are complementary in detail and in arrangement. Experience seems to show, however, that such arrangements can only be satisfactorily concluded by the museum officials themselves, who alone can reasonably be expected to possess the detailed knowledge which is necessary of the contents of the respective museums or departments.

A statement is attached showing the objects purchased by this museum which are known to be the subject of purchases by other national museums.

With regard to this statement, it might almost be said that the Department of British and Mediæval Art and Ethnography, as constituted at the British Museum until a comparatively recent date, did in theory cover almost all the ground covered by this museum; with the exception of the Library and the Departments of Paintings and Engraving, Illustration and Design. In practice, however, this department, with no apparently logical justification, omitted almost entirely the classes of objects collected by the Victoria and Albert Museum's Departments of Textiles and Woodwork. The two collections have grown up side by side since the 'fifties and 'sixties, and in many cases precisely the same classes of objects have been acquired by both museums.

On the retirement of Sir Hercules Read his department was split into two and Ceramics and Ethnography were detached from the remainder of the department. By this arrangement a new department under the name of Ceramics was definitely

set up for the first time at the British Museum, and this department provides what is perhaps the most obvious and important case of overlapping between the two institutions.

Another special case is that of the Department of Engraving, Illustration and Design. Here there is undoubtedly duplication with the British Museum in many directions, but in a Museum of Industrial Art a Department of Prints is as essential as a Library and the collection must, to some extent, be regarded from this point of view. It is clearly the function of the Victoria and Albert Museum to purchase drawings and engravings of decorative design; and in view of the Museum's close relationship with the Royal College of Art to acquire specimen drawings and prints of all kinds for their value as examples of technique. Although there is an overlap with the British Museum in these classes, purchases made there are considered from a different point of view. Owing to the good relations which fortunately exist between the officers of the departments concerned all possibility of competing to the detriment of the public purse seems to have been avoided.

During the last few years the Tate Gallery has begun to acquire drawings in black and white, etchings and engravings, thus overlapping both this Museum and the British Museum.

In regard to the Department of Paintings, the Victoria and Albert Museum has not for many years purchased oil paintings, and the overlapping therefore only affects the previously existing collections. With water-colours the case has been different. The Victoria and Albert Museum has long been the one institution which systematically purchased water-colours for exhibition as a part of a national historical collection, and this function was recognised by the National Gallery, which never bought water-colours itself. The British Museum only bought sketches and studies in British water-colours, but it seems impossible in practice to draw a line of demarcation between a sketch and a "finished water-colour," and the British Museum has undoubtedly acquired many finished water-colours, largely during the last thirty years.

The Tate Gallery has always recognised that this Museum had a right to the original title, given to the Sheepshanks Collections and the historical collection of British water-colours, of the "National Gallery of British Art." From the foundation of the Tate Gallery down to 1915 six water-colours were handed over to that Gallery by the Chantrey Trustees and only two water-colours (by Rossetti) were bought. Since the War, however, the Tate Gallery has made numerous purchases of water-colours both by living and dead artists.

Overlapping may possibly take place with the National Portrait Gallery in that they occasionally purchase miniatures. The Victoria and Albert Museum, however, is the only museum definitely collecting miniatures for their artistic interest.

II.—THE SCIENCE MUSEUM.

The Science Museum differs so widely from the other national museums that occasions of intercourse are not very many, but it has never presented any difficulty; nor is any case known of competitive purchasing between this and any other national museum. The collections here touch those at other museums in a few cases:—

Ship models.—Greenwich Museum, Imperial War Museum.

Small Arms.—Tower of London, Imperial War Museum.

Magnetic Instruments.—Admiralty Compass Department, Ditton Park, Langley.

Various Groups.—Royal Scottish Museum, Technological Section.

Actually there is very little overlapping, but the different fields of interest might advantageously be defined in each case.

The following groups of objects are purchased by the Victoria and Albert Museum and are known to be the subject of purchases by other National Museums.

Department.	Group.	Also purchased by
<i>Architecture and Sculpture.</i>	Ivory carvings of post Classical date.	British Museum.
	Medals (only modern work purchased since 1907). Plaquettes (none purchased since 1907). Various categories of Medieval and Renaissance Art which might conceivably be purchased by the British Museum (carvings in porphyry, alabaster, wood, etc.; bronzes).	
	Portrait busts	National Portrait Gallery.
<i>Ceramics ...</i>	All categories of pottery and porcelain of all epochs except Primitive and Classical.	British Museum.
	All kinds of glass vessels...	British Museum.
	Limoges, Italian and English painted enamels.	British Museum.
	London pottery and porcelain.	London Museum.
	Battersea enamels... ..	London Museum.
<i>Paintings ...</i>	English glass	London Museum.
	Water-colours	Tate Gallery and British Museum.
	Miniatures	National Portrait Gallery.
<i>Engraving, Illustration and Design.</i>	Engravings, drawings, etc.	British Museum.
	Engravings, drawings, etc., by modern British (and foreign) artists.	Tate Gallery.
<i>Library ...</i>	Manuscripts (MSS. on art matters are considered to be within the scope of the V. & A. M., but might also be the subject of purchase by the British Museum).	
	Bookbinding (acquired as examples of artistic leatherwork).	British Museum.
<i>Metalwork ...</i>	Oriental Metalwork	British Museum.
	European Medieval and Renaissance Metalwork, English Metalwork	London Museum.
<i>Textiles ...</i>	Egyptian Textiles... ..	British Museum (to a slight extent).
	Textiles generally	Royal Scottish Museum.
<i>Woodwork ...</i>	English furniture	London Museum.
	Japanese and Chinese Lacquer.	British Museum.
	Medieval Woodwork	British Museum (to a slight extent).
<i>Indian Section.</i>	Indian Sculpture	British Museum.
	Indian Metalwork (chiefly arms and armour), Indian Paintings.	British Museum.

QUESTION No. 5.

I.—THE VICTORIA AND ALBERT MUSEUM.

No admission fees are at present charged at the Museum.

The effect of admission fees on attendance may be seen by comparing the attendances for the last three years with those during the last three years of the period when admission fees were charged. Before the war the Museum was open free on three week-days (Mondays, Thursdays and Saturdays) and on Sunday afternoons; the other three week-days were called "students' days" and the terms of admission were:—

Students (in recognised institutions) free.
Others, 6d. per visit; or by periodical tickets issued at 2s. 6d. per month.

From 1st July, 1914, the Museum was open free on every day.

The annual attendances for the last three years of the pre-war system (1911-13) compare thus with those of the three years most recently completed (1924-26).

Calendar Year.	Attendances.			Admission Fees.
	Free days (Mondays, Thursdays, Saturdays and Sunday afternoons).	Students' days (Tuesdays, Wednesdays and Fridays).	Total.	
1911	696,804	55,766	752,570	£ 940
1912	673,729	56,412	730,141	999
1913	639,581	52,845	692,426	927
1924	862,769	455,280	1,318,049	Nil.
1925	776,752	413,955	1,190,707	
1926	720,499	382,819	1,103,318	

From these figures it will be seen that the rise in the annual attendance figures is mainly due to the very large increase in attendance on the former students' days. It would therefore appear that the re-imposition of an admission fee of 6d. would have a serious effect on attendance, and that the total yield would be small. Looked at from the economic point of view, that is, the cost of the Museum per person visiting it, the policy would be a costly one.

The effect of the imposition of a small general fee, such as a penny every day, except, say, Saturday afternoons and Sundays, is more difficult to estimate. It would certainly not deter the intending serious visitor, but it would keep out most children and a large number of casual visitors—a group deserving of consideration, since enlightenment often comes to people when they are not particularly in search of it. Allowing for a reduction in numbers for a free Saturday and Sunday, and for free admission to students it may be doubted if such a fee would bring in more than about £2,000 or £2,500, at the outside. But this can only be a rough guess.

II.—THE SCIENCE MUSEUM.

No charge for admittance has been made since the Science Museum became a separate institution in 1909.

In the report of the Science and Art Department for 1898 it is stated that about £600-£700 per annum was received for admission fees to the South Kensington Museum when 6d. was charged on three days in the week. The total annual number of visitors to all departments of the Museum was then about 1,000,000, so that £200 is probably an outside estimate of what the Machinery and Science collections would have taken.

The imposition of an entrance fee would certainly reduce very considerably the attendance by the

younger members of both sexes who are now visiting the collections in increasing numbers.

QUESTION No. 6.

1. At both the Victoria and Albert Museum and the Science Museum vacancies amongst the higher technical staff (i.e., Keepers, Deputy Keepers, Assistant Keepers and Assistants) are normally filled by recruitment from outside the Museums to the grade of Assistant. Recruitment is by competitive selection and posts are open to both men and women.

2. Vacancies in the grade of Assistant are usually advertised and the applications are considered in the first instance by the Director of the Museum with the assistance of the Keeper of the Department of the Museum in which the vacancy is to be filled. A short list of candidates for interview is submitted through the Director of Establishments of the Board of Education to the Civil Service Commissioners for the approval of the Commissioners who in consultation with the Board of Education nominate a Selection Board, presided over, when practicable, by the Chief Civil Service Commissioner and usually composed of the Director of the Museum, the Director of Establishments and one other member.

3. Applicants for appointment are supplied with copies of the Regulations governing the competitive selection of candidates. These regulations set forth in detail the conditions governing age limits for admission, general qualifications, method of selection, and rules governing probation, superannuation, hours of attendance, vacation, &c., together with a statement of the numbers, grades and salary scales of the higher technical establishment of the Museum.

4. The methods of recruitment to the Assistant grade in the Victoria and Albert Museum and Science Museum are generally similar, but the following points of difference may be noted:—

(i) The scales of salaries at the Victoria and Albert Museum are higher than those at the Science Museum.

(ii) The age limits for admission to the Victoria and Albert Museum are normally 22 to 26, and at the Science Museum 22 to 30, with extensions to cover, wholly or partially, service in H.M. Forces, the Royal Irish Constabulary and the Civil Service.

(iii) Candidates for admission to the Victoria and Albert Museum are expected to have a very high level of education, but they are not necessarily required to have specialised before admission in any branch of expert knowledge required for the work of the Museum. Candidates for the Science Museum are required to have done a certain amount of post-graduate work, preferably on scientific and technical subjects specially bearing upon the work of the Museum. The higher age limit for admission to the Science Museum enables candidates to have undertaken post-graduate scientific work before admission.

5. Assistants after appointment may proceed in due course by promotion to the higher grades of Assistant Keeper, Deputy Keeper and Keeper.

6. The functions of the higher technical staff at the Victoria and Albert Museum and Science Museum are as follows:—

Officers may be employed in any Department of the Museum, although in practice they become experts in a particular Department and specialise in it.

The Victoria and Albert Museum is divided into the following Departments:—

Architecture and Sculpture: Metalwork.
Ceramics: Paintings.
Engraving, Illustration and Design: Textiles.
Indian Section: Woodwork.
Library: Circulation.

The Science Museum is divided into the following Departments:—

- Industrial Engineering and Manufactures.
- Mechanical Engineering, Land Transport and Construction.
- Water Transport, Marine Engineering and Aeronautics.
- Science and Scientific Instruments.
- Science Library.

At the Victoria and Albert Museum the duties of each higher technical officer include:—

- (a) The arrangement of the Sections allocated to him and the preparation of descriptive labels, register entries and catalogues. In this he has the assistance of Technicians and Museum Attendants, i.e., of the lower technical staff of the Museum.
- (b) The critical study of the objects in his Department in order to make himself generally familiar with their historical development; specialisation in some particular branch or branches of his Department.
- (c) The inspection of objects submitted for purchase or for acceptance as gifts or loans; the study of prices and conditions prevailing in the trade in objects of fine art.
- (d) The acquiring of a general knowledge of the principal art objects in the country, and the promoting of friendly relations with collectors and others likely to be benefactors to the Museum.
- (e) To supply inquirers with such expert or technical information as is available in the Museum.

At the Science Museum the duties of each higher technical officer include:—

ROUTINE WORK.

- (a) The charge of a portion of the Collections.
- (b) The arrangement of the Sections allocated to him and the preparation of descriptive labels and catalogues. In this he has the assistance of Technical Assistants and Museum Attendants, i.e., of the lower technical staff of the Museum.

INVESTIGATION.

- (c) The critical examination of instruments or mechanism of various types and from various sources in order to study their historical interest and the trend of their development.
- (d) While keeping in touch with the general progress in the branch of knowledge which his collections represent, to gain a special and expert knowledge of at least some part or parts of them.

INFORMATION.

- (e) To supply inquirers with such expert or technical information as is available in the Museum.
- (f) To discuss with advisory experts and specialists the special features of new advances in knowledge of the arts and in science and technology which should be represented.

Assistants in both Museums become fitted by their training in the Department in which they have specialised for the more responsible posts of Deputy Keepers and Keepers of Departments.

QUESTION NO. 7.

I.—THE VICTORIA AND ALBERT MUSEUM.

Existing Accommodation.—In a good many parts of the Museum the existing accommodation may be said to be adequate—that is to say, the space is such that the collections can be conveniently arranged without giving an impression of overcrowding. Yet this can only be said if a definitely English standard is adopted; hardly any Continental museum would consent to show valuable works of art under such crowded conditions as prevail even in the least con-

gested of our galleries. But in several directions the accommodation is no more than barely adequate, and in a very few years, even at a reduced rate of increase, the congestion will become serious; in others it is definitely inadequate even to-day. The following list gives a more detailed survey of the position.

Architecture and Sculpture—

Large objects to be placed against a wall—e.g., doorways, altarpieces.	} The accommodation in these sections is at present adequate, but there is no room for expansion.
English Medieval sculpture.	
Bronzes.	
Plaster Casts.	

Seriously crowded.

Ceramics.—Far Eastern Pottery (seriously crowded and no room for expansion). Continental Porcelain (seriously crowded and no room for expansion). English Porcelain (seriously crowded and no room for expansion).

Stained Glass.—No further exhibition space is available, and the construction of a special gallery is in any case very desirable.

Paintings.—Only about one-third of the water-colours can be exhibited; at present this may perhaps be regarded as an adequate provision for the collection but there is no space available for expansion.

Engraving, Illustration and Design.—The exhibition space for this Department is quite inadequate. There is no space for the permanent exhibition of large portions of the collection, such as Engraved Ornaments, Wall Papers, Posters, etc. There is no gallery for the exhibition of Prints in their historical and technical aspects—a misfortune considering the close connection of the Museum with the Royal College of Art.

The Students' Room for housing of Catalogues and Reference Library and for the use of visitors and students is much too small. The number of visitors to this Department has grown steadily from 3,092 in 1910 to 7,089 in 1926, and the number of issues (single drawings or prints, but usually a box or portfolio) from 6,737 in 1910 to 14,179 in 1926.

Library.—The present accommodation is adequate, but the collection grows at the rate of 2,500 volumes a year, and further storage room will one day be necessary.

Metalwork.—Oriental Metalwork. Pewter. The galleries devoted to these two sections are unsatisfactory in construction and are seriously crowded; there is no room for further expansion.

Textiles.—Generally there is insufficient wall space in the Department, especially for large objects like tapestries and carpets. There is also insufficient space for the convenient storage of a reference collection of objects of secondary importance.

Woodwork.—English Furniture (the accommodation in this section is barely adequate for present needs and owing to the bulk of most of the objects, would be quite inadequate for a fully representative collection such as the Museum ought to be able to exhibit).

Indian Section.—The Indian collections are housed in a separate building rented from the Commissioners for the Exhibition of 1851. This building is not very suitable, but the actual space available is fairly adequate for present needs.

Circulation Department.—This Department needs a considerable amount of space for the temporary accommodation of the large number of exhibition cases which are continually in circulation between this Museum and the provincial museums, schools of art, etc. These cases must be displayed in such a way that a selection may from time to time be made by

representatives of the museums and schools concerned, and there must be enough space to move the cases in and out. The space available for such purposes is quite inadequate, and for the proper carrying on of the activities of the Circulation Department the provision of further accommodation is very necessary.

Present Arrangement of Specimens.—Except in so far as contravened by the conditions attaching to various bequests (see answer to Question 2) the specimens are arranged by materials and in chronological sequence. The main portions of the Exhibition Galleries not occupied by the departmental collections are:—

1. The Central Court (exhibition of recent acquisitions from all Departments).
2. The Loan Court (exhibition of objects temporarily loaned to the Museum).
3. The North Court (reserved for special temporary exhibitions and occasionally for other purposes).

Much could be gained if arrangements could be devised for storing subsidiary collections in immediate proximity to the main galleries so that they could be readily available to students without embarrassing the general visitor; a system which is said to work well in the newer American Museums. But the structure of the Museum Buildings makes it extraordinarily difficult to envisage any general rearrangement on these principles.

II.—THE SCIENCE MUSEUM.

The total amount of space available is shown in Column B of the following table, and by 1928 the areas of the various categories will be as shown in Column C.

A.	B. Area occupied in August, 1927.	C. Area occupied in 1928 when East front is completed.
	Sq. ft.	Sq. ft.
Galleries	166,514	192,705
Halls and Corridors ...	1,035	4,577
Staircases	10,056	21,271
Attendants' Work Rooms...	5,592	6,682
Lavatories	3,027	4,255
Demonstration Rooms ...	3,000	3,000
Science Library	5,774	5,774
Offices	11,112	16,452
Stores	28,342	30,057
Mess Rooms... ..	4,142	4,142
Basement	26,234	34,940
Total	264,828	323,855

The exhibition and store space now occupied is allocated as follows:—

Division.	Exhibition Space.	Stores.
	Sq. ft.	Sq. ft.
I. Industrial Machinery, &c.	30,067	6,152
II. Mechanical Engineering Land Transport.	43,528	2,014
III. { Water Transport ... } { Air Transport ... }	48,256	4,323
IV. Scientific Apparatus ...	43,429	4,140
Director's Store ...	—	3,515
Furniture Store ...	—	3,205
Total	165,280	23,349

Of this total area of 165,280 sq. ft. the new building fully completed (Eastern Block) and the Gallery XVIII make up 87,235 sq. ft.; new buildings occupied but not fully completed 34,647 sq. ft.; old semi-permanent buildings (1862 Exhibition) 43,398 sq. ft.

QUESTION No. 8.

I.—THE VICTORIA AND ALBERT MUSEUM.

CATALOGUES.

METHOD OF PUBLICATION.

Formerly Catalogues were printed as Stationery Office publications, and any money received for the sale of them at the Museum was paid over to the Stationery Office. This practice was changed in 1923, and since that date any new Catalogues that may be required are published by the Museum itself, the cost being charged to the Vote and the receipts being appropriated in aid. As the whole stock of Stationery Office publications is far from having yet been exhausted, the Museum is at present selling some Catalogues on account of the Stationery Office and others on its own account.

The Catalogues and other publications of the Museum are sold at a single Catalogue Stall situated near the main entrance to the Museum, the use of the Catalogue Stall at the side entrance having been discontinued some years ago for reasons of economy at considerable inconvenience to the public. They are also sold by the Stationery Office at its various branches.

The publications of the Museum undoubtedly suffer from a lack of publicity. The Stationery Office sometimes include a few of the Museum's publications in its advertisements, but this only happens occasionally.

PRICES.

The price of each Catalogue is fixed at such a figure that the sale of the whole edition (including copies sold at a discount to the trade, but excluding the copies distributed free to the Press, to Departments of the Museum and to other Museums) would cover the cost of preparation and printing, including the cost of blocks, but not the cost of photographs. Until recently no attempt was made to include the wages of the saleswomen in this computation, but an approximate charge on this account is now made.

All sales made to the Stationery Office are subject to 33½ per cent. discount.

POSTCARDS.

Formerly postcards belonging to trading firms were sold on commission inside the Museum, but from the year 1922 the Museum Authorities began to sell on their own account.

The prices are 1d. (plain) and 2d. (coloured) and the plain cards show the greater margin of profit.

The initial stock varies from 1,000 to 5,000. Some cards sell more quickly than others, but it is considered that there are none of which the stock will not be exhausted in reasonable time. Some have had already to be reprinted.

PHOTOGRAPHS.

Besides the Illustrated Catalogues and the postcards there is also a considerable sale of photographs of Museum objects. The photographs are kept in guard-books which are displayed for inspection by the public and copies are not made for stock, but to order as required, and are charged in accordance with a price list. The prices are fixed at figures which are believed in every case to cover

the cost and show some profit, and the tariff is revised from time to time. It is believed that no other Museum (other than Picture galleries) offers such facilities for the sale of photographs to the general public and these are much appreciated.

FINANCIAL ARRANGEMENTS.

The cash expended in the year on catalogues and postcards is charged against Sub-head H.2 in the Vote, and the receipts from sales are credited to Appropriations in Aid. The cost of the materials for photography is included in Sub-head H.4, and the receipts credited to Appropriations in Aid.

SALES OF CASTS.

The Victoria and Albert Museum makes plaster casts of works of art and sells them to the public. Its customers are chiefly artists and Schools of Art. The business was formerly (from 1837 to 1921) in the hands of private proprietors, Brucciani and Company, and it was only handed over to the Museum when the proprietors had found it financially impossible to continue. A benefactor paid the outstanding liabilities; the Royal Academy of Arts pressed upon the Government the need of maintaining the supply of casts, and after some discussion the Government agreed to take over the concern subject to certain conditions as to its discontinuance in the event of a charge being thrown upon the Exchequer. The company went into liquidation, and the Victoria and Albert Museum came into possession in August, 1921. A Trading Account is prepared annually and a Balance Sheet submitted to the Comptroller and Auditor General and these are presented to the House of Commons and printed in the Volume of Trading Accounts and Balance Sheets. A description of the business is prefixed to the Accounts and will be found at page 96 of the volume of Trading Accounts and Balance Sheets for 1925-26.

II.—THE SCIENCE MUSEUM.

All catalogues are Printed by H.M. Stationery Office and the proceeds of all sales go to the Stationery Office.

A certain number of catalogues printed between April, 1923, and April, 1927, were paid for from the Science Museum Vote and the proceeds of sales of these are retained as Appropriations in Aid, Board of Education.

The cost of reproduction of postcards is defrayed from the Science Museum Vote, and the proceeds of sales go to the Appropriations in Aid, Board of Education.

The cost of materials for photographs is borne by the Science Museum Vote, and by the Victoria and Albert Museum Vote for such prints as are executed there. All proceeds go to the Appropriations in Aid, Board of Education.

QUESTION No. 9.

I.—THE VICTORIA AND ALBERT MUSEUM.

The Museum is made available to research students by means of the Library and Students' Rooms attached to the various Departments. Books must be read in the Library itself; they are not lent, except for use in the Departmental offices.

Permission is freely given to sketch and make notes on the objects exhibited in the galleries. Photographs of the principal objects in the Museum can be obtained without trouble or delay (a service which the public greatly appreciates, and one which is essential to research work). A large reference collection of photographs of works of art in all parts of the world is maintained as part of the Library.

Special facilities are given to students from the Royal College of Art.

Generally speaking it may be said that every facility consistent with the safety of the objects is given to anyone desiring to make researches into the history of art and design, and that wide use is made of the Museum for this purpose by educational institutions and industrial concerns all over the country. Much of the time of the Departmental officers is spent in interviews and correspondence with students of all kinds, and many foreign visitors have commented not only on the number of students working in the Museum but on the liberality with which facilities are accorded to them.

II.—THE SCIENCE MUSEUM.

A certain amount of research work is undertaken by the staff and special apparatus is, from time to time, lent to research workers for use away from the Museum.

The collections have been used for such purposes as consideration of inventor's claims before the Royal Commission on Awards to Inventors and of alleged infringements of patents.

Special facilities are also afforded to students, inventors and research workers for the examination of museum objects, and in this way the collections are employed as a record of what has been achieved in various fields of technical and scientific work.

Officers of the Museum who have in recent years carried out geophysical research work especially with the Eötvös gravity torsion balance have been consulted by representatives of the Australian Government concerning the possibilities of geophysical exploration for minerals in Australia, and by others interested in the location of minerals.

Institutions occupied in research work in relation to industry have of late availed themselves of facilities provided in the Museum for showing the results which have been obtained, and drawing attention to the value of such research in developing improved industrial methods.

The Science Library.

I. The functions which the Science Library aims at performing are:—

(i) To make as complete as possible a collection of the scientific and technical literature of the world containing (a) original scientific or technical work or (b) authoritative digests of work in special fields. The Library contains 170,000 volumes, which are increasing at the rate of 9,000 volumes or 40,000 volumes and parts, annually.

(ii) To provide a detailed subject-matter index to the information contained in books and periodicals dealing with pure and applied science in order that it may be available to the research worker at need. This index which has recently been organised will contain more than one million entries by the end of the current year, and should be the means of preventing much of the wasted effort of repeating previous work.

(iii) To be a general reference library of pure and applied science for the use of the general public. Admission free by ticket.

(iv) To be a reference and lending library for:—

- (a) The Science Museum;
- (b) The Imperial College of Science—Students and Professors;
- (c) All Scientific branches of Government Departments;
- (d) Research workers in this country, its Colonies and Dependencies, through the medium of recognised institutions with which they are associated including the Central Library for Students. —

(v) To act as a central bureau for the supply of information and bibliographies of special subjects to research workers and those interested in the progress of science and manufacture at home and in the Colonies and Dependencies.

(vi) To provide a central reservoir, as complete as possible, of periodical literature for the preparation of abstracts and bibliographical notices.

II. Overlapping with the scope of the Science Library occurs to some extent in London in the Library of the Geological Survey, the Library of the British Museum (Natural History)—but these are Departmental Libraries for the use of the staff—and the Library of the Patent Office.

(i) *Library of the Museum of Practical Geology and Geological Survey.*

This Library contains works and periodicals on Geology, Paleontology, Mineralogy and Mining and kindred subjects. It is a Departmental Library for the use of the staff of the Museum and Survey only and is not available to officers of other Government Departments or open to the general public. It has no special information service.

The Jermyn Street Library was formed originally for the use of the School of Mines as well as the Geological Survey. The Science books other than those on the subjects mentioned were transferred to South Kensington and amalgamated with the Science books in the Educational Library of the South Kensington Museum to form the Science Library, officers of the Survey retaining the right to borrow books from the Science Library as from the Jermyn Street Library. At one time it was contemplated that after the completion of certain memoirs, the remainder of the books in the Jermyn Street Library should be brought to South Kensington and reunited with those previously transferred.

When the Geological Museum occupies buildings contiguous with those of the Science Museum, the Science Library will be as convenient as the Library of the Geological Museum for the use of officers of the Survey, and it will be a question whether the Library of the Geological Museum need be kept separate from the Science Library. It would be impossible to discontinue the corresponding sections in the Science Library without completely crippling it as an instrument of research.

On the other hand if the two Libraries were brought together again the additional staff would help to relieve the over-pressure of work in the Science Library, the Geological, etc. Sections of the Science Library would be further strengthened and the books added made more available than at present, duplicate volumes of important periodicals would always be available for consultation while others were on loan, and many less important periodicals could be stopped and the money saved applied to purchase periodicals that at present are available in no Library in this country.

(ii) *The Library of the British Museum.*

This Library contains practically all books on science published in this country together with a selection of books on science published abroad, including America. The British Museum Library does not specialise in Science. It does not contain many works needed for original research, nor is its collection of Scientific periodicals so complete as that of the Science Library. Probably it would not be desirable that the English Science Books in the British Museum Library should be made available for loan.

(iii) *The Library of the British Museum (Natural History).*

This Library is a purely Departmental Library for the use of the staff of the Natural History Department of the British Museum only. It is not available to the public and there is no information service. The scope of the Library is the same as that of the Natural History Branches of the Science Library. But while the Science Library is perhaps stronger on the Biological and Physiological sides and contains more periodicals, the Natural History Museum Library excels in works on the Systematic branches of Botany and Zoology.

(iv) *The Library of the Patent Office.*

This Library contains books on science and technology, particularly the latter, from a practical point of view for the use of those interested in patents of invention. It is growing at about half the rate of the Science Library and contains fewer periodicals. The books are not available for loan to Government Departments, or to research workers, and there is no information service.

APPENDIX 5.

QUESTIONNAIRE ADDRESSED TO FOREIGN GOVERNMENTS.

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLIES.

(This should include only collections which derive the whole or a substantial portion of their funds from Government (whether Federal or State) sources, and is not intended to include municipal or private collections. It will be sufficient however if the answers to questions 3, 7 and 8 are confined to the practice in the case of the most important collections).

2. ADMINISTRATION.

How are the governing bodies of the different collections appointed? Is any general co-ordinating control exercised over the Collections referred to in

(1)? If so, by what body and by whom is it appointed? What powers are vested in the co-ordinating body and in the directors of each collection respectively? Is there any arrangement to minimise overlapping or to co-ordinate the purchase of exhibits to prevent competition?

3. LOAN, DISPOSAL, ETC.

What powers do the authorities of each collection possess as regards the loan of exhibits to other collections whether national or foreign, and the sale or exchange of exhibits whether purchased, presented, or bequeathed? To what extent are those powers exercised? Are the powers conferred by statute? If not, by what instrument?

4. FUNDS.

What funds are provided annually for the Collections concerned as regards (a) upkeep and (b) purchase of specimens? This should include the total income of the Collections distinguishing between

- (a) State contributions.
- (b) Municipal contributions.
- (c) Receipts from admission fees.
- (d) Profits from sales of catalogues, guide books, post-cards, etc.
- (e) Interest on endowments or accumulated funds.
- (f) Donations and bequests from private associations or from individuals and benefactions generally.

Under head (f) receipts in the past, and receipts likely to accrue in the future should be given so far as information is available.

It should be stated whether the cost given includes cost of buildings, maintenance of buildings, local rates and heating and lighting.

5. OTHER ASSISTANCE.

What Societies or other enterprises whether within or without the collection exist for the purposes of assisting the National Collections either by gifts or by raising funds.

6. FINDS, DISCOVERIES, ETC.

What is the legal position as regards the right of the State over discoveries or finds of treasures, etc., in the country?

7. ADMISSION FEES, HOURS, ETC.

What is the practice as regards charge for admission to the collections, hours and days of opening? What provision is made for lighting?

8. REPORTS.

If any general report on the collections or on Museum management has been prepared, can a copy be furnished?

9. GUIDES, ETC.

What is the practice regarding Guides and Lectures and other educational activities?

APPENDIX 6.

COLLECTION OF DRAWINGS BY J. M. W. TURNER, R.A.

To the Rt. Hon. Stanley Baldwin, M.P.

April, 1928.

SIR,

In consideration of the grave anxiety which is being widely felt as to the future treatment and use of the Drawings of the Turner Bequest, we, the undersigned, desire respectfully to urge that immediate steps be taken by His Majesty's Government for the better safeguarding of this, one of the most valuable artistic legacies which has been bequeathed to our nation.

The recently appointed Royal Commission on National Museums and Galleries has been given terms of reference which are so wide and general that its inquiry must necessarily extend over a long period of time and can hardly take cognisance of the work of particular artists. We therefore request that the disposal of the Turner Drawings be dealt with promptly and independently, as a matter of exceptional importance to the artists and art-lovers of the country.

The bulk of the collection consists of the nearly complete series of sketch-books and note-books used by Turner between his 14th and 71st years. In addition there are a few completed drawings, a large number of water-colours in all stages short of completion, and sketches and preliminary studies for nearly all the artist's finished works. The collection, therefore, may be described as a mass of biographical documents revealing Turner's methods of study and the inner history of all his celebrated pictures. No such complete record exists of the working life of any other artist of the first rank. It is, to the study of English landscape art, what a complete series of Shakespeare's note-books and autograph drafts of his poems and plays, if they existed, would be to the study of the drama and of English literature.

The special character of this unique series of documents dictates the special treatment it should receive. The collection ought above all things to be kept together and treated as a whole. It should be safely housed and carefully preserved, and it should be accessible in its entirety to students and to the public. It should be safely housed and preserved, because such artistic treasures should be treated as a sacred trust, to be handed on to future generations with as little injury as possible. It should be made accessible in its entirety, because it is only in this way that the relation of each drawing to its fellows and to the whole can be appreciated, and the best use made of the educational and other possibilities of the collection.

By a Decree of the Court of Chancery, dated 19th March, 1856, these drawings were given "for the benefit of the public" to be "retained by the Trustees for the time being of the National Gallery" in Trafalgar Square. The selection of the National Gallery, as the place of custody involved a method of treatment which has had disastrous effects upon the drawings. The National Gallery does not possess the equipment or the staff for dealing with a collection of nearly 20,000 drawings. No proper care could therefore be taken of the collection as a whole. The Gallery could only exhibit a small proportion of the drawings, the bulk of the collection being of necessity uncared for and relegated to the cellars of the establishment. Counting the selections exhibited at the National Gallery, the Tate Gallery, and the numerous loan collections which have been sent at various times to local galleries in all parts of England, Wales and Scotland, we find that perhaps a tenth of the drawings have been publicly exhibited since 1856; the remaining nine-tenths have been neglected. Of the exhibited drawings, a large number has been permanently injured by reckless exposure to the light in galleries not adapted to the display of water-colour drawings. In 1911 the collection was transferred to the Tate Gallery. The unexhibited portion was stored in the basements of the Gallery, where these drawings, numbering about 18,000, were all submerged in the recent Thames flood, thereby sustaining an amount of damage which even now is beyond estimation.

Enough has been said to establish the need for a change in the abode and treatment of this collection. We believe there is only one State Institution where it can be safely housed and preserved, and made accessible in its entirety to the public and to students. The Department of Prints and Drawings at the British Museum possesses a staff of highly-trained officials well versed in the care, preservation and arrangement of drawings, an adequately equipped Students' Room, and an exhibition gallery where water-colours can be safely shown to the public. To this Department, we submit, the drawings of the Turner Bequest should be removed forthwith; and if legislation be required to effect the removal, we respectfully beg that the necessary measure may be introduced by His Majesty's Government.

We have the honour to be, Sir,

Your obedient Servants,

Signatories:

Sir Frank Dicksee, K.C.V.O., President, Royal Academy.
 Sir David Murray, R.A., President, R. Inst. of Painters in Water Colours, Hon. R. Scottish Academician.
 Sir Frank Short, R.A., President, R. Soc. of Painter-Etchers.
 Sir Herbert Hughes-Stanton, R.A., President, R. Soc. of Painters in Water Colours.
 Sir William Orpen, K.B.E., R.A., President, R. Soc. of Portrait Painters.
 Sir D. Y. Cameron, R.A., Trustee of the National Gallery of Scotland.
 Richard Sickert, A.R.A., President, R. Soc. of British Artists.
 Charles F. Bell, Keeper, Ashmolean Museum, Oxford.
 Sydney C. Cockerell, Director, Fitzwilliam Museum, Cambridge.
 C. Mallord Turner.
 A. Acland Allen.
 A. J. Finberg.
 Julius Olssen.

3rd May, 1928.

DEAR SIR,

The Prime Minister has asked me to let you know that he has been considering the Memorial signed by yourself and others which you sent to him recently. The question which the Memorial raises is one which in his view definitely falls within the terms of reference of the Royal Commission on National Museums and Galleries, and he is accordingly conveying to the Commission the representations which you have urged. He has no doubt that the Commission will give them every consideration. Meanwhile, the Prime Minister is advised that the vast bulk of the drawings are being elaborately cared for either at the British Museum or at the Victoria and Albert Museum.

Yours truly,

(Sd.) C. P. DUFF.

A. J. Finberg, Esq.

INDEX TO WITNESSES.

- Aitken, Charles**, Director and Keeper of the National Gallery of British Art, pp. 111-4, 1551-1668.
- Art Branch of the Civil Service, p. 113 (6), 1631.
- Birmingham Gallery and Museum, 1589-91.
- Loans, p. 112 (4).
- Loans overseas, p. 112 (2), (3), 1559-64, 1576-7.
- Tate Gallery:**
- Admission fees, p. 113 (5), 1627-8.
 - Attendances, p. 113 (5).
 - Board, pp. 111-2 (1).
 - Bulletin, 1662-8.
 - Catalogues, photographs and postcards, etc., p. 113 (8).
 - Chamber Music, 1647-9.
 - Connection of Whitechapel Gallery with, 1572-5, 1640-3.
 - Educational facilities, p. 114 (9).
 - Expenditure on building, 1566.
 - Galleries, p. 113 (7), 1578.
 - Gifts and Bequests, 1570-1A.
 - Government grant, p. 112 (2), 1661, 1619-21.
 - History of, pp. 111-2 (1).
 - Indefinite extension of, 1572-5, 1655.
 - Lecture theatre, p. 113 (7), 1579, 1646.
 - Lectures, p. 114 (9).
 - Library, p. 114 (9).
 - Lighting, 1657-9, 1661.
 - Loans, 1559-65, 1576-7, 1644-5. p. 112 (2), (3).
 - Loans to, p. 112 (3), 1558, 1565.
 - Modern foreign sculpture, p. 112 (4), p. 113 (7).
 - Overlapping, 1598-607.
 - Paintings, p. 113 (4).
 - Print room, pp. 112-3 (4), p. 114 (9), 1551.
 - Public interest, 1570-1A.
 - Publications, pp. 113-4 (8), 1566-7, 1629-30.
 - Purchases, p. 112 (2), 1608-18.
 - Sale or exchange and lending, p. 112 (2).
 - Slides of pictures, p. 113 (8).
 - Sphere of, p. 112 (4), 1650-4.
 - Staff, p. 113 (6).
 - Students and artists, p. 114 (9).
 - Transfer of paintings from Victoria and Albert Museum, p. 112 (4).
 - Turner Portfolios, possible transfer of, p. 114 (9).
 - Unbuilt-on land, p. 113 (7), 1659-60.
 - Water colours, and drawings, 1551-3, 1555-6.
 - Weeding out, 1656-8.
- Victoria and Albert Museum, loans from Circulation Department, p. 112 (4), 1580-7.
- Water colours, group of most precious which would not be exhibited in ordinary way, 1592-7.
- Water colours, etc., collection and exhibition by three museums in London, 1554, 1557, 1632-9.
- Art Workers' Guild**, memorandum, p. 253.
- Educational facilities, p. 253.
 - Fees, p. 253.
 - Purchases, p. 253.
 - Victoria and Albert Museum, p. 253.
- Association of Education Authorities in Scotland**, memorandum, p. 255.
- Educational facilities, p. 255.
 - Loans, p. 255.
 - Public interest, p. 255.
 - Scottish Museums, p. 255.
- Association of Education Committees**, memorandum, p. 253-5.
- Educational facilities, p. 254.
 - Fees, p. 254.
 - Loans to Provincial Museums, pp. 253-4.
 - Public interest, pp. 254, 254-5.
- Austrian Government**, summary of replies to Commission's questionnaire, p. 307-8.
- Bailey, J.**, memorandum on provincial museums, p. 291-2.
- Balfour, Henry, F.R.S.**, *see* Royal Anthropological Institute, 2669-2766.
- Belgian Government**, summary of replies to Commission's questionnaire, pp. 308-9.
- Berenson, Bernard**, letter re general aspect and character of British institutions, pp. 302-4.
- Bethnal Green Museum**, *see* Appendix 4 (pp. 331-9).
- Board of Education**, memorandum, pp. 331-9.
- Victoria and Albert and Science Museums:**
- Accommodation, pp. 336-7.
 - Administration, p. 331.
 - Bequests and gifts, p. 332.
 - Exchange, p. 333.
 - Fees, p. 335.
 - History, p. 331-2.
 - Legal difficulties, p. 332.
 - Libraries, p. 339.
 - Loans, p. 332-3.
 - Publications, pp. 337-8.
 - Relations between Museums, pp. 333-4.
 - Research and students' facilities, pp. 338-9.
 - Staff, p. 335-6.
- Bolton, Herbert, D.Sc., F.R.S.E.**, *see* Museums Association, 1924-2071.
- British Academy**, memorandum on British Museum and Copyright Acts, pp. 255-6.
- British Institute of Adult Education**, memorandum, pp. 256-7.
- Advisory Educational Committee, p. 257.
 - British Museum, reading room, p. 256 (1) (2).
 - Handbook to National Collections, p. 256 (3).
 - Hours of opening, p. 256 (6).
 - National Commission on Museums, p. 256-7.
 - Public interest, p. 256 (4), (5).
 - Science Museum, funds, p. 256 (7).
- British Institute of Industrial Art**, memorandum, p. 257-63.
- Bethnal Green Museum**, p. 257 (1).
- Constitution, etc., p. 257 (1).
 - Opinion re proposals of, *MacLagan*, 2815-6, 2893-6.
- Victoria and Albert Museum:**
- Admission Fees, p. 257 (3).
 - Historic collections, pp. 259-61.
 - Hours, evening, p. 257 (3).
 - Industrial art, pp. 258-61.
 - Liaison officer, p. 258 (3c).
 - Loans, pp. 261-2.
 - Modern work, inclusion, p. 262 (25, 26).
 - Object of, p. 258.
 - Origin of, p. 258 (4).
 - Secondary galleries, pp. 260-1.
 - Value of, p. 257 (2).
- British Museum**, *see* *Dodgson, C.*; *Kenyon, Sir F. G.*; and *Rendle, A. B.*
- Clyde, the Rt. Hon. Lord, D.L., LL.D.**, on behalf of the National Library of Scotland, 2319-2468:
- National Library of Scotland:**
- Accommodation, 2325, 2329-40, 2345-50, 2384.
 - Administration difficulties, 2320-3.
 - Administrative expenses, 2449, 2459-60.
- Board:**
- Constitution, 2376-80.
 - Difficulty of keeping in touch with, 2320-3, 2341-4, 2355-6, 2381-3.
- Chairman**, appointment, 2354.
- Conflict of interests with those of Register House**, 2366-8.
- Gift from Sir Alexander Grant**, 2325-40, 2369-70, 2371.
- Income and expenditure, 2449-60, 2462-5.
 - Readers, increase, 2349-50.

Clyde, the Rt. Hon. Lord, D.L., LL.D.—cont.National Library of Scotland:—*cont.*

Reid bequest, 2363-4.

Staff, 2358-60, 2372-5, 2429-37, 2452-7.

Standing Committee, 2381-3.

Transfer to the State, 2351-3.

Coleman, L. V., Director of the American Association of Museums, 951-1090, pp. 293-7.

England, lack of co-operation between National and Provincial Museums, 1011-3.

International contact between museum people, need for increase, 1056.

Provincial Museums, relations with National, p. 293.

Smithsonian Institution, 952, 970, 980-3, 995.

U.S.A., Museums in:

further Acquisition or better presentation, 964, 1057, p. 296.

Admission fees, 956-8.

Association of Museums, 952, 984, 1015-25, 1034-7.

Central museum with many branches, probable development, 974-8, 1063-4, 1084-7.

City museums, 952, 990, 995.

Congestion, 974.

Control, 953, 980-3, 1014.

Educational work, 961, 1033, 1056, 1068-9, p. 295.

Exhibits and study material, 974.

Federal museums, 952, 980-3, 1073-5.

Financing of, 954, 983, 995, 1004-7, pp. 293-4.

Fire, etc., insurance and fire protection, 1076-81.

Functions, 962, 985-6.

Gifts, policy *re*, p. 296.

Hours of opening, 1045-8.

Lectures, 959-60, 1055, 1070-2.

Legislation affecting, p. 296.

Lending of exhibits, 972, 1042.

Libraries, 994, 1049.

Membership system, 995-6, 1029-32, 1067, p. 296-7.

Overlapping and prevention of competition in purchasing, 970-1, 1038.

Photographs, 1050-2.

Public attitude, 1027, 1088-90.

Public support, 955, 1014, 1028, 1044-7.

Publications, 979.

Publicity work, 955.

Purchasing, system, 1039-41.

Recruitment and training, 967-8, 1003, 1043-4, 1058-61, pp. 295-6.

Research work, 962, 987-9.

Salaries of directors, curators and assistants, 965-6, 997-1002.

State museums, 952, 990, 994-5.

Travelling by staff, 969, 1065.

Convention of the Royal Burghs of Scotland, memorandum, pp. 263-4.

Bequests and gifts, p. 264 (4).

Educational facilities, p. 263 (2).

Fees, p. 263 (3).

Loans, p. 263 (1).

National Library of Scotland, p. 264.

Public interest, p. 264 (5).

Scottish Record Office, p. 264.

Corporation of the City of London, memorandum, p. 264.

Accommodation, p. 264.

Gifts, p. 264.

Guildhall Library Museum and Art Gallery, p. 264.

Travelling collections, p. 264.

Crawford and Balcarres, The Right Hon. The Earl of K.T., F.R.S., LL.D., 1763-1923, 2991-2.

Administration, 1784, 1905-7, 1917-23, 2991.

British Museum:

Administration, 1857-62.

Standing Committee, 1909-13.

Trustees, hereditary, 1914-6.

Curators, training of, 1783, 1787-90, 1865-9.

Honorary attachés system, 1783-8, 2991.

Lectures, 1772-8, 1808-9.

Crawford and Balcarres, The Right Hon. The Earl of K.T., F.R.S., LL.D.—cont.

National Gallery:

Accommodation and reconstruction requirements, 1766, 1770-1, 1892-1904.

Admission fees and effect, 1765, 1791-3, 1800, 1837-45, 1882-91.

Copyists, 1765, 1790, 1800, 1869-76, 1883-90.

Director:

Appointment method, 1803-7.

Relations with Trustees, 2991.

Exchange, 1820-1.

special Exhibition room, 1798-9.

Hours of opening, 1802.

Lectures, 1772-8, 1808-9.

Loans and sales, 1763, 1769, 1794-7, 1810-23, 1821-34.

Overlapping with Tate Gallery, 1764, 1846-56, 1863-4.

Placing and hanging of pictures, 1767-8, 1801, 1908.

Public, measures for encouragement of, 1772-3, 1877-81.

Purchase system and results, 2991.

Staff, 2991.

Intercourse with museums abroad, 1779-82.

Curle, A. O., W.S., F.S.A. (Scot.), Director of the Royal Scottish Museum, pp. 85-8, 1091-1290:

Royal Scottish Museum:

Accessions, p. 87 (7).

Accommodation, pp. 86-7 (7), 1119-23, 1129, 1186-7, 1273-9, 1282-4.

Administration, pp. 85-6 (2).

Administrative officers and functions, p. 86 (6).

Admission, p. 86 (5).

Attendances, p. 86 (5), 1157-62, 1247-8.

Botanical collections, p. 88, 1287-8.

Catalogues, postcards, etc., p. 87 (8), 1194.

Control by Government, p. 87 (2), 1092-5.

Co-ordination with other museums, 1096.

Demonstrations, p. 86 (5), 1150-2.

Electric lighting, 1141-3.

Exchange and lending, p. 85-6 (2), 1101, 1107.

Fire, danger of, p. 88, 1130-48, 1181-5, 1192-3, 1265-8.

Geological survey collection, 1178-80.

Gifts and bequests, 1245, 1277-9.

Grant in aid, p. 88.

History of, p. 85 (1).

Labelling of exhibits, 1195-7.

Loans, p. 86 (3), 1097-8, 1101-8, 1176-7, 1249-50.

Loans from Victoria and Albert Museum, 1097-8, 1167-8, 1170, 1251.

Making of exhibits, 1290.

New acquisitions, 1269.

Overlapping, p. 86 (4), 1096, 1114-7, 1163-6, 1212-24, 1252-6.

Photographs, p. 87 (8), 1260-4.

Private loans to, 1191.

Propaganda, 1190-1.

Public exhibits, removal of certain, 1169-73.

Public interest, 1157.

Public support, 1154-6.

Purchases, p. 86 (4), 1116-7, 1206-7.

Relations with other museums, 1285.

Research work, p. 87 (9), 1149, 1158-9, 1198-9.

Sale, 1235-2.

Staff, p. 86 (3), p. 86 (4), p. 86 (6), p. 87 (9), p. 88, 1280-1, 1110-3, 1174-5.

State aid and private benefaction, 1153.

no Statutory restrictions, 1091.

Storage accommodation, 1188-9.

Weeding out, of objects, 1124-8, 1235-44, 1246.

Work for other departments and public bodies, p. 87 (9).

Zoological collection, 1270-2.

Denmark, Government, summary of replies to Commission's questionnaire, pp. 309-11.**Design and Industries Association, memorandum, pp. 264-6.**Opinion *re*, *MacLagan* 2816, 2828, 2883-8.

Administration, p. 266 (22), (23).

Design and Industries Association—cont.

- Admission fees, p. 266 (28).
- Collections:
 - Arrangement, p. 265 ((6), p. 266 (26).
 - Size, p. 266 (18), (19).
- Co-ordination, p. 265 (8).
- Craft museum, p. 265 (3).
- Educational facilities, p. 265 (12), (13).
- Grants system, p. 266 (21).
- Hall of Donors, p. 266 (27).
- Historical museum, p. 265 (2).
- Hours of opening, p. 265 (14).
- Lectures and monographs, p. 266 (15), (16).
- Loans, p. 266 (20).
- Modern work, p. 165 (4), (5).
- Publicity, p. 266 (17).
- Replicas, p. 265 (9).
- Staff, p. 266 (24), (25).
- Students, facilities, p. 265 (12).
- Temporary exhibitions, p. 265 (7).

Dickson, W. K., LL.D., on behalf of the National Library of Scotland:

- National Library of Scotland:
 - Copyright privileges, 2417-20.
 - Exhibition facilities, 2387.
 - Government grant, 2412-4.
 - Newspapers, 2421-5.
 - Staff, recruitment, 2426-8.

Dodgson, Campbell, C.B.E., Keeper, Department of Prints and Drawings, British Museum, 1298-1407:

- British Museum:
 - Drawings:
 - Cataloguing of, 1345-50.
 - Photographing of, 1339-44.
 - Drawings and prints, single Director for Victoria and Albert Museum and, proposal not agreed with, 1373-6, 1397-9.
 - Lending powers, limitation and proposed modification, 1310-1, 1315-31, 1359-64, 1377-81, 1384-90.
 - Print room, access to, attendances, etc., 1351-6, 1382, 1393-6.
 - Prints, loans, 1405-7.
 - Ventilation and temperature, 1357.
 - Water colours:
 - Number of, by principal artists, 1401-5.
 - Proportion exhibited, 1365-9.
 - Print room system, 1300-1.
 - Tate Gallery, question of loaning of drawings to British Museum, 1334-8.
 - Watercolours and drawings, collection and exhibition by three galleries in London, 1298-9, 1302-9, 1312-3, 1332-5, 1370-2, 1391-2.

Dorling, the Rev. E. E., F.S.A., note on the display and labelling of exhibits, pp. 287-8.**Federation of British Industries, memorandum, p. 267-9.**

- Opinion *re*, MacLagan 2816.
- Loans, p. 268 (5).
- Science library, p. 269 (6).
- Science Museum:
 - Arrangement of exhibits, p. 268-9.
 - Co-operation with industry, p. 269 (2).
 - Labelling and catalogues, p. 269 (4).
 - Lectures and guides, p. 269 (5).
 - Models of lay-out of workshops and factories, p. 269 (7).
 - Temporary exhibitions, p. 269 (5).
- Victoria and Albert Museum:
 - Historical collections, p. 267 (1).
 - Lectures, p. 267 (2).
 - Modern work, p. 267 (3).
 - Temporary exhibitions, pp. 267-8 (4).

Fisher, Rt. Hon. H. A. L., F.R.S., LL.D., D.Litt., letter *re* the British Museum and the Copyright Acts, pp. 301-2.**Flett, Sir John, K.B.E., D.Sc., LL.D., F.R.S., Director of the Geological Survey of Great Britain and Museum of Practical Geology, p. 16-20, 269-440:****Flett, Sir John, K.B.E., D.Sc., LL.D., F.R.S.—cont.**

- Geological collections in local museums, 405-7.
- Geological Society of London, transfer of collections, p. 4 (3), 343-5.
- Geological Survey of Great Britain:
 - Origin and development of, pp. 17-18 (1).
 - Staff, 350, 344-7.
 - Statutory powers, 269.
 - Work, 271-3, 330-3.
- Geological Survey Board Composition, functions, etc., (3 (1)), 401-4.
- Geology, 428-35, 440.
- No complete museum in London, 428-35, 440.
- Geology, Practical Museum of:
 - Accessions from other museums, p. 19 (3), 343-5.
 - Administration, p. 19 (1).
 - Admission fees, pp. 19-20 (5), 293-4.
 - Assistance of survey staff in museum work, p. 18 (2), 396.
 - Attendances, p. 20 (5), 295-7, 368, 419-20.
 - Branch Offices, 367, 426-7.
 - Catalogues, p. 20 (3 (8)).
 - Character of, and connection with geological Survey, 362-3.
 - Collections, transference of, p. 17 (1), p. 18 (3), p. 19 (3), 276-9, 280-1, 289, 291, 333-40, 353-4, 369-71, 372-80, 384-91, 410-11, 412-4, 424-5, 436-9.
 - Co-operation and relations with other museums, 281, 291-2.
 - Demonstrations, p. 20 (5), 298, 415.
 - Director, p. 19 (1).
 - Duplication or overlapping, p. 19 (3 (4)), 282, 381-3.
 - Economic application of geology, 399.
 - Economies in working, 348-9.
 - Electric lighting, 324-5, 360-1.
 - Exchange of materials, p. 19 (2).
 - Exhibits, p. 18 (2), pp. 18-19 (3).
 - Functions of, p. 17 (1), 407-9.
 - Fusion with Natural History and Science Museums, 286-8, 357-9a.
 - Grant in aid, p. 19 (4).
 - Lectures, 298-300, 301, 415-8.
 - Library, p. 19 (3), 290, 315, 316, 352.
 - Loans and exchanges, p. 19 (2) (3).
 - Metallurgical specimens, 436-7.
 - New Building, 274-5, 285-8, 307-14, 347, 394, 412-3.
 - Objects and policy of, pp. 18-19 (3).
 - Offers of British specimens from local museums, 405-7.
 - Origin and development, p. 17 (1).
 - Practical value of, 334-7.
 - Premises and accommodation, pp. 17-19 (1), (2), (3), p. 20 (7), 312-4, 392-3, 395, 426.
 - Publications, p. 19 (4), p. 20 (8), 302-3, 305, 306.
 - Purchases, p. 19 (4).
 - Relations with Advisory Council of the Department of Scientific and Industrial Research, p. 19 (4).
 - Research facilities, p. 20 (9).
 - School of Mines, p. 17 (1), 339-40.
 - Special exhibits, p. 19 (2).
 - Specimens, 349, 351.
 - Staff, p. 18 (2), p. 20 (8).
 - Students, 340-2.
 - Value of Collections, p. 19 (3).
 - Work, p. 18 (3), 282-4, 326-9, 377-80, p. 20 (9).

Foreign Governments, Questionnaire addressed to, p. 339-40.**Summary of replies, p. 307-28.****Fox, Cyril, Director, National Museum of Wales, *see* National Museum of Wales.****French Government, summary of replies to Commission's questionnaire, p. 312.****Friedländer, Dr. M. J. von, Director of the Kupferstich Museum, Berlin, letter *re* general aspect and character of British institutions, pp. 304-5.**

Furse, Lt.-Gen. Sir W. T., K.C.B., D.S.O., Director, Imperial Institute, memorandum, *see* Imperial Institute.

Geological Museum, *see* Flett, Sir John.

German Government, summary of replies to Commission's questionnaire, pp. 312-22.

Gosse, Sir E., C.B., LL.D., Litt.D., letter *re* British Museum and the Copyright Acts, p. 302.

Gregory, J. W., F.R.S., D.Sc., memorandum on the relations of the Imperial Institute and other geological institutes at South Kensington, pp. 297-9.

Hake, H. M., Director of the National Portrait Gallery, pp. 203-5, 2559-2656:
British Museum, engraved portraits collection, 2575.

National Portrait Gallery:

Accommodation, p. 204 (7), 2559, 2562-72, 2601-4.

Acquisitions:

New, p. 204 (2).

Rate, 2559, 2626-9.

Source, 2642.

Standard, 2623-5.

Admission fees, p. 204 (5), 2577, 2598-600, 2613-5, 2645-9.

Arrangement, p. 204 (7).

Attendances, 2577.

Catalogues, p. 204 (8), 2590-7.

Director, p. 204 (6).

Educational value and lectures, 2578, 2581-4, 2646-7.

Evening opening question, 2650-1.

Indexing of portraits, 2587-90.

Loans, p. 204 (2) (3).

Overlapping, p. 204 (4), 2616-22.

Photographs, p. 204 (8).

Portraits, enquiries for, 2572-4, 2579, 2630-7.

Postcards, etc., p. 204 (8).

Publications, p. 204 (8).

Purchases, p. 204 (4).

Reference section, p. 205 (9), 2560-1, 2572.

Sale and Exchange, p. 204 (2).

School children's visits, 2572-9.

Staff, p. 204 (6).

Storage, 2638-41.

Students, p. 204 (9).

Temporary loans to, p. 204 (3).

Trustees, 2576, 2605-12, 2607-12.

Uniqueness of, 2576.

Hanworth, the Rt. Hon. Lord, K.B.E., Master of the Rolls, pp. 191-5, 2469-2558:

Public Record Office:

Accommodation, p. 191 (1), p. 193 (5), (8), 2548-50, 2552-4.

Archives, p. 191 (1), p. 194 (8).

Calendars and indexes, p. 192 (1).

Classes of documents, p. 192 (2).

Committee of inspecting officers, p. 192 (2).

Departmental papers, custody, p. 192 (2).

Deputy Keeper, p. 193 (5).

Documents:

Disposal of, p. 192 (2).

Repair and renovation, p. 193 (5), (8).

Editorial work, p. 193 (6).

Fees, p. 193 (8).

Functions, p. 193 (3), p. 194, 2546.

Gifts, p. 193 (4).

Handing over of documents to Dominions, etc., 2546.

Historical manuscripts, loss of, pp. 194-5.

History of, p. 191 (1).

no Loaning or exchange, p. 192 (2).

Master of the Rolls, p. 192 (2), p. 193 (4), 2546, 2556.

Museum, p. 192 (2).

little Overlapping, p. 193 (4), 2546.

Printing and publication, p. 193 (7).

Publications, decay, p. 193 (7).

Records, permanence question, p. 193 (7).

Hanworth, the Rt. Hon. Lord, K.B.E.—cont.

Public Record Office—*cont.*

Search rooms, p. 193 (8).

Staff, p. 193 (5).

Students, p. 192 (2), p. 193 (8).

Technical training, p. 193 (5).

Hannay, R. K., F.R.S.E., LL.D., memorandum regarding the Scottish National Library and the Scottish Record Office, p. 299.

Hardie, Martin, R.I., R.E., Keeper of the Department of Engraving, Illustration and Design, and of Paintings, Victoria and Albert Museum, 1408-1550:

Bethnal Green, 1459-60.

Staff, foreign travel, 1437-8, 1529-32.

Tate Gallery, 1426, 1458, 1482-3, 1511-4, 1536-7.

Victoria and Albert Museum:

new Acquisitions, 1543-5.

Contact with the public, 1437.

Departments of Engravings, Illustration and Design and of Paintings, 1430, 1439-45, 1448-50, 1463-8, 1475-79, 1538-40, 1515-20.

Gifts and bequests, 1417-8, 1424-5, 1549-50.

Oil paintings, 1419-22, 1546-8.

Prints, and print department, 1428-9, 1431-2, 1447.

Staff, 1437, 1450.

Watercolours, drawings and prints, loans, 1433-6, 1448-9, 1469-74, 1521-8, 1541-2, 1515-20.

Watercolours and drawings:

Central inventory, 1423, 1463.

Collection and exhibition by three museums in London, 1408-16, 1423, 1427, 1451-6, 1457, 1461-2, 1502-4, 1506-7, 1510, 1533-5.

Headlam-Morley, J. W., C.B.E., letter *re* British Museum and the Copyright Acts, p. 302.

Hill, A. W., C.M.G., Sc.D., F.R.S., Director of the Royal Botanic Gardens, Kew, pp. 6-16, 75-268.
British Museum herbaria and botanical specimens, question of transfer to Kew, 92-104, 106, 121-3, 203-4, 205-18, 240-4, 251-2.

Edinburgh, Royal Botanic Gardens, p. 6 (4), 146.

Herbaria, connection with gardens, 88-91.

Kew, Royal Botanic Gardens:

Administration, p. 6 (1), 120.

Admission fees, p. 6 (5), 107-13, 118-9, 136-9, 159-60, 186-94, 257-62, pp. 329-30.

Advertising of, 263.

Attendances, p. 6 (5), 110-2, 257-61.

Catalogues, etc., p. 7 (8).

Director, p. 6 (1), (2), 75-7, 175-80.

Distribution of duplicate material, p. 6 (3).

Economic and commercial work, etc., 68-9, 78-80.

Expenditure, 161-7.

Herbaria, arrangement, 149-52, 156-7.

Herbarium, 88-9, 156, 167-8, 268.

Accommodation, p. 7 (7), 158, 232-3.

Library, 154-5, 239.

Loans, etc., p. 6 (2), 179.

Museums, p. 7 (7), 81-7, 127-32, 140, 143-8, 231.

Object, 153.

Overlapping, p. 6 (4), 182.

Public interest, 245.

Publications, 199-202.

Relations with other museums, etc., 181-184-5.

Research, p. 6 (2), 246-52.

Revenue, 114.

Schoolchildren, 116-7, pp. 6-7 (6), 115, 195-8.

Staff, 225-30.

Students, p. 6 (2), p. 7 (9), 116-7, 221-2, 267-8.

Tea kiosk, 133-5.

Transfer to, of collections from Natural History Museum, 92-9, 101-5, 121-6, 170-4, 203-18, 235-8, 240-4, 251-2.

Natural History Museum, p. 6 (4), 90, 181, 182.

Trinity College, Dublin, herbarium, p. 6 (4), 183-5.

Hinton, M. A. C., Deputy Keeper, Department of Zoology, Natural History Museum, report on whales and work of the British Museum (Natural History) relating to whaling, p. 248-9.

Holmes, Sir Charles, D.Litt., Director of the National Gallery, pp. 161-4, 2244-2317:
Honorary attachés, 2293-6.
Museums Dining Club, 2250.

National Gallery:

Accommodation, p. 163 (7), 2254-8, 2298-9.
Admission fee on students' days, p. 162-3 (5), 2309-11.
Arrangement of pictures, p. 163 (7), 2253.
Art Gallery, p. 164 (9).
Copyists, 2309-12.
Director, position and powers, p. 161 (1), p. 163 (6), 2245-8, 2264-76, 2314-7.
Division of modern foreign pictures between Tate Gallery and, 2308.
Establishment and development, p. 161 (1).
Intercourse with galleries at home and abroad, p. 162 (3), (4).
Keeper, p. 163 (6).
Loans, p. 162 (2), (3), 2262-3, 2277, 2279-82, 2284-92.
Oriental room, desirability of, 2276.
Publications, photographs, etc., pp. 163-4 (8).
Purchase, competition, p. 162 (4), 2249, 2259-61.
Purchase fund, p. 161 (1), p. 162 (2).
Purchase system, 2244-8.
Reference section, p. 162 (2), 2277, 2283, 2313.
Refreshment room, 2300-2.
Sales, p. 162 (2), 2303.
Staff, p. 162 (2), p. 163 (6), 2248, 2251-2, 2283, 2294-6.
Students, facilities for, p. 164 (9).
Trustees, constitution and powers, p. 161 (1), 2248.

Hungarian Government, summary of replies to Commission's questionnaire, p. 322.

Imperial College of Science and Technology, memorandum on Science Library purchase grant, pp. 290-1.

Imperial Institute, memorandum, pp. 269-70.
Admission fees, p. 270.
Educational facilities, p. 270.
Loans, p. 270.
Relations between Museums, etc., p. 269.

Imperial War Museum, memorandum, particulars *re* Museum, p. 236.

Institute of Mining and Metallurgy, memorandum *re* accommodation at Geological Museum, p. 290.

Italian Government, summary of replies to Commission's questionnaire, p. 322-4.

Keith, Sir Arthur, F.R.S., LL.D., D.Sc., on behalf of the Royal Society, 1669-1762:

Administration, 1682-5, 1720-32, 1743-61.
Director, powers, 1682-4, 1687.
Educational influence of museums, 1675-6, 1687-8, 1694-700, 1740-1.
Labelling, 1736-7.
Loans, 1708-9.

Natural History Museum:

Accommodation, 1669-74, 1710-3, 1739.
Botanical department, question of removal to Kew, 1678-80, 1714-5, 1733-4.
Mineralogy, transfer question, 1677-9, 1701-7.
Multiplication of biological specimens, 1681, 1716-9.
Research facilities, Publications, 1688.
Recruitment, 1686-7.
Research, 1735.
Staff:
Relations with the public, 1687-8, 1689.
Travelling facilities and allowances, 1689.

Kennedy, H. A., Keeper of the Circulation Department, Victoria and Albert Museum, note on the travelling collections, pp. 251-2.

Kenyon, Sir F. G., G.B.E., K.C.B., Litt.D., D.Litt., LL.D., Director and Principal Librarian, British Museum, pp. 51-62, 691-950:

Admission, objection to charge of fees, 939.
Advertising, 773.

Arms and armour, allocation, 936.

British Museum:

Acquisitions, p. 61, 802.
Administration, pp. 51-2 (1), 691, 930-2.

Admission, p. 55-6 (5).

Advanced classes, 804.

Advertising, 773.

Amalgamation with Victoria and Albert Museum, 873-6.

Antiquities, Department of, p. 58 (3), p. 61, 759-62.

Architectural classes, 804.

Armour, 936.

Arrangements of exhibits, 797-800, 859-62.

Assistance to public, 770, 780, 806.

Attendances, p. 55 (5).

Bequests and gifts, p. 62, 692-3, 817.

Buildings, pp. 56-7 (7), 928-9, 943-4.

Casts:

Department of, p. 60 (4).

Production of, p. 60 (4).

Casts and electrotypes, p. 60 (4).

Catalogues, p. 59 (8 (1)), 819-20.

Ceramics, Department of, p. 54-5 (4), p. 58 (3), 714-21, 759, 842-9, 912.

Coins, rare, 863-5.

Collections, growth, p. 61 (9).

Copyright Acts, p. 53 (2), pp. 61-2, 733-42, 787-94, 854-5.

Departmental libraries, 809-10.

Duplicates, exchange and disposal, pp. 52-3 (2).

Educational classes, 803-5.

Entrances, 764-6, 926-7.

Ethnographical Department, p. 58 (2), 754-8, 896-7.

Evening opening, 807-8.

Excavations, p. 61 (9), 941.

Exhibiting, facilities, 776-8, 780.

Fire-proofing, 850-3.

Fire risks, 747-8.

Foundation, history, p. 51 (1).

Functions, 881-8.

Guide books, p. 59 (8 (1) (2)).

Guide lecturers, p. 59 (7 (4)), 934.

Labelling, 811-2, 940.

Laboratory, 947-50.

Lecture theatre, p. 58 (7 (4)), 763.

Lectures, 770.

Library, p. 57 (7 (1)), p. 59 (8 (1)), p. 60 (9), 743-53, 770, 780-6, 857-8, 885-91, 901-3, 916-21, 937-8, 945-6.

Loans, p. 53 (2), 704-8, 711-3, 866-8.

Manuscripts, Department of, p. 61.

Medieval Antiquities, Department of, p. 54 (4), p. 58 (3), 714-9, 759-62.

Natural history collections, p. 52 (2), p. 56 (7).

Needs of, 780.

Newspaper room, p. 60 (9).

Newspapers, p. 57 (7 (1)), p. 58, 734, 749, 818, 922-5.

Oriental printed books Department, p. 58 (7 (3)), 759.

Overlapping with Victoria and Albert Museum, p. 54 (4), p. 55, 714-24.

Photographs, p. 59 (8 (3)), 770.

Pictures, transfer, p. 53 (2).

Prints and drawings, p. 55 (4).

Publications p. 59 (8), p. 60 (8 (3)), 773, 819-20, 942.

Purchases, p. 55 (4), 692-5, 885-6.

Relations with other bodies, p. 61.

Reproductions, p. 59 (8 (1)).

Research and students, p. 60 (9), 770.

Staff, p. 56 (6), p. 61, 933.

Trustees, pp. 51-2 (1), 823-9, 904-11.

Worthless objects, disposal, pp. 52-3 (2), 700-3, 815-6.

Casts, Department of, with repository, p. 54 (3), p. 60, (8 (4)).

- Kenyon, Sir F. G., G.B.E., K.C.B., Litt.D., D.Litt., LL.D.—cont.**
 Co-operation and communication between national museums, pp. 54-5 (4), 725-33, 870-2.
 Copyright law, pp. 61-2, 733-42, 787-94.
 Ethnography, Museum of, p. 58 (7 (2)), 754-8, 780, 821-2.
 Gifts and bequests, p. 62, 767-9, 814.
 Loaning of specimens abroad, 711-3.
 Loans to local and possibly overseas museums, central institutions for, pp. 53-4 (3), 709-10, 795-6, 869.
 Loans between London Museums, p. 55 (4), 705-8, 877-80.
 National Art Collections Fund, p. 55 (4), p. 61.
 Natural History Museum, p. 56 (7), 863, 864-5.
 Parallel collections, for exhibition to public and for study purposes, 797-800, 959-62.
 Purchases, p. 54 (4), 726-7, 935.
 Treasure trove, 892-5.
 Victoria and Albert Museum, p. 54 (3) (4), p. 55 (5), 709-10, 795-6, 869, 714-21, 842-9, 912.
 Worthless objects, disposal of, 700-1.
- Kew, Royal Botanic Gardens, see Hill, A. W.**
- Library Association, memorandum, p. 270.**
 British Museum Library, p. 270.
 Central Library for Students, p. 270.
 Copyright Acts, p. 270.
 National Library of Scotland, p. 270.
 Publications, p. 270.
- London County Council, memorandum, pp. 270-4.**
 Admission, p. 272.
 Educational visits, pp. 270-2, 272-4.
 Loans, p. 272.
 Public interest, p. 272.
- London Museum, memorandum, particulars re Museum, pp. 237-8.**
- Lowe, Dr. E. E., see Museums Association, 1924-2071.**
- Lyons, Sir Henry, F.R.S., Director of the Science Museum, 2072-2176:**
 Administration, joint, of three museums at South Kensington, 2098-100.
 Geological library, question of amalgamation with Science Library, 2147-9.
 Grants to Provincial Museums, 2152-5.
 Lecture room at South Kensington, for three museums, 2160-4.
 Science Museum:
 Admission fee, undesirability of, 2150-1.
 Attendances, statistics and type, 2090, 2151.
 Attendants, 2135-6.
 Board of Survey, 2145-6.
 Catalogues, 2084-5, 2083.
 Comparison with Munich Museum, 2079-80, 2105.
 Contact with industry, 2074-5, 2101-9, 2123-6, 2137-9, 2165-71.
 Duplicate exhibits, measures taken to prevent, 2077.
 temporary Exhibitions, 2107.
 Hours of opening, 2087-8, 2094-7.
 Labelling, 2084.
 Lectures, 2086.
 Library, accommodation, 2083.
 Loans and gifts to, 2106, 2113-9, 2143-5.
 Loans and gifts to Provincial Museums, 2078, 2120-2, 2140-2.
 Loud speaker, 2092.
 Moving models, 2091.
 Purchase fund, 2076, 2115, 2172-6.
 Ship models, collection of, 2127-31, 2156-9.
 Staff, travelling facilities, 2081-2.
 Surplus and non-essential material, disposal of, 2077, 2093, 2110-2.
- MacLagan, E. R. D., C.B.E., Director of the Victoria and Albert Museum, 2767-2990:**
 Administration:
 by Board of Education, 2767-9, 2903-7, 2910-1, 2958.
 Trustee system, 2770-2, 2920-1, 2945-6, 2981-2A.
- MacLagan, E. R. D., C.B.E.—cont.**
 Art, modern, purchases by Museums, 2816.
 Bequests, 2800, 2851, 2933-4, 2965.
 British Institute of Industrial Art, Report, 2815-6, 2893-6.
 Cases and fittings, supply, 2812-4, 2819-26, 2951-4.
 Children's museums, 2816.
 Co-ordination, 2788-98A, 2912-6, 2922-3, 2971-3.
 Design and Industries Association, Memorandum, 2816, 2828, 2883-8.
 Federation of British Industries, memorandum, 2816.
 Gifts and bequests, 2950.
 Loans, 2816.
 Museums Bulletin, 2948-9.
 Overlapping:
 Prevention of future, 2971-3.
 Re-sorting of collections not advocated, 2783-5, 2970.
 Publicity, 2947.
 Royal College of Art, 2809, 2959-64, 2983-4.
 Royal Scottish Museum, 2853-7.
 U.S.A., museums, 2817-8.
 Victoria and Albert Museum:
 Accommodation, 2809, 2959-64.
 Administration, 2767-9, 2958.
 Admission, 2815, 2966-9.
 Advisory Council, 2773-4, 2942-6.
 Central clearing house or circulation department, 2808, 2847-8.
 Circulation Department, 2802-6, 2837-46, 2858-69, 2874-8.
 Collections, arrangement of, 2810-2, 2815-6, 2833-5, 2885-7, 2924-8, 2935-41, 2974-80.
 Distinction between fine and applied arts, impossibility, 2787A.
 Evening opening, 2815, 2829-32.
 Functions, 2779-82.
 Indian section, 2917-8.
 Lifts, 2920-32.
 Loans, 2803-6, 2853-7.
 Overlapping with British Museum, 2782-5, 2888-92, 2897-902.
 Purchase grant, 2828, 2849-50, 2870-3.
 Purchases, 2775-8, 2907-9.
 Restaurant, 2985-7.
 Transfers and exchanges, 2799, 2852.
 Watercolours and Paintings Department, 2786-7.
 Workshops and laboratories, 2955-7.
- MacLehose, J., LL.D., on behalf of the National Library of Scotland:**
 Copyright privileges, 2389.
 National Library of Scotland:
 Catalogue, 2388-9, 2391-5, 2438-48.
 Conflict of interests with those of Register House, 2365.
 Gift from Sir Alexander Grant, 2371.
 Reid bequest, 2397-8.
- Macmillan, the Rt. Hon. H. P., K.C., LL.D., on behalf of the National Library of Scotland:**
 National Library of Scotland:
 Association with Courts of Justice, 2396.
 History and transfer to the State, 2390, 2459.
 Income and expenditure, 2458, 2459, 2461, 2466.
- Maxwell, the Rt. Hon. Sir H., Bart., F.R.S., D.C.L., LL.D., on behalf of the National Library of Scotland, 2318-2468:**
 National Library of Scotland:
 Administration difficulties, 2318.
 Board, difficulty of keeping in touch with, 2318.
 Catalogue, 2318.
 Staff, inadequacy, 2318.
- Municipal Corporations Association, memorandum, pp. 274-6.**
 Admission fees, p. 276 (18).
 Educational facilities, pp. 275-6.
 Grants in aid to local museums, p. 275 (11).
 Loans, pp. 274-5.
 Provincial Museums and galleries, stimulation of public interest, p. 276 (19).
 Sale, power of, p. 276 (20).

Museums Association, pp. 137-8, 1924-2071.

Admission fees, p. 138 (2), 2026.

Co-operation:

between National and Provincial Museums, p. 137, 1926, 1996, 2021.

Central Office, proposals, 1925-6, 1933-4, 1970, 1009, 2068.

Curators, training and salaries, 1976-81.

Disposal of surplus material to Provincial museums, p. 137 (1), 1925.

Federation of Lancashire and Cheshire Museums, 1973-5, 2063.

Gifts and bequests, p. 138 (3).

Grants in Aid to Provincial Museums, p. 138, 2029-32, 2048-52, 2060-3, 2068.

Hull museums, 2027, 2042-7.

Loans to Provincial museums, p. 137, 1925, 1927-48, 1970, 1999-2005, 2007-11.

Museums Association:

Functions, 1930.

Official headquarters, 1926, 1997, 2021.

Membership, nature of, 2015-8.

Originals v. reproductions and photographs, p. 137 (1), 1925, 1955, 1962-8, 1984-94, 2022-3.

Provincial Museums and galleries:

Committees, 2006-12.

Scope of, 1949-53, 1959-60.

Public interest, p. 138 (3), 2027, 2033-4, 2036-7, 2064-7.

Publication on lines of British Museum Journal for all Metropolitan museums, 2035.

Research, 1959.

Staff of National Museums, systematised assistance of Provincial Museums, proposal, p. 138, 1943-6, 1954, 2024-5, 2028, 2039-41, 2053-61.

Victoria and Albert Museum, Circulation Department, p. 137, 1925, 1955.

Myers, J. L., O.B.E., D.Sc., see Royal Anthropological Institute, 2657-2766.

National Art-Collections Fund, memorandum, p. 276-8.

Acquisitions, p. 277, p. 278 (9).

Administration, p. 277, p. 278 (14-15).

Admission fees, p. 278 (10) (11) (12).

Arrangement, p. 277.

Bulletins, p. 277, p. 278 (24).

Decentralisation, p. 277-8.

Directors, p. 277, p. 278 (16).

Educational facilities, p. 277.

Evening opening, p. 278 (13).

Gifts of money, p. 278 (23).

Lecture rooms, p. 278 (21).

Lighting, p. 278 (22).

Loans, p. 278 (6) (7).

Museums and galleries, distinctions, p. 277 (3).

Music or other arts, p. 278 (17).

Parallel collections, p. 277.

Photographs and slides, p. 278 (20).

Public interest, p. 277.

Restaurant accommodation, p. 278 (19).

Special or selected exhibitions, p. 277.

Staff, p. 278 (25).

Temporary exhibitions, p. 278 (8).

Victoria and Albert Museum, p. 277.

National Gallery, see Holmes, Sir Charles.

National Gallery of British Art, see Aitken, Charles.

National Gallery of Scotland and Scottish National Portrait Gallery, memorandum, particulars re Galleries, p. 238-9.

National Library of Scotland:

Evidence on behalf of, *see* Clyde, Rt. Hon. Lord; Dickson, W. K.; MacLehose, J.; Macmillan, Rt. Hon. H. P.; Maxwell, Rt. Hon. Sir H.; and Normand, W. G.

Memorandum, p. 174-8.

Accommodation, p. 177-8 (5).

Board, p. 175-6.

Bookbinding, p. 177 (2).

Books, arrangement, p. 177-8 (5).

Catalogues, p. 178 (6).

National Library of Scotland—cont.

Constitution, p. 175 (1).

Copyright Acts, p. 178 (7).

Funds, p. 176 (2), 177 (2).

Heating, etc., p. 177 (2).

History, p. 174-5.

Loan and exchange, p. 177 (3).

Maintenance, etc., of building, p. 177 (2).

Purchases, p. 177 (4).

Reading room, p. 178 (7).

Staff, p. 176 (2).

Students, p. 178 (7).

National Museum of Antiquities, Scotland, memorandum, particulars re Museum, p. 240-2.

National Museum of Wales, memorandum, p. 278-9.

Arrangement, p. 279.

Educational facilities, p. 278-9.

Lecturers, p. 279.

Loans, p. 279.

National Museum of Wales, p. 279 (11).

National Portrait Gallery Trustees, memorandum, p. 203-5, *see also* Hake, H. M.

Natural History Museum, *see* Regan, C. Tate, and Rendle, Dr. A. B.

Netherlands Government, summary of replies to Commission's questionnaire, p. 323-4.

Normand, W. G., K.C., on behalf of the National Library of Scotland:

National Library of Scotland:

Administration difficulties, 2386.

Association with Courts of Justice, 2396.

Board, difficulty of keeping in touch with, 2381-3.

Income and expenditure, 2399-416.

Readers, increase, 2386.

Staff, 2386.

Northbourne, Lord, note on the national collections of pictures, p. 286.

Ogilvie, Sir Francis G., C.B., LL.D., *see* Museums Association, 1924-2071.

Paterson, J. Wilson, M.V.O., M.B.E., A.R.I.B.A., of H.M. Office of Works, 1291-7:

Royal Scottish Museum, danger of fire and unsatisfactory condition of structure, 1292-6.

Pollard, Alan F. C., Science Library purchase grant, p. 290-1.

Public Record Office, *see* Hanworth, the Rt. Hon. Lord, and Stamp, A. E.

Record Department, Edinburgh, memorandum, particulars re Department, p. 239-40.

Regan, C. Tate, F.R.S., Director of the Natural History Departments, British Museum, p. 29-39, 441-690:

British Museum, Director, p. 29 (1), 441.

Co-operation between museums, p. 30-1 (4), 482-3, 661-3.

Entomology, Imperial Bureau of, p. 37-8 (9).

Geology, Museum of, p. 30-1 (4), 449-53, 506-9, 527-8, 593-5, 607-13, 623-4, 629, 651-60, 668-9.

Herbaria, question of connection with gardens, 462.

Mycology, Imperial Bureau of, p. 38 (9).

Natural History Museum:

Accommodation, pp. 34-6 (7), 463-75, 480, 510-28, 532-9, 587-9, 602-5, 621-2, 625-30, 679-83.

Acquisition, p. 38 (9).

Administration, pp. 39-40 (1) (2), 441-4.

Admission, pp. 31-2 (5).

Attendances, p. 32 (5).

Botany, Department of, p. 31 (4), p. 35 (7), 456-8.

Buildings, pp. 34-6 (7), 463, 469-70.

Collections, increase, pp. 38-9 (9), 520-5, 687.

Communication and co-ordination with other museums, p. 30 (4).

Deputy keepers, p. 29 (2), p. 33 (6), 545-51.

Regan, C. Tate, F.R.S.—cont.**Natural History Museum—cont**

- Director, p. 29 (1).
- Dissociation of mineralogy and botany from, 526-7, 629-30, 688-90, 677-8.
- Duplicates, p. 30 (2), (3), 492, 555, 617-9, 631-9, 863-5.
- Economic zoology, 476.
- Enquiries by public, 670-3.
- Entomology, Department of, pp. 35-36 (7), 521, pp. 49-50.
- Exchange, p. 30 (2) (3), 631-9.
- Exhibits, p. 30 (2).
- Functions, pp. 37-9 (9), 561-6, 570, 658-9.
- General library, pp. 35-36, (7).
- Geological department, p. 30 (3), p. 31 (4), p. 35 (7), 282-4, 326-9, 377-86, 449-53, 506-9, 593-5, 607-10, 657.
- Gifts, p. 30 (2), 429-31, 495-6.
- Grants, p. 38 (9).
- Guide lecturer, 498-501.
- Herbarium, 462, 540-4, 647-50.
- Removal to Kew, p. 31 (4), 459-61, 557-60, 640-50, 678.
- Lectures, 497, 590-2.
- Loans, p. 30 (2) (3), 487-8, 492-4, 552-6, 618-20.
- Mineralogy, Department of, p. 35 (7), 450, 479.
- Mineralogical work, 454-5.
- Press propaganda, 502-3.
- Publications, pp. 36-7.
- Purchases, p. 31 (4), 484-6, 600-1, 614-6, 684-6.
- Relations with other bodies, p. 38 (9).
- Reproductions, p. 36 (8), p. 37 (8).
- Research, p. 31 (4), p. 37 (9), pp. 49-50.
- Site, 523-8.
- Staff, pp. 32-4 (6), p. 37 (8), p. 39 (9), 445-7, 578-86, 674-6.
- Stock accounting, p. 37 (8).
- Students, p. 37 (9).
- Stuffed fishes, 490-1.
- Work, p. 38 (9), 476, pp. 49-50.
- Worthless specimens, p. 30 (2), (3), 489.
- Zoology, Department of, p. 35 (7), pp. 38-9 (9), 448, 520, pp. 49-50.
- Restrictive bequests, 496.
- Royal Scottish Museum, 567-86.
- Stranded whales, 579-84.
- Top lighting, 602-5.

Reinach, Dr. S., Keeper of the Museum of National Antiquities, St. Germain, letter *re* general aspect and character of British institutions, p. 305.

Rendle, Dr. A. B., F.R.S., Keeper of the Department of Botany, Natural History Museum, pp. 246-8.

Natural History Museum, botanical collections, objections to removal to Kew, pp. 246-8.

Robinson, Edward, Director, Metropolitan Museum of Art, New York, 1-74:

New York Metropolitan Museum of Art:

- Administration, 7.
- Admission fees, 50-1.
- Annual Budget, 13.
- Altman Collection, 48.
- Attendants, 14.
- Board of Trustees, 7-10, 71-4.
- Building work, 15.
- Card catalogue, 70.
- Contributions, 10-12, 16.
- Co-operation with other museums in New York, 23-5.
- Disposal of undesirable objects, 32-5, 38.
- Education department, 52-4.
- Exhibits:
 - Labelling of, 68-9.
 - Monetary value of, 62.
 - Photographing of, 70.
 - Photographs, 70.
- Galleries, 15.
- Gifts and Bequests, 18, 45-9.
- Hours of opening, 65, 67.
- Inception and development of, 48.

Robinson, Edward—cont.**New York Metropolitan Museum of Art—cont.**

- Income, 17.
- Instructors, 52-3.
- Lectures, 54.
- Lending of exhibits, 32, 36-7, 39-40.
- Lighting of galleries, 65-6.
- Membership, 55-61.
- Morgan Collection, 48-9.
- Munsey legacy, 64.
- Overcrowding, 26-8.
- Purchases, 16, 19-22.
- Relations with City of New York, 10-12, 16.
- Scope of, 2-6.
- Staff, 14.
- Storeroom space, 29-31.
- Study rooms, 29.
- Symphony concerts, 62-3.
- Overlapping and competition between museums in different cities, 41-4.

Royal Academy, memorandum, p. 279.

Admission fees, p. 279.

Royal Anthropological Institute, memorandum, pp. 209-11.

British Museum, Department of Ceramics and Ethnography, p. 209 (1), 2657-8, 2667-8, 2698-707, 2722-31, 2753-5.

Ethnography, Museum, scheme for, pp. 209-10.

Folk Museums, p. 210 (6), 2689-97.

Victoria and Albert Museum, Indian section, p. 210 (5), 2732-41.

Royal Botanic Gardens, Kew, *see* Hill, A. W.

Royal Commission for the Exhibition of 1851, memorandum, pp. 280-2.

Imperial Institute, p. 281 (14).

South Kensington site, development of, p. 280-2.

Royal Historical Society, memorandum, pp. 282-3.

Administration, p. 283 (VI).

Admission fees, p. 282-3.

Bequests, p. 283 (VII).

Copyright Act, p. 283 (V).

Co-operation, p. 283 (VI).

Financing, p. 282.

Provincial and local museums, p. 283 (IV).

Terms of reference, p. 282.

Royal Scottish Museum, *see* Curle, A. O.

Royal Society:

Evidence on behalf of, *see* Keith, Sir Arthur, F.R.S., 1669-1762; Smith, F. E., C.B.E., F.R.S., 2177-2243.

Memorandum, pp. 119-22.

Co-ordination, p. 121-2.

Natural History Museum, p. 120.

Question of transfer of botanical collection to Kew, p. 121.

Research facilities, p. 119-20.

Science Museum, p. 120.

South Kensington site, p. 121.

Questionnaire addressed to, p. 330.

Science Museum, *see* Lyons, Sir H., and Appendix 4 (pp. 331-9).

Scottish Museum of Antiquities, *see* National Museum of Antiquities, Scotland.

Seligman, Professor C. G., F.R.S., *see* Royal Anthropological Institute, 2664-2766.

Sheppard, T., *see* Museums Association, 1924-2071.

Simpson, J. J., D.Sc., *see* Museums Association, 1924-2071.

Smith, F. E., C.B.E., D.Sc., F.R.S., on behalf of the Royal Society, 2177-2243:

Administration, joint, of museums at South Kensington, 2218-21.

Smith, F. E. C.B.E., D.Sc., F.R.S.—cont.

Royal Society, Wembley exhibition, 2177, 2207.

Science Museum:

new Building, 2183-4.

Conference hall, 2186-8, 2193-7, 2222-4, 2232.

Council, representation of industry, proposal, 2220.

Exhibitions, desirability and proposal, 2177-81, 2198-201, 2207-9, 2225-31.

Obsolete apparatus, 2210-7.

Organisation, 2182-3.

Publicity, 2233-5.

Ship models, collection, 2236-42.

Staff, research by, not advocated, 2202-6.

Washington, science museum, 2190-2.

Society of Antiquaries of London, memorandum, pp. 283-4.

Admission fees, p. 283.

Ancient documents, p. 284.

Bequests, p. 284.

Copyright Act p. 283 (V).

Ethnography, p. 283 (VI).

Loans, p. 283.

Spanish Government, summary of replies to Commission's questionnaire, p. 324.

Stamp. A. E., Deputy Keeper, Public Record Office, 2469-2558.

Public Record Office:

Accommodation, 2488-500, 2506-9.

Disposal of documents, 2475-6.

Editorial work, 2480-1.

Keys for documents moved, 2474.

16th and 17th century law proceedings, 2477-8.

Local depositories, 2501-5.

Master of the Rolls, 2469-71.

Northern Ireland documents, 2530-3.

Publications, 2510-22, 2537.

Recommendations of Record Commission, 2469-505.

Resident officer, 2483-7.

Scottish documents, 2534-6.

Search rooms, 2472-3.

Staff, 2479, 2482, 2523-6, 2540-5, 2557.

Welsh Record Office, 2527-9, 2538-9.

Sudeley Committee, memorandum, pp. 284-8.

Administration, p. 285 (14).

Fees, pp. 285 (15), 286.

Guide lecturers, pp. 284-5, 286.

Hours of opening, p. 285 (12), (13).

Labels and exhibits, pp. 285 (10), (11), 286.

Loans, p. 285 (16).

Origin and scope, p. 284.

Provincial museums, p. 185 (16).

Swedish Government, summary of replies to Commission's questionnaire, pp. 524-6.

Swiss Government, summary of replies to Commission's questionnaire, pp. 326-7.

Tate Gallery, *see* Aitken, Charles.

Trevelyan, Rt. Hon. C. P., M.P., note on the government of museums, pp. 286-7.

Tutors' Association, memorandum, pp. 288-9.

Advisory educational committees, p. 289 (10).

Commerce, museum of, p. 289 (11).

Educational facilities, proposals for improvement, pp. 288-9.

Loans, p. 289 (6).

Standing National Commission on Museums, p. 289 (9).

United States of America Government, summary of replies to Commission's questionnaire, pp. 327-8.

Victoria and Albert Museum:

see also Hardie, M.; Kennedy, H. A.; MacLagan, E. R. D.; and Appendix 4 (pp. 331-9).

Memorandum on relation to industry and associations outside museum, pp. 249-51.

Venturi, Senator, Professor of the History of Art in the University of Rome, letter *re* general aspect and character of British institutions, p. 306.

Wallace Collection, memorandum, pp. 242-6.
Particulars *re* collection, p. 242-6.

Wheeler, R. E. M., M.C., D.Litt., F.S.A., Keeper of the London Museum, memorandum on Folk museums, pp. 299-301.

Workers' Educational Association, memorandum, pp. 289-90.
Education facilities and public interest, p. 289-90.

INDEX TO SUBJECTS.

Acquisitions, new, showing of, in special court or room, approved and advocated, *National Art Collection Fund*, p. 277, p. 278 (9).

Administration:

Advisory committees, proposals, *British Institute of Adult Education*, p. 257 (9); *Design and Industries Association*, p. 266 (23); *Tutors' Association*, p. 289 (10).

by Board of Education:

of All Museums would be approved and preferable to Trustees, *MacLagan*, 2903-7, 2910-1.

with Committees, proposal, *Keith*, 1725-32, 1749-61.

with Retention of Trustees, etc., proposal, *Trevelyan*, pp. 286-7.

Value of, *MacLagan*, 2767-9.

by Body like Department of Scientific and Industrial Research would be possible but Minister of Education preferred, *Keith*, 1729-32.

Central Administrative Committee, proposal, *Design and Industries Association*, p. 266 (22).

Central body, would be whole time job if to be permanent and continuous, *Crawford*, 1917-23.

Central Council:

Scheme, *National Art-Collections Fund*, p. 278 (14).

Undesirable, *Royal Historical Society*, p. 283 (VI).

Comparison with system in Germany, *Friedländer*, pp. 304-5.

Foreign systems:

Austria, p. 307.

Belgium, p. 308.

Denmark, p. 309.

France, p. 312.

Germany, pp. 313-5.

Hungary, p. 322.

Italy, p. 323.

Netherlands, p. 323.

Spain, p. 324.

Sweden, p. 324.

Switzerland, p. 326.

United States of America, p. 327.

Joint, of museums at South Kensington:

no great Advantage seen, *Lyons*, 2098-100.

Needed, *Keith*, 1682.

Question of, but each Museum must have separate Council, *Smith*, 2218-21.

Scheme, *Keith*, 1683-5, 1721-4, 1743-61; *Gregory*, pp. 298-9.

One Minister for all State institutions, retaining present Trustees, etc., proposal, *Sudeley Committee*, p. 285 (14); *Trevelyan*, pp. 286-7.

System, importance of question, *British Institute of Industrial Art*, p. 262 (27).

Trustees:

Advocated, *Design and Industries Association*, p. 266 (22).

Appointment by representation from Board of Trustees to Prime Minister, question of, *Crawford*, 1905-7.

Appointment for period of years, advantage over life appointment, *MacLagan*, 2945-6.

Approved of, under certain conditions, *National Art Collections Fund*, p. 278 (15).

Care needed in appointments, *Crawford*, 1784.

Defence of, and reply to criticisms, *Crawford*, 2991.

National Gallery, constitution and powers, *Holmes*, p. 161 (1), 2248.

Non-expert Trustees preferable to expert, *MacLagan*, 2770-2; 2920-1.

Opinion in other countries, *MacLagan*, 2981-2A.

Value of, *National Art-Collections Fund*, p. 277.

Admission:

Fees:

Abolition:

Advocated, *Wallace Collection*, p. 245.

Advocated, students being accommodated in special rooms on certain days, *Sheppard*, 2026.

Abroad:

Austria, p. 307.

Belgium, p. 308.

France, p. 312.

Germany, p. 320.

Italy, p. 322.

Netherlands, p. 323.

Sweden, p. 326.

Switzerland, p. 327.

U.S.A., New York Metropolitan Museum of Art, *Robinson*, 50-1.

not Advocated unless for one or two days a week for students if justified by number, *Art Workers' Guild*, p. 252.

American opinion generally opposed to, *Coleman*, 956-8; p. 328.

Charge in all National Museums and Art Galleries, recommendation of Geddes Committee, *Regan*, p. 31 (5).

Drawbacks of, *Association of Education Committees*, p. 254.

Estimated effect, *Imperial War Museum*, p. 236.

Extension undesirable, *Royal Historical Society*, p. 282-3; *Society of Antiquaries*, p. 283.

General imposition of, undesirable, *Convention of the Royal Burghs of Scotland*, p. 263.

if Imposed funds should be applied in purchase of works for benefit of national, provincial and local galleries, *Municipal Corporations Association*, p. 276 (18).

Justification but limitation to three days a week advocated, *Sudeley Committee*, p. 285 (15).

p. 286.

Kew, Royal Botanic Gardens, particulars re imposition, abolition and reimposition and question of effect, *Hill*, p. 6 (5), 107-13, 118-9, 136-9, 159-60, 187-94, 257-62, App. 2.

London Museum and effect, p. 237 (5).

National Art-Collections Fund members should be admitted free to London Museum and Hampton Court, p. 278 (12).

National Gallery of Scotland, Thursday and Friday, p. 238 (5).

Present system useful but extension undesirable, *Design and Industries Association*, p. 266 (28).

Provincial museums and museums owned by private societies, objections to, *Museums Association*, p. 138 (2).

Reduction of attendances as result of, *Kenyon*, p. 55 (5); *Aitken*, p. 113 (5), 1626; *Wallace Collection*, pp. 244-5 (3).

probable Reduction of attendance, Royal Scottish Museum, *Curle*, p. 86 (5).

Reduction of number of days advocated, *Royal Academy*, p. 279.

Students of Art Schools, free admission advocated, *Royal Academy*, p. 279.

Universal penny entrance fee, proposal objected to, *Kenyon*, 939.

Wallace Collection, 2 days a week, p. 244 (3).

Free:

Abroad:

Austria, National Library, p. 307.

Denmark, p. 311.

Germany, some museums, pp. 320-1.

Spain, National Museum, p. 324.

Switzerland, some museums, p. 327.

U.S.A., in most museums, *Coleman*, 986-8; p. 328.

Admission—cont.**Free—cont.**

- Advocated, *National Art-Collections Fund*, p. 278 (10).
 British Museum, *Regan*, p. 31 (5).
 Geological Museum, *Flett*, p. 19 (3 (5)), 293-4.
 Imperial Institute, p. 270.
 Imperial War Museum, p. 236.
 L.C.C. Museums, p. 272 (18).
 Municipal Museums, majority, and continuance advocated, *Museums Association*, p. 138 (2).
 Royal Scottish Museum, *Curle*, p. 86 (5).
 Science Museum, *Board of Education*, p. 335 (Q. 5).
 Scottish Museum of Antiquities, p. 241 (5).
 Scottish National Portrait Gallery, p. 238 (5).
 Victoria and Albert Museum, *Board of Education*, p. 335 (Q. 5).
 to Visitors from provinces and organised parties of schoolchildren and adults on all days, proposal, *Association of Education Committees*, p. 254.

Advertising, value of, *Kenyon*, 773-4.

Advisory Committees, *see under Administration*.

Ancient documents, preservation and custody of, importance of work, *Society of Antiquaries*, p. 284.

Archaeological Joint Committee, functions, etc., *Kenyon*, 727, 892.

Arms and armour, allocation between public galleries, etc., *Kenyon*, 936.

Arrangement of collections:

- should be in Charge of those with special qualities for, *Design and Industries Association*, p. 266 (26).
 Decentralisation, arrangement in buildings according to subject, proposal, *Berenson*, p. 303-4.
 Exhibition and reserve galleries for students: Possibility of, *Kenyon*, 797-800, 859-62.
 Proposal, *National Art-Collections Fund*, p. 277; *Fox*, p. 279.
 Exhibits and study material, division between, in America, *Coleman*, 974.
 Labels to draw attention to masterpieces, etc., proposal, *Reinach*, p. 305.
 Overcrowding, *Berenson*, p. 303; *Venturi*, p. 306.
 periodical Rearrangement of permanent collections, proposal, *Design and Industries Association*, pp. 265-6.
 Requirements, *Dorling*, pp. 287-8.
 Suggestions, *National Art-Collections Fund*, p. 277; *Sudeley Committee*, p. 285 (11), p. 286; *Berenson*, pp. 303-4; *Friedländer*, p. 304; *Venturi*, p. 306.

Art Exhibitions in Scotland, powers of Board of National Gallery and National Portrait Gallery of Scotland, p. 239.

Austria:

- Museums, replies to questionnaire, pp. 307-8.
 Vienna:
 Herbarium, *Rendle*, 462.
 Hofmuseum, no botanic gardens attached to, *Hill*, 90.

Belgium:

- Brussels, ethnographical museum, *Balfour*, 2674-5.
 Ethnographical Museum, *Kenyon*, 821;
 Loaning of pictures overseas, *Crawford*, 1763.
 Museums, replies to questionnaire, pp. 308-9.

Bequests, *see Gifts and Bequests*.

Berkeley University of California, herbarium at, not connected with Botanic Gardens at present, but to be in future, *Hill*, 90.

Berlin, *see under Germany*.

Bethnal Green Museum:

- Administration, *Board of Education*, p. 330.
 Origin and history of establishment, p. 281;
Board of Education, p. 330.

Birmingham Gallery and Museum, lack of income a drawback, *Aitken*, 1589-91.

Board of Education:

- Administration of Museums by, *see under Administration*.
 Transfer of powers and duties of Local Government Board *re* local public libraries and museums to, recommendation of Adult Education Committee, *Regan*, p. 30 (4).

Boston, *see under U.S.A.*

British Institute of Industrial Art:

- Collection, particulars *re*, p. 262.
 Functions of, and relations with Victoria and Albert Museum, p. 250.
 Opinion *re* proposals of, *MacLagan*, 2815-6, 2893-6.

British Museum:

- Acquisitions:
 Exhibition of, for period in special room, advantages to be derived, *Kenyon*, 802.
 Expenditure on, no material increase anticipated in existing financial circumstances, *Kenyon*, p. 61.
 Administration:
 Advantages and success of system, *Kenyon*, pp. 51-2 (1), 691.
 Cost, increase in, *Kenyon*, 930-2.
 Separation of South Kensington from:
 Advocated, *Keith*, 1720.
 Question of, *Crawford*, 1857-62.
 System, *Kenyon*, pp. 51-2 (1).
 Admission fees:
 Attendances would be discouraged by, *Kenyon*, p. 55 (5).
 Legislation would be necessary, *Kenyon*, p. 55 (5).
 Pecuniary return, estimate, *Kenyon*, p. 55 (5).
 Policy of Trustees averse to, *Kenyon*, p. 55 (5).
 Recommendation by Geddes Committee but withdrawal of Bill on Report owing to protests against, *Kenyon*, p. 55 (5).
 Admission free and continuance advocated, *Regan*, p. 31 (5); *Kenyon*, pp. 55-6 (5).
 Advanced classes for university students, possibility of scheme, *Kenyon*, 804.
 Advertisements of exhibitions in, in tube stations, etc., discontinuance, *Kenyon*, 773.
 Advertising, increase desirable, *Kenyon*, 773.
 Amalgamation with Victoria and Albert Museum, *Kenyon*, 873-6.
 Antiquities, Departments of:
 Continual growth of, *Kenyon*, p. 61.
 Storage and study space, need for increase and proposal, *Kenyon*, p. 58 (3), 759-62.
 Architectural classes for students from Architectural Association and London University, *Kenyon*, 804.
 Armour, collection, *Kenyon*, 936.
 Arrangement of exhibits:
Dorling, pp. 287-8 (4).
 Approval of, *Reinach*, p. 305.
 Exhibits in one room for public and mass material in another room for students and research workers, principle approved and possibility of adoption, *Kenyon*, 797-800, 859-62.
 Overcrowding, *Berenson*, p. 303.
 increased Assistance to public, possible means of, *Kenyon*, 770, 780.
 Attendances:
 Increasing of, by advertising, possibility of, *Kenyon*, 806.
 Statistics, *Kenyon*, p. 55 (5).
 Bequests and gifts:
 Procedure *re*, *Kenyon*, 692-3, 817.
 with Restrictive conditions, policy *re*, *Kenyon*, p. 62.
 Buildings, history of, and possibilities of extension, *Kenyon*, pp. 56-7 (7), 943-4.
 Casts:
 Department of, position *re*, *Kenyon*, p. 60 (4).
 Production of, history of, *Kenyon*, p. 60 (4).

British Museum—cont.

- Casts and electrotypes of coins and medals, work, *Kenyon*, p. 60 (4).
- Catalogues:
 - Classification of output, *Kenyon*, p. 59 (8 (1)).
 - Difference between income and expenditure, reason for, and justification, *Kenyon*, 819-20.
 - Position *re*, *Kenyon*, p. 59 (8 (1)).
- Ceramics, Department of:
 - Combination with Victoria and Albert collection, question of, *Kenyon*, pp. 54-5 (4), 714-21, 842-9, 912.
 - Handicaps to usefulness, *Royal Anthropological Institute*, p. 209 (1); *Myres*, 2657-8, 2698-707; *Seligman*, 2667-8.
 - Overlapping with Victoria and Albert Museum, *Board of Education*, pp. 333-4; *MacLagan*, 2782-3, 2888-92, 2897-902.
 - Space, position *re*, *Kenyon*, pp. 58 (3), 759.
 - Staff, *Balfour*, 2753-5; *Seligman*, 2755.
- Coins, sale of, explanation, *Kenyon*, 863-5.
- Collections, growth of, and future prospects, *Kenyon*, p. 61 (9).
- Co-operation with Natural History Museum, *Regan*, p. 30 (4).
- Copyists, elimination of, owing to no fee-paying day, *Crawford*, 1889-90.
- Copyright Acts, receipt of publications under:
 - Application to Parliament, 1900 and 1902, for power to dispose of printed books and rejection, *Kenyon*, p. 53 (2), p. 62, 734.
- Change of practice *re*:
 - not Advocated, *Royal Historical Society*, p. 283 (V); *Society of Antiquaries*, p. 283 (V).
 - Majority of Fellows of British Academy opposed to, pp. 255-6.
 - Undesirability of, *Wheeler*, pp. 301-2; *Headlam-Morley*, p. 302.
- Elimination after certain lapse of time, proposal, *Gosse*, p. 302.
- Position under, and question of relief of, *Kenyon*, pp. 61-2 (9), 733-42, 787-94, 854-5.
- Departmental libraries, *Kenyon*, 809-10.
- one Director for Victoria and Albert Museum and, impossibility, *Hardie*, 1508-9.
- Director:
 - as Accounting Officer for Natural History Museum, question of change, *Crawford*, 1861-2.
 - Position of and position as accounting officer in respect of Natural History Museum, question of change, *Regan*, p. 29 (1), 441, 504-5; *Kenyon*, 697-9.
- Drawings:
 - see also* Water colours and drawings *below*.
 - Cataloguing of, extent and question of possibility of extension, *Dodgson*, 1345-50.
 - Photographing of, by private or official photographer, system, *Dodgson*, 1339-44.
- Duplicates:
 - Power of exchange and disposal, *Kenyon*, pp. 52-3 (2), 836-41.
 - Extent to which power used, *Kenyon*, p. 53 (2).
- Educational classes, possibility of development, *Kenyon*, 803-5.
- Elgin Marbles and Demeter of Knidos, *Kenyon*, 801.
- Engraved portraits collection, retention at Museum, no inconvenience from, *Hake*, 2575.
- Entrances:
 - New:
 - possible Objections to use of, but would be opened if money available, *Kenyon*, 926-7.
 - Provided for, but not yet used owing to additional staff required, *Kenyon*, 764-6.
 - Suggestion, *Berenson*, p. 304.
- Ethnographical Department:
 - Conversion into Department of Ethnology advocated, *Balfour*, 2722-31.
 - Expansion in exhibition rooms required rather than withdrawal to students' rooms, *Kenyon*, 896-7.

British Museum—cont.

- Ethnographical Department—cont.
 - Overcrowding of, and proposal for separate Museum of Ethnography or erection of buildings on Montagu Street site, *Kenyon*, p. 58 (2), 754-8.
 - Overlapping with Victoria and Albert Museum, *Board of Education*, p. 333.
 - Retention at Bloomsbury, desirability of, *Myres*, 2659.
 - Special gallery advocated for, *Society of Antiquaries*, p. 283 (VI).
- Ethnology Department of, establishment advocated pending establishment of separate Museum, with increased staff and more accommodation, *Royal Anthropological Institute*, p. 204 (4).
- Evening opening:
 - Approved in principle if justified by results, *Kenyon*, 807-8.
 - Former experiment of, *Kenyon*, 807.
- Excavations:
 - Funds needed for, *Kenyon*, 941.
 - Promoted, encouraged and undertaken by, *Kenyon*, p. 61 (9).
- Exhibiting, improvement of facilities desirable, *Kenyon*, 776-8, 780.
- Fire-proofing of, responsibility for determining on, or not, *Kenyon*, 850-3.
- Fire risks, precautions against, *Kenyon*, 747-8.
- Fossils, transfer of collection from Geological Museum, *Flett*, 371.
- Foundation of, history of, *Kenyon*, p. 51 (1).
- Functions of:
 - Distinction from those of Victoria and Albert Museum, *MacLagan*, 2780-1.
 - and of National Museum at Edinburgh, question of, *Kenyon*, 881-8.
- Guide books:
 - Classification of output, *Kenyon*, p. 59 (8 (1)).
 - Particulars *re*, prices, etc., *Kenyon*, p. 59 (8 (2)).
- Guide lecturers: *Kenyon*, p. 59 (7 (4)).
 - Increase not advocated at present, *Kenyon*, 934.
- Herbarium and Botanical specimens:
 - See also* under Natural History Museum.
 - Development hindered by want of space before removal to South Kensington, *Regan*, p. 31 (4).
- Honorary attaché system, *Crawford*, 1783, 1788, 2991.
- Ivories, overlapping with Victoria and Albert Museum, but no disadvantage, *MacLagan*, 2785, 2889-92.
- King Edward Building, consultation of heads of departments as to use of, *Kenyon*, 928-9.
- Labelling of exhibits:
 - Kenyon*, 811-2; *Dorling*, p. 287 (1) (3).
 - Increase desirable, *Kenyon*, 940.
- Laboratory, functions of, system of administration, etc., *Kenyon*, 1, 947-50.
- Lecture Theatre, need for, and proposal, *Kenyon*, p. 58 (7 (4)), 763.
- Lectures: *Crawford*, 1773
 - Increase in, and giving of, in evening, would be advantageous, but financial aspect, *Kenyon*, 770.
 - Lecturers salary, *Crawford*, 1775-7, 1808-9.
 - for Teachers, *L.C.C.*, p. 274.
- Library:
 - Accommodation, present position *re*, and scheme, *Kenyon*, p. 57 (7 (1)), 743-8, 780-6, 857-8, 889-90, 902-3, 916-7, 945-6.
 - Advertisements, difficulty of reducing number kept, *Kenyon*, 938.
 - Annual accessions, *Kenyon*, p. 57 (7 (1)).
 - Binding of newspapers and minor publications not excessive, increase desirable, *Kenyon*, 937.
 - Building of library on new site, question of, and possible disadvantage, *Kenyon*, 889-91, 918-21.
 - Catalogue of Printed Books:
 - Position *re*, and question of reprinting to bring up-to-date or preparation of Twentieth Century catalogue, *Kenyon*, p. 59 (8 (1)).
 - Supply of catalogue entries to other libraries, possibility of, *Kenyon*, p. 59 (8 (1)), 770.

British Museum—cont.**Library—cont.**

Continual growth of, and need for provision for, *Kenyon*, p. 57 (7 (1)), 743-53, 783-6.
 Facilities for students, *Kenyon*, p. 60 (9).
 increased Funds, need for, *British Institute of Adult Education*, p. 256 (7).
 Iron Library, reconstruction scheme, *Kenyon*, p. 58 (7 (1)).
 Music, transfer, objection to proposal, *Kenyon*, 901.

Newspaper Room:

Facilities for students, *Kenyon*, p. 60 (9).
 Opening until 9 p.m. advocated, *British Institute of Adult Education*, p. 256 (1); *Tutors' Association*, p. 288 (2).
 Opening for part of Sunday advocated, *Tutors' Association*, p. 288 (2).

Newspapers:

Foreign, *Kenyon*, 913-5.
 Local, custody in the Provinces, worth consideration, *Headlam-Morley*, p. 302.
 Repository at Hendon: *Kenyon*, p. 57-8 (7), 734.
 Extension, need for, *Kenyon*, pp. 57-8. (7 (1)).
 Removal of whole department to, question of, and might be possible if facilities provided for readers to have access to them, *Kenyon*, 749, 818, 922-5.

Purchases, communication with Scottish National Library re, *Kenyon*, 885-6.

Reading Room:

Opening until 9 p.m. advocated, *British Institute of Adult Education*, p. 256 (1); *Library Association*, p. 270; *Tutors' Association*, p. 288 (2).
 Opening for part of Sunday advocated, *Tutors' Association*, p. 288 (2).
 Risk of fire and scheme for enclosing of, with fire-proof wall, *Kenyon*, p. 57 (7 (1)), 747, 782.
 Students tickets on recommendation from University teacher or teacher of adult class recognised by Board of Education advocated, *British Institute of Adult Education*, p. 256 (2); *Tutors' Association*, p. 288 (3).

Reclassification of contents on more modern system, proposal, *Library Association*, p. 270.

Science, scope, *Board of Education*, p. 339.

Separation of modern periodicals from older ones, objection to proposal, *Kenyon*, 900.

Subject catalogue advocated, *Library Association*, p. 270.

Transfer of certain classes of books to Hendon, question of, but objections to, *Kenyon*, 750-2.

Transfer of modern science periodicals from, objection to proposal, *Kenyon*, 898-9.

Loans:

Duplicate prints, loan collection of, *Kenyon*, 866-7.
 Extent of, and increase desirable, *Kenyon*, 704-8.
 Loaning of objects abroad, policy not considered desirable, *Kenyon*, 711-3.
 Power re, *Kenyon*, p. 53 (2), 868.
 Prints, particulars of, *Dodgson*, 1405-7.
 Statutory limitation of and proposed modification, *Dodgson*, 1310-1, 1315-31, 1359-64, 1377-81, 1384-90.

Loans or disposal of standard or typical specimens recorded in catalogues, etc. would be objected to, *Society of Antiquaries*, p. 283.

Manuscripts, Department of, continual growth of, *Kenyon*, p. 61.

Mediaeval Antiquities, Department of:

Comparison of collections and functions with those of Victoria and Albert Museum, *Kenyon*, p. 54 (4), 714-9.

Storage and study space, need for increase and proposal, *Kenyon*, p. 58 (3), 759-62.

Natural History collections, removal to South Kensington, *Kenyon*, p. 52 (2), p. 56 (7).

Needs of, summary of, *Kenyon*, 780.

British Museum—cont.

Official publications, wider distribution, proposal for, *Library Association*, p. 270.

Oriental printed books, Department of, need for increased storage space, *Kenyon*, p. 58 (7 (3)), 759.

Overlapping:

with Imperial War Museum, p. 236.
 with Scottish Museum of Antiquities, p. 241 (4).
 with Victoria and Albert Museum, extent of, and justification for, *Kenyon*, pp. 54-5 (4), 714-24.
 Paintings, etc., overlapping with Victoria and Albert Museum and Tate Gallery, *Board of Education*, pp. 333, 334.

Palaeontological departments, distinction of functions of Museum of Geology from those of, *Flett*, 407-9.

Photographs:

Development anticipated, *Kenyon*, p. 59 (8 (3)).
 Increase, possibility of, *Kenyon*, 770.
 Official photographic staff, *Kenyon*, p. 59 (8 (3)).
 Position re, *Kenyon*, p. 59 (8 (3)).
 Postcards, sets and single cards, particulars re, prices, etc., *Kenyon*, p. 59 (8 (3)).

Pictures, transfer to National Gallery and National Portrait Gallery, *Kenyon*, p. 53 (2).

Print room:

Access to, would be facilitated by opening of doorway on north side to public and use of lift, *Dodgson*, 1354-5.

Accommodation for students more than sufficient, *Dodgson*, 1382.

Attendances:

Increase, possible means of encouraging, *Dodgson*, 1354-5, 1393-4.

Statistics, *Dodgson*, 1382, 1395-6.

Evening opening question, *Dodgson*, 1351-3.

Oriental section, need of extension, *Dodgson*, 1356.

Print room system, and expense of, *Dodgson*, 1300-1.

Prints and Drawings, Department of:

single Director for Victoria and Albert Museum; drawings and prints and, proposal not agreed with, *Dodgson*, 1373-6, 1397-9.

Transfer to National Gallery, arguments against, *Kenyon*, p. 55 (4).

Publications:

Advertising of, *Kenyon*, 773.

Classification of, *Kenyon*, p. 59 (8 (1)).

Income and expenditure, *Kenyon*, 819-20.

Printing of catalogues &c., estimates 1913-14 to 1926-27, *Kenyon*, p. 59 (8 (3)).

"Quarterly," printing of plates on both sides, *Kenyon*, 942.

Sales:

Statistics of, 1910-11 to 1926-27, *Kenyon*, p. 60 (8 (3)).

System, *Kenyon*, p. 59 (8 (3)).

Purchases:**Competition:**

with Scottish Museum not allowed for a Scottish object, *Curle*, 1117.

Scottish relics, measures against, p. 241 (4).

Inquiries made of other institutions etc. previous to, *Kenyon*, p. 55 (4), 885-6.

Procedure, and approval of Trustees necessary for purchases over certain sum, *Kenyon*, 692-5.

Source of funds, *Kenyon*, p. 61 (9).

Reconstitution of Central Library for Students in working relation to, proposal approved, *Library Association*, p. 270.

Reorganisation as central historical museum, proposal, *Design and Industries Association*, p. 265 (2).

Relations with Geological Museum, *Flett*, p. 19 (3 (4)), 291, 317.

Relations with other bodies devoted to research, *Kenyon*, p. 61.

Reproductions, classification of output, *Kenyon*, p. 59 (8 (1)).

British Museum—cont.

Research and students, means of increasing assistance to, *Kenyon*, 770.

Research, facilities for, *Kenyon*, p. 60 (9).

Research work, little serious overlapping of Kew Botanic Gardens with, *Hill*, 246-50.

Scottish material, need for adjustment of relations, *Hannay*, p. 299.

Staff:**Assistants:**

Age limits, *Kenyon*, p. 56 (6).

Initial salary, *Kenyon*, p. 56 (6).

Qualifications required, *Kenyon*, p. 56 (6).

Recruitment, system, *Kenyon*, p. 56 (6).

Expenditure, little increase anticipated, *Kenyon*, p. 61.

Higher grades:

Number of posts above and below £800 with ratio of posts above to total number, *Regan*, p. 33 (6).

Women, *Regan*, p. 33 (6).

no large increase anticipated, *Kenyon*, 933.

Lower grades, number of posts above and below £250 and ratio of posts above to total number, *Regan*, p. 33 (6).

Promotion to higher posts, *Kenyon*, p. 56 (6).

Students, facilities for, *Kenyon*, p. 60 (9).

Transfer of collections to, from Museum of Practical Geology, little scope for, *Flett*, 372-80.

Trustees:

Constitution, original, subsequent modifications and present, *Kenyon*, pp. 51-2 (1).

Election, system of, *Kenyon*, p. 51 (1), 823-4.

Family, no new donors should be given privilege, *Kenyon*, 904-11.

Hereditary system, no harm done by, *Crawford*, 1914-6.

Standing Committee of, *Kenyon*, p. 51 (1), 824-9; *Crawford*, 1909-13.

Ventilation and temperature defects, *Dodgson*, 1357.

Water colours and drawings:

See also that title and Drawings above.

Collection, *Dodgson*, 1298.

Lending of, power desired, and suggestion re, *Dodgson*, 1315-31, 1377-81, 1384-90.

Numbers of water colours, by principal artists, *Dodgson*, 1401-5.

Overlapping with Victoria and Albert Museum, *Maclagan*, 2785.

Proportion exhibited, *Dodgson*, 1365-9.

Worthless objects, disposal:

Extent to which power used, *Kenyon*, pp. 52-3 (2), 700-3, 815-6.

exchange and disposal, Power of, *Kenyon*, p. 52 (2), 836-41.

Brussels, see under *Belgium*.

Bulletins:

Museums Bulletin, question of desirability and possibility, *Maclagan*, 2948-9.

illustrated National Museums Bulletin, proposal, *National Art-Collections Fund*, p. 278 (24).

Value of, *National Art-Collections Fund*, p. 277.

Cambridge:

Fitzwilliam Museum, honorary attaché system, *Crawford*, 1783, 2991.

Museum, *Flett*, 433.

Cape Town, South African Museum, herbarium, *Rendle*, 462.

Cases, supply:

Co-ordinating Committee, question from point of view of, *Maclagan*, 2823-6.

by Museums themselves desirable, as in America, *Maclagan*, 2813-4, 2819-22.

Cast, Department of, with respository, scheme for, *Kenyon*, p. 54 (3), p. 60 (4).

Central Lending Library, proposals of Departmental Committee on Public Libraries, *Kenyon*, pp. 53-4 (3), 795.

Central Library for Students, reconstitution of, in working relation to British Museum, proposal approved, *Library Association*, p. 270.

Chicago, see under *U.S.A.*

Children's Museums, proposal not agreed with, *Maclagan*, 2816.

Collections:

Arrangement, see that title.

Housed outside proper sphere, restoration advocated, *City of London Corporation*, p. 264.

Size of, *Design and Industries Association*, p. 266 (18) (19).

Commerce, museum of, proposal, *Tutors' Association*, p. 289 (11).

Conference rooms and lecture theatre advocated for each gallery or museum, *British Institute of Adult Education*, p. 256 (5); *Tutors' Association*, p. 288 (6).

Co-operation and communication between Museums:**Advisory Committee:**

Government body advocated, *Maclagan*, 2788-91. would be very Valuable, *Maclagan*, 2788.

Advisory co-ordinating Body, relations between officers of museums preferable, *Curle*, 1099-1'00, 1200.

Advocated, *Design and Industries Association*, p. 265 (8).

Attaching of staff to other museums for a period, would be approved, *Kenyon*, 870-2.

Berlin system of General Director for all Museums, *Maclagan*, 2793.

Central Office, proposals, *Museums Association* (*Lowe*), 1925-6, 2009; (*Ogilvie*), 1933-4, 1970, 2068.

Close relations between members of staffs of National and Provincial Museums and value of, *Museums Association*, p. 137.

Conferences between delegates from Governing Bodies, proposal, *Regan*, pp. 30-1 (4).

periodical Consultation between delegates, proposal, *Royal Historical Society*, p. 283 (VI).

Consultations between officers of National museums, establishment on regular and uniform basis, possibly desirable, *Board of Education*, p. 333 (Q. 4).

Federation of Lancashire and Cheshire Museums, *Simpson*, 1973-5, 2063.

Importance of, *British Institute of Industrial Art*, p. 262-3.

Inclusion of both science and art museums proposed, *Maclagan*, 2922-3.

Increase advocated, *Royal Historical Society*, p. 283 (VI).

Informal nature of, at present, and value of, *Kenyon*, pp. 54-5 (4).

Joint Board of governing authorities:

Archæological Joint Committee suggested as parallel, *Kenyon*, 727-31.

not considered Necessary, *Kenyon*, 727.

would be Objected to, by British Museum Trustees, *Regan*, pp. 30-1 (4), 661-3.

Museums Dining Club, *Kenyon*, p. 54 (4); *Maclagan*, 2798, 2912-6; *Holmes*, 2250.

between National and Provincial Museums:

Closer connection advocated, and means of, *Museums Association* (*Lowe*), 1926, 2021.

Growing, *Museums Association*, p. 137.

Lack of, *Coleman*, 1011-3.

Meetings between Museums Associations and Heads or Departmental Heads of Metropolitan Museums, advantage to be derived, *Botton*, 1996.

Organised system of intercommunication:

Desirable and proposals for, *Kenyon*, pp. 54-5 (4), 725-33.

Desirability, question of, *Regan* (4), 482-3.

Periodical meetings of Directors and Heads of Departments:

to be Held in different institutions in succession, proposal, *Kenyon*, p. 54 (4).

Question of, *Maclagan*, 2794-6, 2798A

Co-operation and communication between Museums—
cont.

- between Provincial Museums, proposal, *Bolton*, 2060-3; *Simpson*, 2063.
- Provision for regular meetings between different governing bodies and administrative staffs would be valuable, *Royal Society*, p. 122 (5).
- Recommendation of Lord Haldane's Committee, 1918, *Regan*, pp. 30 (4), 661.
- U.S.A., official luncheons, *MacLagan*, 2797.
- Visiting committee of experts, proposal, *Royal Historical Society*, p. 283 (VI).

Copyright law:

- British Museum position under, *see under* British Museum.
- Position abroad, *Kenyon*, 741.
- Proposals, *Library Association*, p. 270.

Craft Museum, requirements, *Design and Industries Association*, p. 265 (3).**Curators:**

- Salaries:
 - in America, *Coleman*, 965-6.
 - Inadequacy of, *Bolton*, 1979-81.
- Training:
 - Course of, would be advantageous, *Bolton*, 1976-8.
 - Inadequacy of, compared with other countries, and proposal. *Crawford*, 1783.

Decentralisation from National Museums, proposal, *National Art-Collections Fund*, pp. 277-8.**Denmark**, Museums, replies to questionnaire, pp. 309-11.**Department of Scientific and Industrial Research**, relations of Museums Department or Board to, *Gregory*, pp. 298-9.**Directors:**

- see also under* particular museums and galleries.
- Functions and qualifications, *Design and Industries Association*, p. 266 (24).
- Position of, *National Art-Collections Fund*, p. 277.
- Comparison with Germany, *Friedländer*, pp. 304-5.
- Powers:
 - Increase advocated, *Keith*, 1682, 1684.
 - re Purchase, considerations re, *National Art-Collections Fund*, p. 278 (16).
- Salaries, in America, *Coleman*, 965-6, 997-1002.

Disposal:

- Imperial War Museum, powers, p. 236.
- to Provincial museums, power of, by gift or sale, advocated, *Museums Association*, p. 137; (*Bolton*), 1925.

Dublin:

- Museum, transfer of material to, from Geological Museum, *Flett*, 291.
- Trinity College, Herbarium, lending of specimens not allowed, *Hill*, p. 6 (4), 183-5.

Duplicates, exchange and disposal:

- British Museum, power and extent to which used, *see under* British Museum.
- Gifts to localities and overseas, proposal, *City of London Corporation*, p. 264.
- Kew Botanic Gardens, distribution, from museums and herbarium, *Hill*, p. 6 (3).
- Natural History Museum, *Regan*, pp. 29-30 (2) (3), p. 38 (9), 492, 555, 617-9, 631-9; *Kenyon*, 863, 864-5.
- Sale of, approval, *Society of Antiquaries*, p. 233.

Edinburgh:

- National Gallery of Scotland and National Library of Scotland, *see those titles*.
- Record Department, *see that title*.
- Register House, *see that title*.
- Royal Botanic Gardens: *Hill*, 146.
- Overlapping with Kew, steps taken to prevent, *Hill*, p. 6 (4).
- Royal Scottish Museum, *see that title*.

Educational Department:

- greater Co-ordination with, of Museum system advocated, *Art Workers' Guild*, p. 253.

Educational facilities and influence:

- Art Workers' Guild*, p. 253.
- Development advocated, *National Art-Collections Fund*, p. 277.
- Elementary school children, visits to museums, etc., regulations, etc., *L.C.C.*, pp. 270-1, 272-4.
- Existing, *Municipal Corporations' Association*, p. 275 (13).
- Extension advocated and proposals for, *Association of Education Committees*, p. 254-5; *Association of Education Authorities in Scotland*, p. 255; *British Institute of Adult Education*, p. 256; *Convention of the Royal Burghs of Scotland*, p. 263; *Keith*, 1675-6, 1687-8, 1694-700, 1740-1; *Municipal Corporations Association*, pp. 275-6; *Tutors' Association*, pp. 288-9; *Workers' Educational Association*, pp. 289-90.
- Guildhall Museum, p. 264.
- Imperial Institute, p. 270.
- greater Publicity needed. *Workers' Educational Association*, p. 290.
- School children:
 - Development of smaller museums for needs of, proposal, *Design and Industries Association*, p. 265 (13).
 - Preliminary visits by teachers, *L.C.C.*, p. 271 (7).
 - and Proposals for development, *Municipal Corporations Association*, p. 276 (17).
- Scotland, *Association of Education Authorities*, p. 255.
- Secondary schools, technical institutes and evening institutes, visits to museums, etc., *L.C.C.*, pp. 271-2.
- for Uninstructed public, proposals, *Fox*, pp. 278-9.
- U.S.A., *Coleman*, p. 295.

Entomology, Imperial Bureau of, housing of, in Natural History Museum and functions of, *Regan*, pp. 37-8 (9).**Ethnography:**

- in American Museums, *Royal Anthropological Institute*, p. 209 (2).
- in British Museums, unfavourable treatment comparison with those abroad, *Balfour*, 2670.
- Collections, preservation of specimens, lack of precautions, *Balfour*, 2745-6, *Myres*, 2746.
- in European Museums, *Royal Anthropological Institute*, p. 209 (2).
- London Museums, treatment of, *Royal Anthropological Institute*, p. 209 (1), p. 210 (7).
- Museum:
 - Administration by British Museum proposed, *Myres*, 2684.
 - Advocated, *Royal Anthropological Institute*, pp. 209-10 (3) (7).
 - Arrangement of collections and lecture room. proposal, *Royal Anthropological Institute*, pp. 209-10 (3); *Myres*, 2663, 2703-7; *Balfour*, 2669, 2671-6.
 - Close to British Museum desirable, *Myres*, 2678-83, 2756-64.
 - Combination of ethnology and commercial points of view desirable, *Balfour*, 2687.
 - Connection of archaeology with, opinion re, *Myres*, 2708-10.
 - Economic value of, *Royal Anthropological Institute*, p. 210 (7); *Balfour*, 2687, 2744.
 - Ethnological Museums rather than Ethnographical advocated, *Royal Anthropological Institute*, p. 210 (3); *Balfour*, 2670, 2722-6.
 - Indian section, proposal, *Royal Anthropological Institute*, p. 210 (5); *Myres*, 2685.
 - Labelling, importance of, *Balfour*, 2748-51.
 - Laboratories in immediate connection with, importance of, *Myres*, 2660; *Balfour*, 2669.
 - Lectures, desirability of, *Myres*, 2660-3.
 - Proposal, *Kenyon*, p. 58, 754-8, 780, 821-2.
 - Requirements, *Royal Anthropological Institute*, pp. 209-10 (3); *Balfour*, 2669.
 - Separate building, proposal, *Balfour*, 2669.

Ethnography—cont.

Museum—cont.

- Staff, proposals, *Balfour*, 2669.
- Teaching at, question of, *Seligman*, 2711, 2713-8; *Balfour*, 2712; *Myres*, 2719-21.
- Staff, question of supply, *Myres*, 2742-3.
- Value of collections in connection with instruction of Government Colonial officials, *Seligman*, 2664-6.

Exchange of Specimens:

- between British and foreign and Colonial galleries, extension of system desirable, *Aitken*, p. 112 (3).
- Geological Museum, *Flett*, p. 19 (2).
- Imperial War Museum, powers, p. 236.
- London Museum, p. 237 (3).
- National Gallery of Scotland and National Portrait Gallery, p. 238 (2) (3).
- Power of, Natural History Museum and value of, *Regan*, p. 30 (2, 3), 631-9.
- Systems abroad, *see* Loans, sale and exchange.

Exhibitions:

- Special and selected exhibitions, value of, *National Art-Collections Fund*, p. 277.
- Temporary:
 - Extension of system advocated, *National Art-Collections Fund*, p. 278 (8).
 - Proposal, *Design and Industries Association*, p. 265 (7).

Financing of museums:

- Abroad:
 - Austria, p. 307.
 - Belgium, p. 308.
 - Denmark, pp. 310-11.
 - France, p. 312.
 - Germany, pp. 316-8.
 - Hungary, p. 322.
 - Netherlands, p. 323.
 - Spain, p. 324.
 - Sweden, p. 325.
 - Switzerland, p. 327.
 - U.S.A., p. 328.
- Proposal, *Royal Historical Society*, p. 282.

Finds, discoveries, etc., treatment of:

- Austria, p. 307.
- Denmark, p. 311.
- Germany, pp. 308-9.
- Hungary, p. 322.
- Italy, p. 323.
- Netherlands, p. 323.
- Spain, p. 324.
- Sweden, pp. 325-6.
- Switzerland, p. 327.
- U.S.A., p. 328.

FitzWilliam Museum, *see* under Cambridge.

Folk Museums:

- Lack of, and need for and proposal, *Royal Anthropological Institute*, p. 210 (6); *Myres*, 2689-93, 2694-7; *Balfour*, 2693.
- Memorandum by Mr. R. E. M. Wheeler, pp. 299-301.

France:

- Copyright law, *Kenyon*, 741.
- Loan of specimens abroad, *Kenyon*, 713.
- Louvre, system of training in, *Crawford*, 1783, 1789-90.
- Museums, replies to questionnaire, p. 312.

Geffrye Museum:

- Lectures and demonstrations, *L.C.C.*, p. 272 (17).
- Loans received from Victoria and Albert Museum, *L.C.C.*, p. 272 (14).

Geological collections in local museums, offers of British specimens would be welcomed by Geological Museum, *Flett*, 405-7.

Geological Society of London, transfer of collections to Museum of Practical Geology, *Flett*, p. 4 (3), 343-5.

Geological Survey of Great Britain:

- Allocation of staff in new building, scheme, *Flett*, 364-7.
- Amalgamation of Mineralogy Department of Natural History Museum with, not desirable, *Regan*, 450.
- Nature of work, *Flett*, 330-3.
- Origin and development of, *Flett*, pp. 17-18 (1).
- Staff, *Flett*, 350.
- Statutory powers, *Flett*, 269.
- Work carried out by, and arrangements for connection with industry satisfactory, *Flett*, 271-3.

Geological Survey Board composition, functions, etc., *Flett*, p. 19, 401-4.

Geology:

- no Complete museum in London, and question of, *Flett*, 1, 428-35, 440.
- Reserve collections, need for, *Gregory*, p. 299.
- South Kensington collections, scope of, *Gregory*, p. 297.

Geology, Practical, Museum of:

- Accessions from other museums, *Flett*, p. 19 (3), 343-5.
- Accommodation:
 - Inadequacy of, *Institution of Mining and Metallurgy*, p. 290.
 - Summary of, and allocation of space, and need for increase, *Flett*, p. 20 (7), 426.
- Administration, *Flett*, p. 19 (1).
- no Admission fees charged, and not considered desirable, *Flett*, pp. 19-20 (5), 293-4.
- Amalgamation of collection with Geological Department of Natural History Museum not desirable, *Regan*, 449-52, 657.
- Assistance of survey staff in museum work, and advantage of, *Flett*, p. 18 (2), 396.
- Attendances:
 - Nature of, *Flett*, p. 20 (5), 368, 419-20.
 - Statistics, *Flett*, p. 20 (5), 295-7.
- Branch offices, *Flett*, 367, 426-7.
- Catalogues, *Flett*, p. 20 (8).
- Character of, and connection with geological Survey, *Flett*, 362-3.
- Collections, transfer of:
 - to British Museum, little scope for, *Flett*, 372-80.
 - to Other museums, *Flett*, p. 18 (3), p. 19 (3), 276, 280-1, 291, 369-71, 410-11.
 - to Scotland or Wales in future, would be conditional on return if required for examination, *Flett*, 412-4.
- Colonial Collections, transfer to Imperial Institute, undesirability of, *Flett*, 289, 353-4.
- Co-operation and relations with other museums, *Flett*, 281, 291-2.
- Demonstrations by staff, *Flett*, p. 20 (5), 298, 415.
- Director, position of, *Flett*, p. 19 (1).
- no Duplication or overlapping of work of Natural History Museum, *Regan*, 449, 506-9, 593-5, 607-10.
- Duplication or overlapping with Royal School of Mines doubted, *Flett*, 381-3.
- Economic application of geology, showing of, hampered by lack of space, *Flett*, 399.
- Economies in working, possibility doubted, *Flett*, 348-9.
- Electric lighting:
 - Cost of, *Flett*, 324-5.
 - Nature of, and danger of fire, *Flett*, 360-1.
- Exchanges of material with British and foreign museums, *Flett*, p. 19 (2).
- certain Exchanges with Natural History Museum desirable, *Regan*, 453.
- Exhibits, nature of, *Flett*, p. 18 (2), pp. 18-19 (3).
- Fossils, transfer to Natural History Museum, objections to proposal, *Flett*, 424-5, 436-9.
- original Functions of, *Flett*, p. 17 (1).
- Functions of, distinction from those of palaeontological departments of British Museum, *Flett*, 407-9.
- Fusion with Natural History Museum and Science Museum, extent to which possible, *Flett*, 286-8.

Geology, Practical, Museum of—cont.

Fusion with Science Museum or other museums, question of, *Flett*, 357-9a.

Grant in aid, *Flett*, p. 19 (4).

Guide lecturers might be advantageous if space sufficient, *Flett*, 415-8.

Lectures:

Possibility of, in future, when museum transferred to South Kensington, *Flett*, 301.

to Working men formerly, *Flett*, 298-300, 417.

Lending of objects to recognised specialists only, *Flett*, p. 19 (2).

Library:

Accommodation, two years' room for expansion, *Flett*, 315.

Amalgamation with Natural History Museum not desirable but co-operation and exchanges would be advantageous, *Regan*, 453, 611-3.

Amalgamation with Science Library, considerations re, *Board of Education*, p. 339; *Lyons*, 2147-9.

Functions and scope, *Board of Education*, p. 339.

Nature of, and question of possibility and extent of possible fusion with libraries of Natural History Museum and Science Museum, *Flett*, 290, 316, 352.

Nature and value of, *Flett*, p. 19 (3).

Loans and exchanges with London and Provincial museums, possibility of arranging and advantage of, but additional staff would be required, *Flett*, p. 19 (3).

Losses of scientific material loaned, not serious, *Flett*, p. 19 (2).

Ludlam Collection of Minerals, should properly be in Natural History Museum, *Regan*, (4), 597-9.

Metallurgical specimens, dispersal of, *Flett*, 346-7.

New building at South Kensington:

Advantages of, *Flett*, 274-5, 285-8, 347; *Royal Society*, p. 121 (4).

Advocated, *Institution of Mining and Metallurgy*, p. 290.

Allocation of space, proposed scheme, *Flett*, 394.

Different scope and purpose of two collections and both essential, *Royal Society*, p. 121 (4).

Effect on possibilities for future necessary expansion of Natural History Museum should be considered, *Royal Society*, p. 121 (4).

Objection to removal to, *Regan*, 527-8.

Staff, no great addition would be required, *Flett*, 421-3.

Urgency of, and advantages to be derived, *Flett*, 307-14.

Objects and policy of, *Flett*, pp. 18-19 (3).

Offers of British specimens from local museums would be welcomed, *Flett*, 405-7.

Origin and development of, *Flett*, p. 17 (1).

Overlapping with other museums, avoidance of, *Flett*, p. 19 (4), 282.

Practical value of, *Flett*, 334-7.

Premises and accommodation, particulars re, *Flett*, pp. 17-18 (1) (2), 392-3, 395.

Publications, *Flett*, pp. 19 (4), 20 (8).

Advertising of, extent of, at present, but general policy of, not advocated, *Flett*, 306.

Pay for themselves, generally speaking, *Flett*, 302-3.

Produced by Stationery Office, *Flett*, 305.

Purchases, *Flett*, p. 19 (4).

Relations with Advisory Council of the Department of Scientific and Industrial Research, *Flett*, p. 19 (4).

Removal to Kew, no reason seen against, *Regan*, 623-4, 629.

Research facilities, *Flett*, p. 20 (9).

Roof, repairs, *Flett*, p. 19 (3), 312-4.

School of Mines, transfer to South Kensington, *Flett*, p. 17 (1), 339-40.

Scope of, *Gregory*, pp. 297-8.

Special exhibits, *Flett*, p. 19 (2).

Specimens, supply from Survey, *Flett*, 349, 351.

Geology, Practical, Museum of—cont.

Staff of, *Flett*, p. 18 (2).

Scientific, Recruitment system, *Flett*, p. 20 (6).

Technical, Recruitment system, *Flett*, p. 20 (6).

Storage accommodation and working room, and inadequacy of, *Flett*, pp. 18-19 (3), 19 (2).

Students at, and advantage to be derived from removal to building in South Kensington, *Flett*, 340-2.

Transfer of mining records to Home Office, *Flett*, p. 17 (1), 338-40.

Transfer of Scottish material to Royal Scottish Museum, justification for, *Flett*, 384-91.

further Transfers to other museums possible and will be necessary unless increased accommodation provided, *Flett*, 277-9.

Value of collections, *Flett*, p. 19 (3).

Work:

Distinction between work of Departments of Geology and Minerals of Natural History Museum, and avoidance of overlapping, *Flett*, p. 18 (3), 282-4, 326-9, 377-80; *Regan*, 651-60, 668-9.

for Government Departments, National Physical Laboratory, etc., *Flett*, p. 20 (9).

Germany:

Copyright laws, *Kenyon*, 741.

Berlin:

Ethnographical Museum, *Balfour*, 2676.

Friedländers School, training system in, *Crawford*, 1783, 1787, 1865-9.

Ethnography, museums dealing with, *Royal Anthropological Institute*, p. 209 (2).

Museums:

Administration of, *Maclagan*, 2793; *Friedländer*, pp. 304-5.

Educational facilities, *Friedländer*, p. 305.

Loaning of specimens, *Kenyon*, 712.

Particulars re, pp. 312-22.

Gifts and bequests:

Attraction of, by system of honours, would be useful, *Maclagan*, 2950.

Comparison with pre-war, *Kenyon*, 768.

Effect of heavy taxation on, *Kenyon*, 769.

Exemption of bequests from death duties, *Kenyon*, 769.

Hall of Donors, proposal, *Design and Industries Association*, p. 266 (27).

of Money, exemption from estate duties advocated, *Kenyon*, 814; *National Art-Collections Fund*, p. 278 (23).

Policy governing conditions of, U.S.A., *Coleman*, p. 296.

Procedure re:

British Museum, *Kenyon*, 692-3, 817.

New York, Metropolitan Museum of Art, *Robinson*, 45-9.

Provincial Museums, no organised propaganda of National character for encouraging, *Museums Association*, p. 138 (3).

Restrictive covenants:

Impairing educational and scientific services, undesirability should be made public, *Society of Antiquaries*, p. 284.

Modification of terms:**Legislation:**

Drawback of, *Society of Antiquaries*, pp. 283-4.

not considered Necessary or desirable, *Regan*, 496.

Question of, *Maclagan*, 2800, 2851, 2933-4, 2965.

would be Undesirable and dangerous, *Kenyon*, p. 62, 767.

Objection to, *Royal Historical Society*, p. 283 (VII).

Policy re:

British Museum, *Kenyon*, p. 62.

Natural History Museum, *Regan*, p. 30 (2), 495-6.

New York, Metropolitan Museum of Art, *Robinson*, 45-8.

Wallace Collection, pp. 242-3, p. 244 (2), pp. 245-6, p. 245 (7).

Grants:

- Change in system, proposal, *Design and Industries Association*, p. 266 (21).
 Provincial Museums, *see that title*.

Guide lecturers:

- British Museum, *Kenyon*, p. 59 (7), 934.
 Extension of system advocated, *Tutors' Association*, p. 288 (5).
 Geology, Museum of, would be advantageous if space sufficient, *Flett*, 415-8.
 National Gallery, *Northbourne*, p. 286.
 Natural History Museum, *Regan*, 498-501.
 Tate Gallery, *Northbourne*, p. 286.
 Value of, *L.C.C.*, p. 271 (6); *Northbourne*, p. 286.
 Value of system and proposals for extension, *Sudeley Committee*, pp. 284-5, p. 286.

Guides and lectures:

See also Lectures.

Foreign systems:

- Austria, p. 307.
 Belgium, p. 309.
 Denmark, p. 311.
 France, p. 312.
 Germany, p. 321.
 Italy, p. 323.
 Netherlands, p. 324.
 Spain, p. 324.
 Sweden, p. 326.
 Switzerland, p. 327.
 U.S.A., p. 328.

Guildhall Library, Museum and Art Gallery:

- Admission fees not recommended, p. 264.
 Loans, p. 264.
 Schools, visits, p. 284.
 Special student days not needed, p. 284.

Hampton Court, National Art-Collections Fund
 members should be admitted free, p. 278 (12).**Handbook** as general guide to national collections advocated, *British Institute of Adult Education*, p. 256 (3).**Hendon, Newspaper Repository, *see under British Museum*.****Herbaria:**

- Attachment to Botanic Gardens:
 not Essential, *Rendle*, 462; *Regan*, 462.
 Reasons for, *Rendle*, 462.
 not Connected with Botanic Gardens, examples, *Hill*, 90; *Rendle*, 462.
 Connection with gardens, importance of, *Hill*, 88-91.

Historical manuscripts, loss of, *Hanworth*, pp. 194-5.**Historical Manuscripts Commission, income and inadequacy of, and need for voluntary assistance, *Hanworth*, 2546-8.****Historical Museum, requirements, *Design and Industries Association*, p. 265 (2).****Honorary attaché system: *Crawford*, 1783-4, 1786-7, 2991.**

- in Connection with Historical Manuscripts Commission work, desirability of, *Hanworth*, 2546-8.

Idea approved but practical difficulties, *Holmes*, 2293-6.

Horniman Museum:

- Lectures and demonstrations, *L.C.C.*, p. 272 (17).
 Lectures for teachers, *L.C.C.*, p. 274.
 no Loans from Victoria and Albert Museum, *L.C.C.*, p. 272 (14).

Hours of opening:**Abroad:**

- Austria, p. 307.
 Belgium, p. 308.
 Denmark, p. 311.
 France, p. 312.
 Germany, pp. 320-1.
 Italy, p. 323.
 Netherlands, p. 323.

Hours of opening—*cont.***Abroad—*cont.***

- Sweden, p. 326.
 Switzerland, p. 327.
 U.S.A., *Robinson*, 65, 67; *Coleman*, 1045-8; p. 328.

Evening:

- Advocated, *Tutors' Association*, p. 288 (2).
 Advocated, Wallace Collection, as experiment, p. 245.
 at Least four days a week including Saturdays and Sundays advocated, *British Institute of Adult Education*, p. 256 (6); *Tutors' Association*, p. 289 (7).
 at Least two evenings in every week advocated, National Art Collections Fund, p. 278 (13).
 Need for, but wide publicity must be given to, *Sudeley Committee*, p. 285 (12) (13).
 New York, Metropolitan Museum of Art, *Robinson*, 65.
 Proposal, *Design and Industries Association*, p. 265 (14).
 in U.S.A., of portion of museum in some cases, and desirability of extension, *Coleman*, 1047-8.

Sundays:

- Free, Germany, p. 320.
 National Gallery of Scotland, p. 238 (5).
 New York Metropolitan Museum of Art, attendance, *Robinson*, 67.
 Proposal, *Design and Industries Association*, p. 265 (14).

Hull, museums, *Sheppard*, 2027, 2042-7.**Hungary, museums, replies to Commission's questionnaire, p. 322.****Imperial Institute:**

- Educational facilities, p. 270.
 Exhibits, comparison of Kew Museums with, and relations between, *Hill*, 83-5.
 Fees, charges of, system, p. 270.
 Galleries and cinema:
 Admission free, p. 270.
 Attendances, p. 270.
 Geological collections, scope of, *Gregory*, p. 297.
 Lectures and demonstrations, *L.C.C.*, p. 271 (6).
 Origin of, p. 281.
 Relations with other geological institutes at South Kensington, *Gregory*, p. 297-9.
 Relations with other State Museums and Galleries, p. 269.
 Tours for teachers, *L.C.C.*, p. 274.
 Transfer of Colonial collections to, from Museum of Geology, undesirability of, *Flett*, 289, 353-4.

Imperial War Museum:

- Accommodation and inadequacy of, p. 236.
 Admission fee and estimated effect of fees, p. 236.
 Attendances, statistics, p. 236.
 Catalogues etc., p. 236.
 Governing body, p. 236.
 Loan, exchange and disposal, powers, p. 236.
 Overlapping, p. 236.
 Relations with other museums, p. 236.
 Staff, p. 236.
 Students, facilities, p. 236.

India Museum, p. 281.**Instructors, system of, New York, Metropolitan Museum of Art, *Robinson*, 52-3.****International contact between museum people, need for increase, *Coleman*, 1056.****Irish National Portrait Gallery, *Hake*, 2576.****Italy, museums, replies to questionnaire, 322-4.****Kew, Royal Botanic Gardens:**

- Administration, *Hill*, p. 6 (1).
 Admission fees:
 Id.:
 Increase not desirable, *Hill*, 139.
 no Persons kept out by, *Hill*, 257-61.
 Reason for fixing, *Hill*, 159-60.

Kew, Royal Botanic Gardens—cont.Admission fees—*cont.*

- 1d. and 6d. on students days, retention of system advocated, *Hill*, 113, 118-9.
- 2d. recommended but never adopted, *Hill*, 136-8.
- 6d.:
 - Non-charge of, after Bank Holiday, *Hill*, 113.
 - Value of system, to students, *Hill*, 112.
- no Drawback and possible advantage, *Hill*, 107-9, 118-9.
- Particulars *re* imposition, abolition and reimposition, and question of effect, *Hill*, p. 6 (5); 110-2, 262, p. 329-30.
- Proceeds, *Hill*, p. 6 (5), 187-94.
- Receipts paid over to Treasury, *Hill*, 186.
- Advertising of, *Hill*, 263.
- Attendances, statistics, *Hill*, p. 6 (5), 110-2; 257-61, p. 329-30.
- Catalogues, etc., production and sale in hands of Stationery Office, *Hill*, p. 7 (8).
- no Competition for acquisition of specimens between Natural History Museum and, and no duplication of work, *Regan*, p. 31 (4), 456-7.
- Control by Ministry of Agriculture, approved, *Hill*, 120.
- Director, position of, and relations with Ministry of Agriculture, *Hill*, p. 6 (1) (2), 75-7, 175-80.
- Distribution of duplicate material from museums and herbarium, *Hill*, p. 6 (3).
- Economic and commercial work of, *Hill*, 78-80.
- Expenditure, total and distinction between salaries etc. and maintenance, *Hill*, 161-7.
- Functions of, comparison with functions of herbarium of Natural History Museum, *Rendle*, 462; *Regan*, 561-6.
- Herbaria, collections of, from private collectors, arrangement of, etc., *Hill*, 149-52, 156-7.
- Herbarium: *Hill*, 88-9.
 - Accommodation, and need for new building in near future, *Hill*, p. 7 (7), 158, 232-3.
 - Annual average increase in, *Hill*, 156.
 - Nature of collections and value of, *Hill*, 268 addendum.
 - Origin of, *Rendle*, p. 246.
 - Students working at, numbers, *Hill*, 221-2.
- Herbarium and museum specimens, grant for purchase of, *Hill*, 167-8.
- Labels, *Dorling*, p. 287 (2).
- Lectures etc. for teachers, *L.C.C.*, p. 274.
- Library, increase would be necessary if herbarium etc. transferred from British Museum, but no accommodation for, *Hill*, 154-5, 239.
- Loan of specimens, practice *re*, *Hill*, p. 6 (2), 179.
- Museums:
 - Accommodation, inadequacy and inconvenience of, *Hill*, 86-7.
 - Combination of No. 1 and No. 2 museums, desirability, *Hill*, 87.
 - Comparison with Imperial Institute exhibits, and relations with, *Hill*, 83-5.
 - Overlapping with other exhibitions, question of, *Hill*, 144-6.
 - Particulars *re*, and work of, *Hill*, 81-5, 140.
 - Receipts of material from exhibitions of Colonial and Empire matters, *Hill*, 143.
 - Timber, certain models might be disposed of, *Hill*, 127-32.
 - general Timber Museum, plans prepared by Office of Works and urgency of question, *Hill*, p. 7 (7), 87, 231.
- main Object of, *Hill*, 153.
- Overlapping with Natural History Museum and Royal Botanic Gardens, Edinburgh, steps taken *re*, but difficulty as regards Natural History Museum and Herbarium of Trinity College, Dublin, *Hill*, p. 6 (4), 182.
- Public interest in gardening and botanical research increasing, *Hill*, 245.
- Publications of, *Hill*, 199-202.
- Relations with Natural History Museum, *Hill*, 181.
- Relations with Trinity College, Dublin, *Hill*, 184-5.
- Research facilities, *Hill*, p. 6 (2).

Kew, Royal Botanic Gardens—cont.

- Research work, little serious overlapping with British Museum, *Hill*, 246-50.
 - no Restrictions in lending, exchange or disposal of specimens or exhibits, *Hill*, p. 6 (2).
 - Revenue, *Hill*, 114.
 - Schoolchildren, facilities for, *Hill*, 116-7.
 - Staff:
 - Gardens staff:
 - Hours of work, *Hill*, 229.
 - Need for increase, *Hill*, 229-30.
 - Number, *Hill*, 225.
 - Relations with Natural History Museum Staff, *Rendle*, p. 248.
 - Scientific, recruitment:
 - Junior posts in Herbarium, establishment of, would be useful to enable young men to be taken on to staff and qualify for higher posts, *Hill*, p. 7 (6), 195-8, 223-4.
 - System and success, *Hill*, pp. 6-7 (6).
 - Student gardeners, number, conditions of service, system of training, etc., *Hill*, 226-8.
 - Students, facilities for, *Hill*, p. 6 (2), p. 7 (9), 116-7.
 - Students' hostel, desirability of, *Hill*, 267-8.
 - Tea kiosk:
 - Accommodation, inadequacy of, *Hill*, 133-5.
 - Position, change of, desirable, *Hill*, 135.
 - Transfer to, of botanical collections from Natural History Museum, *see under* Natural History Museum.
 - Turnstiles, staff, *Hill*, 115.
 - Vegetable products museum, importance of, and improvement desirable, *Hill*, 147-8.
 - Work for Government Departments, *Hill*, 68-9.
- Labelling of Exhibits:**
- British Museum, *Kenyon*, 811-2, 940; *Dorling*, p. 287 (1) (3).
 - Improvement advocated, *Association of Education Committees*, p. 254.
 - New York, Metropolitan Museum of Art, *Robinson*, 68-9.
 - better Organisation possible, *Keith*, 1736-7.
 - Requirements, *Sudeley Committee*, p. 285 (10; *Dorling*, p. 287.
 - Royal Scottish Museum, *Curle*, 1195-7.
- Lecture Rooms:**
- Advocated, *National Art-Collections Fund*, p. 278 (21).
 - at South Kensington for three museums, would be approved *Lyons*, 2160-4.
- Lecturers, remuneration, increase advocated, *Fox*, p. 279.**
- Lectures and demonstrations:**
- See also* Guides.
 - American system, *Coleman*, 959-60.
 - British Museum, increase in, and giving of, in evening, would be advantageous, but financial aspect, *Kenyon*, 770.
 - at British Museum, National Gallery, Victoria and Albert Museum and comparison with Louvre, *Crawford*, 1772-3, 1808-9.
 - Extension:
 - Advocated, *Convention of the Royal Burghs of Scotland*, p. 263.
 - Proposals for, *Workers' Educational Association*, p. 289.
 - Fees, approved, *Sudeley Committee*, p. 285 (15).
 - Geffrye Museum, *L.C.C.*, p. 272 (17).
 - Geology, Museum of, formerly and possibility of, in future, when museum transferred to South Kensington, *Flett*, 301.
 - Horniman Museum, *L.C.C.*, p. 272 (17).
 - Imperial Institute, *L.C.C.*, p. 271 (6).
 - Increase advocated, *Association of Education Committees*, p. 254.
 - London Museum, *L.C.C.*, p. 271 (6).
 - National Portrait Gallery, *Hake*, 2581-4, 2646-7.
 - Natural History Museum, *Regan*, 497, 590-2.

Lectures and demonstrations—cont.

- New York, Metropolitan Museum of Art, *Robinson*, 54.
 Royal Scottish Museum, *Curle*, p. 86 (5), 1150-2; *Association of Education Authorities*, p. 255.
 Science Museum, *Federation of British Industries*, p. 269 (5).
 Staff should be called upon to give, *Keith*, 1740-1.
 Tate Gallery, *Aitken*, p. 114 (9).
 for Teachers, *L.C.C.*, p. 271 (8), p. 274.
 of University standard, proposal, *Design and Industries Association*, p. 266 (15).
 Victoria and Albert Museum, *Hardie*, 1439-41; p. 251.

Leeds, lectures to teachers, *Municipal Corporations Association*, p. 276 (17).

Libraries:

- with Copyright privileges, printing of new accession in catalogues, co-operation might be possible, *MacLehose*, 2389.
 improved Facilities for students, need for, *Tutors' Association*, p. 289 (11).

Lighting:**Artificial:****Abroad:**

- Austria, few instances only, p. 307.
 Belgium, p. 309.
 Denmark, p. 311.
 Germany, p. 320.
 U.S.A., *Coleman*, 1045; p. 328.

Essential, *National Art-Collections Fund*, p. 278 (22).

Wallace Collection, p. 244, p. 245.

Electric:

- Geology, Museum of, nature and cost of, and risk of fire, *Flett*, 324-5, 360-1.
 New York, Metropolitan Museum of Art, *Robinson*, 65-6.

Top-lighting, question of, *Regan*, 602-5.

Loans:**Abroad:**

- Advocated, *National Art Collections Fund*, p. 278 (7).
 Policy not considered desirable by British Museum Trustees, *Kenyon*, 711-3.
 Practice in Germany and France, *Kenyon*, 712-3.
 not Allowed, Natural History Museum, *Hill*, p. 6 (4), 182; *Regan*, pp. 29-30 (2), 618-20.
 between Art museums in America, system, *Coleman*, 972.
 between British and foreign and Colonial galleries, extension of system desirable, *Aitken*, p. 112 (3).

Central circulation department:

- Desirability of, *British Institute of Industrial Art*, p. 262 (24); *Federation of British Industries*, p. 268 (5).
 Proposal, *Design and Industries Association*, p. 266 (20); *Society of Antiquaries*, p. 283; *Bailey*, p. 292.

between Galleries, desirability of, *Aitken*, p. 112 (4).

Local and possibly overseas museums:**Central institution for:**

- Advantages to be derived, *Kenyon*, p. 53 (3).
 Scheme, *Kenyon*, pp. 53-4 (3), 709-10, 795-6, 869.

to L.C.C. Museums, extension of system desirable, *L.C.C.*, p. 272 (15).

between London Museums, increased powers, desirability, *Kenyon*, p. 55 (4), 705-8, 877-80.
 from National Museums in London, objections to, *Kenyon*, p. 54 (3).

Overseas, desirability of, *Aitken*, p. 112 (2) (3), 1559-64, 1576-7.

Peripatetic lecturers in connection with, proposal, *Federation of British Industries*, p. 268 (5).

Practice and powers re:

- British Museum, *Kenyon*, p. 53 (2), 704-8, 866-8.
 Prints, *Kenyon*, 866-7; *Dodgson*, 1405-7.
 Imperial War Museum, p. 236.
 London Museum, p. 237 (3).

Loans—cont.**Practice and powers re—cont.**

- National Gallery of Scotland and Scottish National Portrait Gallery, p. 238 (2) (3).
 Royal Botanic Gardens, Kew, *Hill*, (2), 179.
 Royal Scottish Museum, *Curle*, p. 86 (3), 1102-8, 1176-7; p. 241 (3).
 Scottish Museum of Antiquities, p. 241 (3).

to Provincial Museums:

- proper Accommodation, condition advocated, *Association of Education Committees*, p. 253.
 Advocated, *Sudeley Committee*, p. 285 (16).
 greater Elasticity, proposals for, *Municipal Corporations Association*, p. 274-5.

Extension:

Desirable, but local museums and galleries must be brought up to higher standard, *Convention of the Royal Burghs of Scotland*, p. 263.

Improvement in museums a pre-requisite, *MacLagan*, 2816.

Proposals for, *Fox*, p. 279; *Bailey*, p. 292.

Financial aspect, *Lowe*, 2003-5.

Grading of museums, proposal, *Fox*, p. 279 (9).

Lectures in connection with, proposal, *Municipal Corporations Association*, p. 275 (14).

National Circulation Department, proposal, *Museums Association (Lowe)*, 1925-8, 2009; (*Ogilvie*), 1933-4, 1970.

from Natural History Museum, increased facilities not advocated, *Keith*, 1708-9.

Originals not of supreme importance, *Association of Education Committees*, p. 253.

Pictures, proposal re, *Lowe*, 1925, 1999.

Proposals, *Museums Association*, pp. 137-8 (1); (*Bolton*), 1925, 1970, 1937-4, 2011; (*Lowe*), 1925, 1955-8, 1999-2002, 2009-10.

Suitability of housing and supervision facilities, etc., question of, and proposals in connection with, *Museums Association (Ogilvie)*, 1927-36, 1946; (*Bolton*), 1942-6, 1947-8; (*Lowe*), 2007-8.

from Surplus material, advocated, *Museums Association*, p. 137 (1); (*Bolton*), 1925, 1937-41.

Travelling inspectors, proposal, *Association of Education Committees*, p. 253.

Value of, and extension desirable, *Association of Education Committees*, pp. 253-4.

Travelling collections:

Establishment advocated, *Corporation of the City of London*, p. 264.

Extension of system advocated, *National Art Collections Fund*, p. 278 (6).

Victoria and Albert Museum, Circulation Department, see under Victoria and Albert Museum.

Water colours and drawings between three galleries, no system of, *Dodgson*, 1310.

Loans, sale and exchange, foreign systems:

- Austria, p. 307.
 Belgium, p. 308.
 Denmark, p. 309.
 France, 712-3, p. 312.
 Germany, 712-3, pp. 315-6.
 Italy, p. 323.
 Netherlands, p. 323.
 Spain, p. 324.
 Sweden, p. 324-5.
 Switzerland, pp. 326-7.
 U.S.A., p. 327; *Robinson*, 32, 36-7, 39-40.

London County Council Museums:

- Acquisition of redundant specimens from National Museums, desirable, *L.C.C.*, p. 272 (16).
 Admission free, *L.C.C.*, p. 272 (18).
 Public interest, stimulation, steps taken for, *L.C.C.*, p. 272 (17).

London Museum:

- Accommodation, p. 237 (1) (7).
 Administrative machinery, need for review, pp. 237-8 (9).
 Admission fees, p. 237 (5).
 National Art-Collections Fund members should be admitted free, p. 278 (12).
 Attendances, p. 237 (5).
 Lectures and demonstrations, *L.C.C.*, p. 271 (6).

London Museum—cont.

- Lending and exchange, p. 237 (3).
- Objects purchased by both British Museum and, *Board of Education*, p. 334 (Q. 4).
- Origin and administration, p. 236 (1).
- Publications, p. 237 (8).
- Staff, pp. 237-8 (6) (9).
- Students, facilities, p. 237 (9).

Manchester, school children and teachers, instruction, *Municipal Corporations Association*, p. 276 (17).

Manorial records, charge and superintendence of, *Hanworth*, p. 193 (4), 2546.

Ministry of Fine Arts:

- not Advocated, *National Art-Collections Fund*, p. 278 (14).
- Undesirable, *Royal Historical Society*, p. 283 (V).

Modern work, inclusion:

- Advocated, *Design and Industries Association*, p. 265 (4) (5).
- Proposal not agreed with, *MacLagan*, 2816.

Monographs, issue of, by craft museum, proposal, *Design and Industries Association*, p. 266 (16).

Museums Association, proposal, *Coleman*, p. 293.

Museums and galleries, distinctions, *National Art-Collections Fund*, p. 277 (3).

Music or other arts, association with National Museums, desirable, *National Art-Collections Fund*, p. 278 (17).

Mycology, Imperial Bureau of, housing of, at Kew, but close relations with Natural History Museum, *Regan*, p. 38 (9).

National Art-Collections Fund, *Kenyon*, p. 55 (4), p. 61.

National Collections, comparison with other countries, *Berenson*, p. 303; *Friedländer*, p. 304; *Reinach*, p. 305.

National Commission on Museums, scheme, *British Institute of Adult Education*, pp. 256-7 (8).

National Gallery, Millbank, see *Tate Gallery*.

National Gallery, Trafalgar Square:

- Accommodation, *Crawford*, 1766.
- Gift of new gallery by Sir Joseph Duveen, effects of, *Holmes*, 2254-5.
- Inadequacy of, and need for continuous growth, *Holmes*, p. 163 (7), 2254-8.
- in 100 years' time, question of, *Holmes*, 2298-9.
- Reconstruction, requirements and proposals, *Crawford*, 1770-1, 1896-904.
- Admission fee on Student days:
 - Four days a week, experiment and result, *Holmes*, p. 163 (5).
 - Reduction of attendance by, *Kenyon*, p. 55 (5); *Holmes*, p. 162 (5).
 - Reduction of attendance owing to, and question of solution, *Crawford*, 1765, 1791-3, 1800, 1837-45, 1882-91.
 - Retention advocated, but not increase in number, *Holmes*, pp. 162-3 (5).
 - Revenue from, *Holmes*, p. 163 (5).
 - Statistics of receipts and attendances, *Crawford*, 1837-42.
 - Students' days should be abolished, *National Art-Collections Fund*, p. 278 (11).
- Arrangement of exhibits, *Holmes*, p. 163 (7); *Dorling*, p. 287 (4).
- Constant changes in, deprecated, *Northbourne*, p. 286.
- Art Library, *Holmes*, p. 164 (9).
- Assistants:
 - Duties and training, *Holmes*, p. 162 (6).
 - Recruitment through Civil Service Commission, *Holmes*, p. 162 (6).
 - Attendances, statistics since 1921, *Holmes*, p. 162 (5).
 - Clerical staff, shortage of, and need for increase, *Holmes*, p. 162 (2), p. 163 (6).

National Gallery, Trafalgar Square—cont.**Copyists:**

- Admission fee should not be abolished if detrimental to, *Holmes*, 2309-11.
- Special room for, difficulty, *Holmes*, 2310.
- Type of, and of pictures copied, and statistics, *Crawford*, 1765, 1790, 1869-76; *Holmes*, 2312.

Director:

- Appointment by First Lord of the Treasury, *Holmes*, p. 163 (6).
- Definition of technical matters on which Director should have deciding voice, proposal, *Holmes*, 2248, 2264-9, 2314-7.
- Five-years' appointment of non-Civil Servant formerly and comparison with present system, *Crawford*, 1803-7.
- Five-years' appointments formerly, disadvantage of, *Holmes*, 2272-3.
- Painter as, advantages of, *Holmes*, 2274.
- Position and powers, history of, and difficulties, *Holmes*, p. 161 (1), 2245-8, 2264-73, 2275-6.
- Relations with Trustees, Comments on evidence, *Crawford*, 2991.
- Division of modern foreign pictures between Tate Gallery and, *Holmes*, 2308.
- Drawing of public attention to, outside, desirable, *Holmes*, 2303.
- Establishment and development, history of, *Holmes*, p. 161 (1).
- Exchange, provisions of 1916 Bill *re*, and re-introduction desired, *Crawford*, 1820-1.
- Exchange with foreign countries in form of loans, desirable, *Holmes*, 2304.
- Grouping of pictures into exhibition and study series, *Holmes*, 2253.
- Guide lecturers, *Northbourne*, p. 286.
- Honorary attaché system, *Crawford*, 1783, 1786-7; 2991.
- Hours of opening, extension question, *Crawford*, 1802.
- Improvement of present facilities rather than increase in exhibits, proposal, *Northbourne*, p. 286.
- Intercourse with galleries in United Kingdom and abroad, *Holmes*, p. 162 (3) (4).
- Keeper:
 - Appointment by First Lord of the Treasury, *Holmes*, p. 163 (6).
 - Functions, *Holmes*, p. 163 (6).
- Labelling, *Dorling*, p. 287 (2).
- Lecturers, salary, *Crawford*, 1774-8, 1808-9.
- Lectures, *Crawford*, 1772-3, 1808-9.
- Lectures for teachers, *L.C.C.*, p. 274.
- Library fund, inadequate, *Holmes*, p. 162 (2).
- Light, difficulty and question of improvement, *Crawford*, 1770-1, 1892-5.
- Loans:
 - to Dominions, considerations *re*, *Holmes*, 2277.
 - greater Elasticity desired, *Crawford*, 1763, 1821-34.
 - Extension of system advocated, *Northbourne*, p. 286.
 - Extent to which facilities made use of, *Holmes*, 2262-3, 2279-80.
 - Increased powers desired, *Holmes*, 2303.
 - Overseas, difficulty of question, *Crawford*, 1763, 1794-7.
 - Restrictions, *Crawford*, 1763; *Holmes*, p. 162 (2) (3).
 - Risks in connection with, and loans should only be made from certain collections, *Holmes*, 2262, 2284-92.
 - for Short periods only, *Holmes*, 2281.
 - System, *Holmes*, 2282.
 - Trustees willing, but standard should be high and few applications received, *Crawford*, 1769.
- Oriental room, desirability of, *Holmes*, 2276.
- no Overlapping to any extent, *Holmes*, p. 162 (4).
- Overlapping of Tate Gallery and, possibility of, *Aitken*, 1598-607.
- certain Overlapping with Victoria and Albert Museum, *Holmes*, 2259.

National Gallery, Trafalgar Square—cont.

- Paintings, distribution between Tate Gallery and, *Aitken*, Mem. (4).
- Photographic Department, *Holmes*, p. 163 (8).
- Placing and hanging of pictures, *Crawford*, 1767-8, 1801, 1908.
- Public, measures for encouragement of, *Crawford*, 1772-3, 1877-81.
- Publications, financial arrangements, *Holmes*, p. 163 (8).
- Purchase fund:
 - History of, *Holmes*, p. 161 (1).
 - Inadequacy, *Holmes*, p. 162 (2).
- Purchases:
 - Competition, arrangements for avoidance of, *Holmes*, p. 162 (4), 2249, 2261.
 - Director's emergency powers, *Holmes*, 2246-7, 2248.
 - Distinction between purchases of Tate Gallery and, desirability and proposal, *Aitken*, 1608-18.
 - Overlapping with Tate Gallery, position *re*, *Crawford*, 1846-56, 1863-4.
 - System and disadvantages of, *Holmes*, 2244-7.
 - System of, history and results, *Crawford*, 2991.
- Reference Section, *Holmes*, 2277, 2313.
- Insufficient staffing, *Holmes*, p. 162 (2), 2283.
- Refreshment room, question of, *Crawford*, 1877-81; *Holmes*, 2300-2.
- Reproductions, postcards, catalogues sale etc., *Holmes*, p. 163 (8).
- Sale:
 - Case of, *Crawford*, 1810-1.
 - Extension of power not desired but power of exchange, *Crawford*, 1812-23.
 - Reproductions made by outside firms and certain books, *Holmes*, p. 163 (8).
 - Request for increased powers not advocated, *Holmes*, 2303.
 - Restrictions on, *Crawford*, 1763; *Holmes*, p. 162 (2).
- Special exhibition room, *Crawford*, 1798-9.
- Staff:
 - see also* Assistants, Clerical and Keeper above.
 - Increase, need for, *Holmes*, 2248, 2251-2, 2294-6; *Crawford*, 2991.
 - closer Intercourse with museums abroad desirable, *Crawford*, 1779-82.
- Students:
 - Facilities for, *Holmes*, p. 164 (9).
 - Possibility of special room for, *Crawford*, 1765, 1800, 1883-8.
- Technical carpenter needed, *Holmes*, p. 163 (6).
- Transfer to, of Department of Prints and Drawings from British Museum, arguments against, *Kenyon*, p. 55 (4).
- Transfer of pictures to, from British Museum, *Kenyon*, p. 53 (2).
- Trustees, Constitution and powers, history of, *Holmes*, p. 161 (1), 2248.
- Water colours, Loans to Victoria and Albert Museum, *Dodgson*, 1310.

National Gallery (Loan) Act, 1883, amendment, proposal, Municipal Corporations Association, p. 275 (4-6).**National Gallery of Scotland and Scottish National Portrait Gallery:**

- Accommodation, p. 238 (7).
- Admission, p. 238 (5).
- Catalogues and photographs, p. 238 (8).
- Constitution, p. 238.
- Intercourse with other galleries, p. 238 (4).
- Lending and exchange, p. 238 (2) (3).
- Organisation and administration, p. 238 (2).
- Staff, p. 238 (6).
- Students, facilities, p. 238 (9).
- Sunday opening, p. 238 (5).

National Library of Scotland:

- Accommodation, pp. 177-8 (5).
- Gift from Sir Alexander Grant towards provision of improved accommodation, conditions, etc., *Clyde*, 2325-40, 2369-70, 2371; *MacLehose*, 2371.

National Library of Scotland—cont.

- Accommodation—cont.
 - Improvement, new Sheriff Court, need for, in connection with, *Clyde*, 2325, 2329-40, 2345.
 - Inadequacy and unsuitability of and requirements, p. 178 (5); *Clyde*, 2325-40, 2350; *Convention of Royal Burghs of Scotland*, p. 264.
 - Joint occupancy with Faculty of Advocates, abolition desirable, p. 178 (5).
 - Office of Works proposals in 1924, nature of, estimated cost, etc., p. 178 (5); *Clyde*, 2325-40, 2345-9, 2384.
- Acquisitions under Copyrights Acts, p. 178 (7).
- Administration, Difficulties, *Maxwell*, 2318; *Clyde*, 2320-3; *Normand*, 2386.
- Administrative Expenses, *Clyde*, 2449, 2459-60.
- Association with Courts of Justice and advantage of, *Macmillan*, 2396; *Normand*, 2396-7.
- Board:
 - Alteration of proposed, if public administration to be continued, *Clyde*, 2376-80.
 - Chairman, appointment, p. 176 (2); *Clyde* 2354.
 - Powers, p. 175 (1).
 - Scattered nature of, and difficulty of keeping in touch with, *Maxwell*, 2318; *Clyde*, 2320-3, 2341-4, 2355-6, 2381-3; *Normand*, 2386.
- Book-binding, done by H.M. Stationery Office, p. 177 (2).
- Books, arrangement of, pp. 177-8 (5).
- Catalogues:
 - from 1871 to present day, in book form, need for, estimated cost, etc., p. 178 (6); *MacLehose*, 2388-9, 2391-5, 2438-48.
 - from 1871 to present day:
 - Need for, for use by public, *Maxwell*, 2318.
 - Proposal, *MacLehose*, 2391-5.
 - Nature of, p. 178 (6); *MacLehose*, 2388, 2389.
- Conflict of interests with those of Register House: not Anticipated if Register House put under proper Official Head, *Clyde*, 2366-8.
- no Serious difficulty anticipated, *MacLehose*, 2365.
- Constitution, p. 175 (1).
- Copyright privileges, joint arrangement with Bodleian, Cambridge, and Trinity College, *Dickson*, 2417-20.
- Development, need for and for increased finances, *Library Association*, p. 270.
- Exhibition facilities, need for, *Dickson*, 2387.
- Funds:
 - Inadequacy of, p. 176 (2); *Convention of Royal Burghs of Scotland*, p. 264.
 - Sources of, p. 177 (2).
- Government grant, *Dickson*, 2412-4.
- Heating, lighting, etc., p. 177 (2).
- History of, pp. 174-5; *Macmillan*, 2390.
- Income and expenditure, *Normand*, 2399-416; *Clyde*, 2449-60, 2462-5; *Macmillan*, 2458, 2459, 2461, 2466.
- Loan and exchange, powers of, and sufficiency, p. 177 (3).
- Lyle Fund, p. 177 (2).
- Maintenance and furnishing of building, p. 177 (2).
- Newspapers, *Dickson*, 2421-5.
- certain Overlapping with Record Department, p. 239 (4).
- Purchases:
 - Communication of British Museum Library *re*, *Kenyon*, 885-6.
 - Competition or overlapping, prevention by co-operation with British Museum, Library of the University of Edinburgh and Signet Library, p. 177 (4).
 - Foreign books, policy *re*, p. 177 (4).
- Readers, increase in number, *Clyde*, 2349-50; *Normand*, 2388.
- Reading room, hours, p. 178 (7).
- Reid bequest, p. 177 (2); *Clyde*, 2363-4; *MacLehose*, 2397-8.
- inter-Relations of Record Office and, and need for adjustment, *Hannay*, p. 299.
- Rosebery Fund, p. 177 (2).

National Library of Scotland—cont.**Staff:**

Higher positions, appointment from outside, not by promotion, necessary, but pension difficulty, p. 176 (2); *Clyde*, 2358-60, 2429-37; *Dickson*, 2426-8.

Inadequacy of, p. 176 (2); *Maxwell*, 2318; *Normand*, 2386.

Increase:

Proposals, p. 176 (2); *Clyde*, 2372-5; *Normand*, 2386.

Treasury approached, *Clyde*, 2452-7.

Particulars re, p. 176 (2); *Normand*, 2386.

Recruitment, system, pp. 176-7 (2).

Standing Committee, *Clyde*, 2381-3.

Students, facilities for, p. 178 (7).

Tait Fund, p. 177 (2).

Transfer to the State, p. 175; *Clyde*, 2351-3; *Macmillan*, 2390, 2459.

National Museum of Antiquities, Scotland: p. 238 (10).

Functions of British Museum and of, question of, *Kenyon*, 881-8.

School children, facilities for, *Association of Education Authorities*, p. 255.

National Portrait Gallery:**Accommodation:**

Basement, use of, *Hake*, 2601-4.

Extension, Office of Works proposals, *Hake*, 2562-72.

History of, and particulars re, *Hake*, 2559.

Inadequacy of, and need for extension, p. 204 (7); *Hake*, 2559.

new Acquisitions:

Exhibiting of, p. 204 (2).

Need for space for exhibition of, *Hake*, 2572.

Rate of, *Hake*, 2559, 2526-9.

Source of, *Hake*, 2642.

Admission fees:

no Advantage seen, *Hake*, 2577, 2598-600, 2613-5, 2645-9.

Charged on Thursdays and Fridays, p. 204 (5); *Hake*, 2577.

Four days a week, results as regards revenue and attendances, p. 204 (5).

Admission of portraits, standards, *Hake*, 2623-5.

Arrangement of specimens and allocation of space, p. 204 (7); *Hake*, 2559.

Assistant to Director and Lecturer, appointment by Trustees, p. 204 (6).

Attendances, *Hake*, 2577.

Catalogues:

Complete catalogue, need for, *British Institute of Adult Education*, p. 256 (3); *Tutors' Association*, p. 288 (4).

new Historic catalogue, need for, and question of time required, etc., *Hake*, 2590-7.

Payment for, outright, p. 204 (8).

and Printing and by Stationery Office, p. 204 (8).

Copyists, class of, *Hake*, 2577, 2648.

Director, appointment by Treasury, p. 204 (6).

Educational value of, *Hake*, 2578.

Evening opening:

Attendances, question of, *Hake*, 2653-6.

Extra staff that would be entailed by, *Hake*, 2650-1.

Indexing of portraits, extent of and question of use towards complete index of British portraits, *Hake*, 2587-90.

Lectures, *Hake*, 2581-4, 2646-7.

Loans:

in Exceptional cases only, p. 204 (3).

Treasury sanction obtained, p. 204 (2).

Overlapping with other galleries, p. 204 (4); *Hake*, 2616-22; *Board of Education*, p. 334.

Photographic prints, and photographs, supply by National Gallery and financial arrangement, *Holmes*, p. 163 (8).

Photographs:

Reproduction, charge of fees, p. 204 (8).

Sale, p. 204 (8).

Taking of, by National Gallery Official Photographer, p. 204 (8).

National Portrait Gallery—cont.

Postcards and photogravures, production by trade, p. 204 (8).

Postcard stall, enquiries for particular portraits at, *Hake*, 2572-4, 2579, 2630-7.

Publications, system, p. 204 (8).

Purchases, competition, avoidance of, p. 204 (4); *Hake*, 2618.

Reference library, p. 205 (9).

Reference section, and need for revision or extension, *Hake*, 2560-1, 2572.

Sale and exchange, rare instances only and Treasury sanction obtained, p. 204 (2).

School children's visits, and facilities could be extended with increased accommodation, *Hake*, 2578-9.

Storage, might be considered in allocating space in new extension, *Hake*, 2638-41.

Students' tickets, p. 204 (9).

Temporary exhibitions, need for space for, *Hake*, 2572.

Temporary loans to, accommodation difficulty, p. 204 (3).

Transfer of pictures to, from British Museum, *Kenyon*, p. 53 (2).

Trustees:

Appointment for seven years instead of for life, not advocated, *Hake*, 2607-12.

Constitution and appointment, etc., p. 203 (1); *Hake*, 2576, 2605-12.

Uniqueness of, *Hake*, 2576.

Natural History Museum:**Accommodation:**

Extension, proposed plan considered satisfactory, *Keith*, 1739.

Need for increase, and question of method, *Regan*, p. 34-6 (7), 463-75, 480, 510-28, 532-9, 587-9, 602-5, 621-2, 625-30, 679-83; *Royal Society*, p. 120; *Keith*, 1669-74.

Accounting Officer, Director of British Museum as, question of change, *Crawford*, 1861-2.

Acquisitions:

Methods, *Regan*, p. 38 (9).

Post war difficulties, *Regan*, p. 38 (9).

Sources of, *Regan*, p. 38 (9).

Administration:**Independence of British Museum:**

Advantages to be derived, *Regan*, 444.

Advocated, *Keith*, 1720.

Question of, *Kenyon*, 830-5; *Crawford*, 1857-62.

Subordination to Museum at Bloomsbury and consequent difficulty, *Regan*, pp. 29-30 (1, 2), 441-4.

Admission fees:

Estimated effect of, *Regan*, p. 31 (5).

Estimate of Geddes Committee of revenue from, considered excessive, *Regan*, p. 31 (5).

Admission free and continuance advocated, *Regan*, pp. 31-2 (5).

Advertising not advocated, *Keith*, 1742.

Attendances, statistics, *Regan*, p. 32 (5).

Banksian herbarium, intimate relations between British Museum and, *Rendle*, p. 247.

Botany, Department of:

Association with Natural History Museum, advantages of, *Rendle*, p. 247.

no Competition for acquisition of specimens between Kew and, and no duplication of work, *Regan*, p. 31 (4), 456-7.

Convenience of position, *Rendle*, p. 247.

Growth of, and number of specimens, *Regan*, p. 31 (4).

Housing of, *Regan*, p. 35 (7).

Origin of, *Rendle*, p. 246.

Staff:

Number and cost, *Regan*, 458.

Relations with Kew staff, *Rendle*, p. 248.

Visitors, *Rendle*, p. 247.

Buildings, description of, and allocation of exhibition and working space, *Regan*, pp. 34-6 (7), 463, 469-70.

Natural History Museum—cont.

Collections:

- Arrangement, *Kenyon*, 86.
 Increase and continued increase necessary, *Regan*, p. 38 (9), 520-5, 687-9.
 Communication and co-ordination with other museums, unofficial, *Regan*, p. 30 (4).
 little or no Competition with other museums in purchase of specimens, *Regan*, p. 31 (4).
 Co-operation with British Museum (Bloomsbury), *Regan*, p. 30 (4).
 Deputy Keepers, lack of, in three departments and difficulties caused by, *Regan*, p. 29 (2), p. 33 (6), 545-51.
 Director, position of, *Regan*, p. 29 (1).
 probable Dissociation of Mineralogy and botany from, in future, *Regan*, 526-7, 629, 30, 688-90.
 Botanical specimens should then be removed to Kew, *Regan*, 677-8.
 Duplicate specimens, exchange and disposal, *Regan*, p. 30 (2), (3), p. 38 (9), 492, 555, 617-9, 631-9; *Kenyon*, 863, 864-5.
 Economic zoology section, *Regan*, 476.
 Enquiries by public, attitude re, *Regan*, 670-3.
 Entomology, Department of:
 Growth of, *Regan*, 521.
 Housing of, *Regan*, pp. 35-36 (7).
 Practical value of work, *Regan*, p. 49-50.
 Exchange, power and value of, *Regan*, p. 30 (2) (3), 631-9.
 Exhibits:
 Discretion of Trustees, *Regan*, p. 30 (2).
 Many, not of use to general public, *Keith*, 1692-3.
 Financial provision, need for increase, *Royal Society*, p. 120 (1).
 Fossils, transfer to, from Museum of Geology, objections to proposal, *Flett*, 424-5, 436-9.
 Foundation of, history, *Kenyon*, p. 56 (7).
 Functions, *Regan*, pp. 37-9 (9), 561-6, 570, 668-9; *Royal Society*, p. 120 (1).
 General Library, housing of, *Regan*, pp. 35-36 (7).
 Geological Department:
 Amalgamation with Museum of Practical Geology:
 not Desirable, *Regan*, 449-52, 657.
 Extent to which possible, *Flett*, 286-8.
 no Duplication or overlapping of work by Museum of Practical Geology, *Regan*, p. 30 (3), p. 31 (4), 282-4, 326-9, 377-80, 449, 506-9, 593-5, 607-10.
 certain Exchange with Museum of Practical Geology desirable, *Regan*, 453.
 Housing of, *Regan*, p. 35 (7).
 Library, amalgamation with library of Museum of Practical Geology:
 not Desirable but co-operation and exchanges would be advantageous, *Regan*, 453.
 Extent to which possible, *Flett*, 352.
 Practical value of, *Bather*, 476; *Regan*, 506.
 Scope of, *Gregory*, p. 297.
 Gifts:
 with Restrictive conditions, practice re. *Regan*, p. 30 (2), 495-6.
 Whole collections needed as a rule owing to need for several specimens of one species, *Regan*, 429-31.
 Grants, 1901-4 to 1924-29, *Regan*, p. 38 (9).
 Guide lecturer, employment of one, and question of desirability of increased number, *Regan*, 498-501.
 Herbarium:
 Attendances, *Regan*, 647-50.
 Functions of, compared with functions of Kew Botanic Gardens, *Rendle*, 462; *Regan*, 561-6.
 Non-connection with garden a drawback, *Hill*, 90.
 Removal to Kew:
 Accommodation, new building would be required, *Hill*, 173-4.
 not Advocated, unless necessary on account of lack of space, *Keith*, 1678-80.
 Amalgamation of collections, impossibility of, *Royal Society*, p. 121 (3).

Natural History Museum—cont.

Herbarium—cont.

Removal to Kew—cont.

- British and European herbarium, transfer not advocated, *Hill*, 101-4, 203-4.
 British Museum collection at Kew should not be added to, *Hill*, 205-6.
 Considerations in connection with, *Royal Society*, p. 121 (3).
 Disadvantages, *Royal Society*, p. 121 (3); *Keith*, 1678-80, 1714-5.
 no Drawback seen as regards fossil collection remaining at British Museum, *Hill*, 240-4.
 Duplication, possible to certain extent and reduction might be achieved after careful examination, *Hill*, 124-6, 235-8.
 Effect on staff, *Hill*, 170-2.
 Exhibits to the public should also be removed, *Regan*, 459-61.
 Financial saving, estimated at about £300 or £400 a year, *Hill*, 251-2.
 of General herbarium, desirable, *Hill*, 101-3.
 Objections to, *Rendle*, p. 246-8.
 Objections to, and no economy would result, *Regan*, p. 31 (4), 557-60, 640-50, 678.
 Practical difficulty of difference in size of sheets on which specimens mounted, and amalgamation not advocated, *Hill*, 96-9, 106, 121-3, 207-12.
 would be to Public interest, *Hill*, 96, 214-8.
 Recommendations of Committee on Botanical Work in 1901 and non-carrying out of, *Hill*, 92-5.
 Retention of botanical specimens and transfer of herbaria to Kew, separation not desirable, *Keith*, 1733-4.
 no Serious objection to, *Royal Society*, p. 121 (3).
 Undesirability of separating fossil plants from, an argument for retention of, in museum, *Regan* 540-4.
 Lecture hall, would be useful, *Regan*, 497, 591.
 Lectures, *Regan*, 497, 590-2.
 for Schoolchildren not proposed, *Keith*, 1762.
 for Teachers, *L.C.C.*, p. 274.
 Lectures and demonstrations, staff should be called upon to give, *Keith*, 1740-1, 1762.
 Library:
 Amalgamation with Geological Museum Library not desirable but cooperation and exchanges would be advantageous, *Regan*, 453, 611-3.
 Functions and scope, *Board of Education*, p. 339 (Q. 9).
 Loaning of specimens:
 not Allowed, *Hill* (4), 182.
 Incorporated in collections, no power of, *Regan*, p. 30 (2), 618-20.
 to Local museums, Trustees would form loan collections if necessary legislation passed and additions made to staff, *Regan*, p. 30 (3), 487-8, 492-4, 552-6.
 Mineralogy, Department of:
 Amalgamation with Geological survey not desirable, *Regan*, 450.
 Distinction between work of Geological Museum and, and avoidance of overlapping, *Flett*, p. 18 (3), 282-4, 326-9, 377-80.
 Housing of, *Regan*, p. 35 (7).
 Practical value of, *Regan*, 479.
 should be Transferred, possibly to Geological Museum if any department has to be removed, but certain objections to, *Keith*, 1677-9, 1701-7.
 Mineralogical work, representation of the whole world, *Regan*, 454-5.
 Multiplication of biological specimens, need for, *Keith*, 1681, 1716-9.
 Origin of, p. 281.
 Overlapping with Royal Botanic Gardens, Kew, steps taken to prevent, but difficulty, *Hill*, p. 6 (4), 182.
 Press propaganda, *Regan*, 502-3.

Natural History Museum—cont.

- Publications:**
 Accommodation of, and difficulties, *Regan*, (7).
 Cost of printing catalogues, *Kenyon*, 819.
 Income and expenditure, *Regan* 484-5, 600-1, 684-6.
 on Lines of British Museum Quarterly, *Regan*, 614-6.
 Nature of, and method of preparation, *Regan*, p. 36-7 (8).
 Prices, *Regan*, p. 37 (8).
Production:
 by Stationery Office, not desirable, *Regan*, 486.
 System, and average annual expenditure, *Regan*, p. 36 (8).
 Receipt of, from foreign academies and societies, *Regan*, 600-1.
 Sale, system and receipts from, *Regan*, p. 36-7 (8).
 no Relations or co-ordination with Royal Scottish Museum, *Regan*, 567-86.
 Relations with other institutions and societies, *Regan*, p. 38 (9).
 Relations with Kew Botanic Gardens, *Hill*, 181.
Reproductions:
 large Increase in revenue would be possible from, if staff large enough to undertake work, *Regan*, p. 36 (8).
 Preparation of casts by Victoria and Albert Museum, and receipt of royalties for, *Regan*, p. 37 (8).
Research facilities, *Regan*, p. 37 (9); *Royal Society*, p. 120 (1).
 for Regular staff, inadequacy of, *Royal Society*, p. 120 (1).
 Value of, to outside research workers, students and amateur collectors, *Royal Society*, p. 120 (1).
Research work at, and examples of, with economic value, *Regan*, p. 31 (4), p. 49-50.
 Sending of expert and preparator to Scotland to study whales stranded on shore, *Regan*, 578-86.
 Site, putting of other buildings on, a mistake, owing to need for expansion, *Regan*, 523-8.
 Specimens, sending of, to outside experts for naming and working out, *Regan*, p. 30 (2).
Staff:
 Assistants, functions and position, *Regan*, p. 32-3 (6).
 Higher grades, number of posts above and below £800 with ratio of posts above to total number, *Regan*, p. 33 (6).
 Housing of, in exhibition galleries, and need for increased accommodation, *Royal Society* p. 120 (1); *Keith*, 1669-74, 1710 -3.
 Increases since beginning of century, and further increase required, *Regan*, p. 32 (6), p. 39 (9), 674-6.
Lower grades:
 Particulars *re*, and system of recruitment, *Regan*, p. 33 (6).
 Number of posts above and below £250 and ratio of posts above to total number, *Regan*, p. 33 (6).
 Reorganisation scheme, *Regan*, p. 33 (6).
 Particulars *re*, and method of recruitment, *Regan*, p. 32-4 (6).
 Preparators, inadequate number of, *Regan*, p. 33 (6), p. 37 (8).
 Temporary workers, *Regan*, p. 32 (6).
 Travelling abroad for study and collecting purposes, facilities for, and development desirable if staff increased, *Regan*, 445-7.
 Stock accounting, system, *Regan*, p. 37 (8).
 Storage of specimens in exhibition galleries and need for increase of accommodation, *Keith*, 1669-74.
 Students, facilities for, *Regan*, p. 37 (9).
 Stuffed fishes collection, permanent retention necessary owing to being in Dr. Günther's Catalogue, *Regan*, 490-1.
 Whaling, work relating to, *Hinton*, p. 249.

Natural History Museum—cont.

- Work:**
 for Government Departments, *Regan*, p. 38 (9), pp. 49-50.
 Practical value of, *Regan*, 476-9, 506, p. 49-50. *Bather*, 476.
 Value of, for advancement of knowledge, *Regan*, 476.
 Worthless specimens, power of exchange and disposal, *Regan*, p. 30 (2) (3), 489.
Zoology, Department of:
 Growth of, since 1880, *Regan*, p. 38-9 (9), 520.
 Housing of, *Regan*, p. 35 (7).
 Practical value of work, *Regan*, p. 49-50.
 Zoology and branches, no overlapping with any State museum in England, *Regan*, 448.
- Netherlands**, museums, replies to questionnaire, pp. 323-4.
- New York:**
Metropolitan Museum of Art:
 Administration, *Robinson*, 7.
 Admission fees, Mondays and Fridays, *Robinson*, 50-1.
 Altman Collection, *Robinson*, 48.
 Annual Budget, *Robinson*, 13.
 Attendants, number, *Robinson*, 14.
 Board of Trustees:
 Composition of, *Robinson*, 7-8.
 Election, system, *Robinson*, 8-10, 72-3.
 Election to, regarded as an honour, *Robinson*, 74.
 Qualifications, *Robinson*, 71.
 Building work, *Robinson*, 15.
 Card catalogue, *Robinson*, 70.
 Contributions from City, *Robinson*, 10-12, 16.
 Co-operation with other museums in New York to prevent overlapping or competition, *Robinson*, 23-5.
 Disposal of undesirable objects, procedure *re*, *Robinson*, 32-5, 38.
 Education department, *Robinson*, 52-4.
Exhibits:
 Labelling of, practice *re*, and no fixed system adopted, *Robinson*, 68-9.
 Monetary value of, no estimate made, *Robinson*, 62.
 Photographing of, before placing on exhibition, *Robinson*, 70.
 Photographs, sale of, *Robinson*, 70.
 Galleries, number of, *Robinson*, 15.
 Gifts and bequests: *Robinson*, 18.
 with Restrictive conditions, cases of, and practice *re*, *Robinson*, 45-9.
 Selection from, and handing of balance to estate, *Robinson*, 45.
 Hours of opening, *Robinson*, 65.
 Sunday opening, attendance, *Robinson*, 67.
 Inception and development of, *Robinson* (2), 48.
 Income, *Robinson*, 17.
 Instructors, system of, *Robinson*, 52-3.
 Lectures, *Robinson*, 54.
 Lending of exhibits, *Robinson*, 32, 36-7, 39-40.
 Lighting of galleries by electric light, *Robinson*, 65-6.
 Membership, system and revenue from, *Robinson*, 55-61.
 Morgan Collection, *Robinson*, 48-9.
 Munsey legacy, *Robinson*, 64.
 Overcrowding not a serious question so far, *Robinson*, 26-8.
 Purchases, expenditure only from donations and bequests, *Robinson*, 16.
 Purchasing authority and system, *Robinson*, 19-22.
 Relations with City of New York, *Robinson*, 10-12, 16.
 Scope of, *Robinson*, 2-6.
 Staff, number, *Robinson*, 14.
 Storeroom space, overcrowded condition, *Robinson*, 29-31.
 Study rooms, *Robinson*, 29.
 Symphony concerts at, *Robinson*, 62-3.

New York—cont.

- Natural History Museum: *Flett*, 434-5.
 Overlapping with Metropolitan Museum of Art, prevention of, *Robinson*, 23.
 Numismatic Society, overlapping with Metropolitan Museum of Art, prevention of, *Robinson*, 23.

New Zealand, Natural History Museum and Botanic Gardens distinct, *Rendle*, 462.**Norwich Castle Museum**, lending of drawings by British Museum, *Dodgson*, 1317, 1390.**Nottingham**, instruction of school children, *Municipal Corporations Association*, p. 276 (17).**Ottawa**, Geological Survey, herbarium attached to, *Rendle*, 462.**Overlapping:**

- Central organisation proposed in connection with, *Board of Education*, p. 333 (Q. 4).
 Entire prevention, difficulty and possible undesirability, *Board of Education*, p. 333 (Q. 4).
 Extent of, at present, *Kenyon*, p. 54 (4).
 Future, prevention possible by coordination by control by Government Department, *MacLagan*, 2971-3.
 National Gallery and Tate Gallery, not necessarily objectionable, *Crawford*, 1764.
 Prevention, New York, measures for, *Robinson*, 23-5.
 Re-sorting of collections to avoid, not advocated, *MacLagan*, 2783-5, 2970.
 U.S.A., *Robinson*, 41-4.

Patent Office Library, scope and functions, *Board of Education*, p. 339.**Photographing of exhibits:**

- American policy re, *Coleman*, 1052.
 New York, Metropolitan Museum of Art, *Robinson*, 70.

Photographs and lantern slides, recommendation, *National Art-Collections Fund*, p. 278 (20).**Picture Galleries**, inferior specimens of great artists' work should not be purchased and those there should be thinned out, *Art Workers' Guild*, p. 253.**Portraits**, British, complete index of, question of, *Hake*, 2587-90.**Prague National Museum**, Herbarium, no connection with Botanic Gardens at present, but to be in future, *Hill*, 90.**Prints and drawings:**

- Centralisation of collections not advocated, *Dodgson*, 1302, 1370.
 Loaning of, abroad, power not advocated, *Dodgson*, 1322-7.
 Print room system, expense of, *Dodgson*, 1301.
 Purchases, limitation as to period or subjects between different museums, suggestion, *Dodgson*, 1303-9, 1314, 1371-2, 1391-2.

Propaganda arrangements, Germany, 321-2.**Provincial Museums:**

- Assistance by National museums, proposed means of, *Coleman*, p. 293.
 Collections illustrating local history etc., State loans for completion of, proposal, and loaning of, to State Museums, *Association of Education Committees*, p. 253.
 Committees, constitution, *Lowe*, 2006-7; *Bolton*, 2012; *Simpson*, 2012.
 should Concentrate on things of local interest, *Dorling*, p. 287 (4).
 Distribution of exhibits to, proposal, *Royal Historical Society*, p. 283 (IV).
 Financial support and development, need for, *Sudeley Committee*, p. 285 (16).
 Gift or loan of superfluous specimens to, proposal, *Society of Antiquaries*, p. 283.

Provincial Museums—cont.**Grants in Aid:**

- Extension to purposes other than purchases, danger in, *Bolton*, 2032.
 Extension in scope and increase in amount desired, *Lowe*, 2048-52; *Ogilvie*, 2068.
 greater Generosity and relaxation of formal and dilatory methods of procedure, advocated, *Municipal Corporations Association*, p. 275 (11).
 to Smaller museums, question of value, *Ogilvie*, 2068.
 System, *Bolton*, 2030-1; *Lyons*, 2152-5.
 System should be reviewed, *Museums Association*, p. 138.
 Value of, *Bolton*, 2029; *Ogilvie*, 2068.
 Loans to, *see that title*.
 Memorandum by, *Bailey*, pp. 291-2.
 Originals, value of, as compared with reproductions, *Lowe*, 1925, 1955, 1962-8, 1984-94, 2022-3.
 Photographs and reproductions, *Lowe*, 1984-7, 1992-3; *Simpson*, 1988-9; *Bolton*, 1990-1.
 Placing of, under Local Education Authorities, proposal, *Bailey*, p. 292.
 Position of, *Bailey*, pp. 291-2.
 Public interest, stimulation of:
 Proposals for, *Association of Education Committees*, pp. 254-5; *Convention of the Royal Burghs of Scotland*, p. 264 (4) (5); *Municipal Corporations Association*, p. 276 (19).
 Steps taken, *Museums Association*, p. 138 (3); *Sheppard*, 2027, 2064-6; *Lowe*, 2067; *Bolton*, 2067.
 Rates and taxes, abolition, proposal, *Bailey*, p. 292.
 Scope of, *Bolton*, 1949-53; *Ogilvie*, 1953; *Lowe*, 1959-60.
 Scotland, position re, *Association of Education Authorities*, p. 255.

Public Interest:

- Broadcasting, stimulation by, *Sheppard*, 2036-7.
 Formation of local societies analogous to National Art Collection Society, favoured, *Simpson*, 2033-4.
 Increase, *Society of Antiquaries*, p. 283.
 Societies of "Friends of the Museum," *Museums Association* (11th day 3).
 Stimulation, method of, I.C.C. Museums, p. 272 (17).
 Stimulation, proposals for, *British Institute of Adult Education*, p. 256; *National Art-Collections Fund*, p. 277.
 Use of museums by industrial workers, extent of, and means of encouraging, *Sheppard*, 2064-6; *Lowe*, 2067; *Bolton*, 2067.

Public Record Office:

- Accommodation:
 Cambridge gaol, use of, and advantages of, *Stamp*, 2489-96; *Hanworth*, 2550, 2552-3.
 Huts now occupied by Ministry of Pensions and British Optical Association, use of, for repairers suggested, *Stamp*, 2488-500.
 Inadequacy of, *Hanworth*, p. 193 (5) (8).
 Nature of, *Hanworth*, p. 191 (1).
 Urgency of question owing to Cambridgeshire County Council requiring site of gaol, *Stamp*, 2488, 2506-9; *Hanworth*, 2548-50, 2553-4.
 Archives, nature and value of, *Hanworth*, p. 191 (1), p. 194 (8).
 Calendars and indexes, *Hanworth*, p. 192 (1).
 Classes of documents, *Hanworth*, p. 192 (2).
 Committee of Inspecting Officers, *Hanworth*, p. 192 (2).
 Departmental papers, custody of, *Hanworth*, p. 192 (2).
 Deputy Keeper, appointment of Master of the Rolls with assent of the Crown, *Hanworth*, p. 193 (5).
 Disposal of documents, *Hanworth*, p. 192 (2).
 Destruction and not sale as waste, *Hanworth*, p. 192 (2).
 Recommendation of Record Commission, not agreed with, *Stamp*, 2475-6.

Public Record Office—cont.

Documents, repair and renovation, and need for larger staff, *Hanworth*, p. 193 (5) (8).

Editorial work, *Hanworth*, p. 193 (6); *Stamp*, 2480-1.

Fees for inspection of records, *Hanworth*, p. 193 (8).

Functions of:

and Distinction from those of museums, *Hanworth*, 2546.

Distinction between those of Manuscript Department of British Museum and, *Hanworth*, pp. 193 (4), 194.

Gifts, *Hanworth*, p. 193 (4).

Handing over of documents to Dominions, demands for, and position *re*, *Hanworth*, 2546.

Handing over of documents to Dominions, Scotland, Wales or Ireland, undesirability of, *Hanworth*, 2546.

History of, *Hanworth*, p. 191 (1).

Keys for documents moved, difficulty of carrying out recommendation of Record Commission, *Stamp*, 2474.

16th and 17th century law proceedings, sorting and listing of, *Stamp*, 2477-8.

no Loaning or exchange possible, *Hanworth*, p. 192 (2).

Local depositories:

French system, *Stamp*, 2501.

Recommendation of Record Commission, approved but cost would be high, *Stamp*, 2501-5.

Master of the Rolls:

Charge and superintendence of manorial documents, *Hanworth*, p. 193 (4), 2546.

Position and powers of, *Hanworth*, p. 192 (2), 2556; *Stamp*, 2469-70.

Superseding of, by permanent commission of nine persons, unpaid, recommendation of Record Commission and objections to, *Stamp*, 2469-71; *Hanworth*, 2556.

Museum, *Hanworth*, p. 192 (2).

Northern Ireland, Government of, handing over of certain documents requested by, *Stamp*, 2530-3.

little Overlapping, *Hanworth*, p. 193 (4), 2546.

Printing and publication in hands of Stationery Office, *Hanworth*, p. 193 (7).

Publications, decay and correspondence with Stationery Office *re*, *Hanworth*, p. 193 (7); *Stamp*, 2510-22, 2537.

Recommendations of Record Commission, particulars of, and extent to which carried out, *Stamp*, 2469-505.

Records, permanence question, *Hanworth*, p. 193 (7).

Resident Officer, need for provision of suitable accommodation for, *Stamp*, 2483-7.

Scottish material:

Need for adjustment of relations, *Hanway*, p. 299.

Position *re*, *Stamp*, 2534-6.

Search rooms for use of public, *Hanworth*, p. 193 (8).

Hours, extension of, considerations in connection with, and question whether sufficient demand for, *Stamp*, 2472-3.

Staff:

Assistant Keepers:

Appointment from successful candidates in Class I examination for Civil Service, *Hanworth*, p. 193 (5); *Stamp*, 2479, 2523-6, 2545.

Number, *Stamp*, 2524-5.

Honorary attaché system, difficulty, *Stamp*, 2544, 2557.

Increase desired, *Stamp*, 2540-3.

Supplementary clerks, *Stamp*, 2482.

Technical training by apprenticeship system, *Hanworth*, p. 193 (5); *Stamp*, 2479

Students, facilities for, *Hanworth*, p. 192 (2).

Students' tickets, system, *Hanworth*, p. 193 (8).

Welsh Record Office, question of, *Stamp*, 2527-9, 2538-9.

Publications:

on Lines of British Museum Journal for all Metropolitan Museums would be useful, *Simpson*, 2035.

Museums should not be encouraged to issue, should be published by Society or particular body concerned, with Government assistance if necessary, *Keith*, 1688.

Production:

Imperial War Museum, p. 236.

by Natural History Museum, not by Stationery Office, *Regan*, p. 36 (8).

by Stationery Office:

Geological Museum, *Flett*, 305.

Imperial War Museum, p. 236.

National Gallery of Scotland, p. 238 (8).

Record Department, Edinburgh, p. 239 (7).

Scottish Museum of Antiquities, p. 242 (8).

System, London Museum, p. 237 (8).

Publicity:

certain increased Expenditure, would be profitable, but undue proportion of time spent by staff on, in America, *MacLagan*, 2947.

Proposals for, *Design and Industries Association*, p. 266 (17).

Purchases:

Competition:

Avoidance of, arrangements for, *Kenyon*, pp. 54-5 (4), 885-6; *Curle*, p. 86 (4), 1116-7, 1206-7; *Holmes*, p. 162 (4), 2249, 2261; p. 241 (4).

Claims of Scottish Museums to objects found or obtained in Scotland should be recognised, *Curle*, 1118, 1200-4, 1225-34.

practically Non-existent, *Kenyon*, p. 54 (4).

U.S.A., means of prevention, *Coleman*, 970-1, 1038.

Directors should have power of, *Keith*, 1682.

Joint agent for, consultation between museums would still be necessary, *Kenyon*, 935.

Joint Buying Board, not considered necessary, *Kenyon*, 726-7.

Prices raised by competition by museums in U.S.A., *Regan*, p. 31 (4).

Procedure:

British Museum, *Kenyon*, 692-5.

New York, Metropolitan Museum of Art, *Robinson*, 16, 19-22.

in U.S.A., *Coleman*, 1039-41.

Water colours, care needed to prevent overlapping, but possibly not harmful, *Holmes*, 2259-60.

Questionnaire, p. 329.

Record Office, Edinburgh:

Particulars *re*, pp. 239-40.

inter-Relations of Scottish National Library and need for adjustment, *Hannay*, p. 299.

Staff and equipment, need for improvement, *Convention of the Royal Burghs of Scotland*, p. 264.

Recruitment:

see also under particular museums, from non-university sources, encouragement advocated, *Keith*, 1686-7.

U.S.A., method, *Coleman*, 967, 1003, 1058-61, 1082-3.

Register House, Edinburgh, immediate appointment of Head advocated, *Convention of Royal Burghs of Scotland*, p. 264.

Replicas, use of, proposal, *Design and Industries Association*, p. 265 (9).

Reports:

Austria, no general reports, p. 307.

Belgium, p. 309.

Denmark, p. 311.

France, p. 312.

Germany, p. 321.

Netherlands, p. 323.

Switzerland, p. 327.

U.S.A., p. 328.

Research:

- American museums, *Coleman*, 962, 987-9.
- Provincial museums, functions, *Lowie*, 1959.
- Pure research not the function of Museums but of Universities, *Keith*, 1735.

Research and students facilities:

- British Museum, *Kenyon*, p. 60 (9).
- Development, proposals for, *Tutors' Association*, p. 288 (6), p. 289 (11).
- Geology, Museum of Practical, *Flett*, p. 20 (3) (9).
- Imperial War Museum, p. 236.
- Kew, Royal Botanic Gardens, *Hill*, p. 6 (2), p. 7 (9), 116-7.
- London Museum, p. 237 (9).
- National Gallery and National Portrait Gallery, Scotland, p. 238 (9).
- National Library of Scotland, p. 178 (7).
- Natural History Museum, *see that title*.
- Proposal, *Design and Industries Association*, p. 265 (12).
- in Provinces, grants in aid resumption of system for study in London, proposal, *Municipal Corporations Association*, p. 275 (16).
- Record Department, Edinburgh, p. 239 (8).
- Royal Scottish Museum, *Curle*, p. 87 (9), 1149, 1158-9.
- Satisfactory on the whole, *Fox*, p. 278.
- Scottish Museum of Antiquities, p. 242 (9).
- Victoria and Albert Museum, *Hardie*, 1430; p. 250; *Board of Education*, p. 339 (Q. 9).
- Restaurant accommodation**, improvement, proposal, *National Art-Collections Fund*, p. 278 (19).
- Rotunda Museum, Woolwich**, overlapping with Imperial War Museum possible, but measures taken, p. 236.
- Royal Botanic Gardens**, *see under Edinburgh and under Kew*.
- Royal College of Art**, relations with Victoria and Albert Museum, p. 250.
- Royal School of Mines**, duplication of overlapping of work of Museum of Geology and, doubted, *Flett*, 381-3.
- Royal Scottish Academy Galleries**, p. 238 (10).
- Royal Scottish Museum:**
 - Accession to various departments by donation, purchase and loan from 1919 to end of 1926, *Curle*, p. 87 (7).
 - Accommodation, particulars *re*, and need for increase and question of cost, *Curle*, p. 86-7, 1119-23, 1129, 1186-7, 1273-9, 1282-4.
 - Administration, system, *Curle*, pp. 85-6 (2).
 - Administrative officers and functions, *Curle*, p. 86 (6).
 - Admission:
 - Fees, effect of, in 1899-1900, probable reduction of attendance if reintroduced, *Curle*, p. 86 (5).
 - Free, *Curle*, p. 86 (5).
 - Attendances, nature of, and statistics, *Curle*, p. 86 (5), 1157-62, 1247-8.
 - Botanical collections:
 - Particulars and position *re*, *Curle*, p. 88.
 - Removal to Botanic Gardens, question of, *Curle*, 1287-8.
 - Catalogues, postcards, etc.:
 - Printing by Edinburgh firm might be preferable to present system, *Curle*, 1194.
 - Production by Stationery Office, *Curle*, p. 87 (8).
 - Sale, system, *Curle*, p. 87 (8).
 - Congestion in 1911-12, and measures *re*, *Curle*, pp. 86-7 (7).
 - Control by Government, system and success, *Curle*, p. 85 (2), 1092-5.
 - Co-ordination with other museums, *Curle*, 1096.
 - Demonstration, *Curle*, p. 86 (5), 1150-2.
 - Electric lighting, *Curle*, 1141-3.
 - Exchange and lending, modification of regulations desirable, *Curle*, pp. 85-6 (2), 1101, 1107.
 - Fire, danger of, and desirability of carrying out fire-proofing scheme, *Curle*, p. 88, 1130-48, 1181-5, 1192-3, 1265-8.
 - Fire, danger of, and unsatisfactory condition of structure, *Paterson*, 1292-6.

Royal Scottish Museum—cont.

- Fire precaution arrangements, *Curle*, 1134, 1266-8.
- Fires, *Curle*, 1140.
- Geological collection and transfer of material from Geological Museum, London, *Flett*, 334-91.
- Geological survey collection and access of survey officers to, *Curle*, 1178-80.
- Gifts and bequests, advertising of names of donors and testators, *Curle*, 1245.
- Gifts, refusal of, owing to lack of space, *Curle*, p. 87 (7), 1277-9.
- Grant in aid, and desirability of increase, *Curle*, p. 88.
- History of, *Curle*, p. 85 (1).
- Labelling of exhibits and printing of labels, *Curle*, 1195-7.
- Lectures, *Association of Education Authorities*, p. 255.
- Loan from Victoria and Albert Museum, withdrawal of, *Curle*, 1097-8, 1167-8, 1170, 1251; *MacLagan*, 2853-8.
- Loan to schools, system, *Curle*, 1104.
- Loans to municipal, provincial and colonial galleries, etc., position *re* and increased staff needed for development, *Curle*, p. 86 (3), 1102-8, 1176-7, 1249-50.
- Loans between National Museum of Antiquities and, *Curle*, 1097; p. 241 (3).
- Making of exhibits, *Curle*, 1290.
- New acquisitions, separate exhibition of, *Curle*, 1269.
- Overlapping with other museums, position *re*, *Curle*, p. 86 (4), 1096, 1114-7, 1163-6, 1212-24, 1252-6.
- Photographs, little demand for, and official photographer not considered necessary, *Curle*, p. 87 (8), 1260-4.
- Private loans to, *Curle*, 1191.
- Propaganda, *Curle*, 1190-1.
- Public exhibits, removal of certain and exhibition only to students, policy approved, *Curle*, 1169-73.
- Public interest, increase, *Curle*, 1157.
- Public support, question of possibility of increasing, *Curle*, 1154-6.
- Purchases, competition, care taken against, *Curle*, p. 86 (4), 1116-7, 1206-7.
- Relations with Geological Museum, *Flett*, (3(4)), 291.
- no Relations or co-ordination with Natural History Museum, *Regan*, 567-86.
- Relations with other museums in Scotland, *Curle*, 1285.
- Research work by staff, *Curle*, 1198-9.
- Research and students facilities, *Curle*, p. 87 (9), 1149, 1158-9.
- Sale, power of, *Curle*, 1235-42.
- Staff:
 - Artisan, desirability of increase, *Curle*, p. 88.
 - Attendances at excavation work, *Curle*, p. 87 (9).
 - freer Interchange with colonial and foreign galleries desirable, *Curle*, p. 86 (3).
 - Natural History Department, need for increase, *Curle*, p. 87 (9), 1280-1.
 - Relations with staffs of other National Museums, *Curle*, p. 86 (4).
 - Scientific recruitment by Selection Board system, *Curle*, p. 86 (6).
 - Travelling facilities and establishment of system of attachment to certain foreign exhibitions desirable, *Curle*, p. 86 (3), 1110-3, 1174-5.
- State aid and private benefactions, *Curle*, 1153.
- no Statutory restrictions, *Curle*, 1091.
- Storage accommodation, *Curle*, 1188-9.
- Textiles purchased by both Victoria and Albert Museum and, *Board of Education*, p. 333, Q. 4.
- Weeding out of unnecessary or unfit objects, *Curle*, 1124-8, 1235-44, 1246.
- Wine, disposal, *Curle*, 1205.
- Work for other departments and public bodies, *Curle*, p. 87 (9).
- Zoological collection, no large extension of exhibits anticipated, *Curle*, 1270-2.

Royal Society, Wembley exhibition illustrating electro-magnetic radiation, *Smith*, 2207, 2177.

Royal Society of Arts, relations with Victoria and Albert Museum, p. 251.

Royal United Service Institution, overlapping with Imperial War Museum, possible, but measures taken, p. 236.

Sale, considerations in connection with grant of powers of, *Municipal Corporations Association*, p. 276 (20).

Science Museum:

Accommodation, particulars of, *Board of Education*, p. 337 (4).

Acquisition, large percentage by loan or gift, *Lyons*, 2106, 2113-9.

Administration, *Board of Education*, p. 331 (Q. 1), p. 332 (Q. 2).

Admission fee, imposition, attendance would be considerably reduced, *Board of Education*, p. 335 (Q. 5); *Lyons*, 2150-1.

Admission free, *Board of Education*, p. 335 (Q. 5).

Arrangement of exhibits, considerations *re*, and proposals, *Federation of British Industries*, pp. 268-9.

Attendances:

Statistics, *Lyons*, 2086, 2090.

Type of, *Lyons*, 2090, 2151.

Attendants, source of recruitment, *Lyons*, 2135-6.

no Bequests involving restrictions such as at Victoria and Albert Museum, *Board of Education*, p. 332 (Q. 2).

Board of Survey, *Lyons*, 2145-6.

new Building, suitability of, *Smith*, 2183-4.

Catalogues:

Form to be changed, *Lyons*, 2084-5, 2088.

Printing and sale, system, *Board of Education*, p. 338 (Q. 8).

Proposal *re*, *Federation of British Industries*, p. 269 (4).

Circulation Department, advisability doubted, *Lyons*, 2120-2.

Comparison with Munich Museum, *Lyons*, 2079-80, 2105.

Conference hall where Scientific Societies and others could hold meetings, desirability of, but lack of funds for completion, *Smith*, 2186-8, 2193-7, 2222-4, 2232.

Conference room and lecture theatre advocated, *Tutors' Association*, pp. 288-9 (6).

Contact with industry, increase desirable, and means of, *Lyons*, 2074-5, 2101-9, 2123-6, 2137-9, 2165-71.

closer Co-operation with industry, proposal for, *Federation of British Industries*, p. 269 (2).

Co-ordination with Victoria and Albert Museum and question of increase, *Lyons*, 2072-3.

Council, representation of industry:

Proposal, *Smith*, 2220.

Question of, *Lyons*, 2165-71.

Duplicate exhibits, measures taken to prevent, *Lyons*, 2077.

Educational influence of, proposals for increasing, *Royal Society*, p. 120 (2); *Keith*, 1675-6.

temporary Exhibitions organised by Research Associations, etc., *Lyons*, 2107.

Exhibitions, desirability and proposal, *Royal Society*, p. 120 (2); *Smith*, 2177-81, 2198-201, 2207-9, 2225-31.

Functions of, *Royal Society*, p. 119 (1).

Fusion of Museum of Geology with, question of, *Flett*, 286-8, 357-9A.

Geological collections, scope of, *Gregory*, p. 297.

Gifts and loans to Provincial Museums, *Lyons*, 2078, 2122, 2140-2.

increased Grants advocated, *British Institute of Adult Education*, p. 256 (7); *Tutors' Association*, p. 289 (8).

Hours of opening, *Lyons*, 2087.

Evening, question of, *Lyons*, 2088, 2094-7.

Intercourse with foreign museums, *Board of Education*, p. 333 (Q. 3).

Science Museum—cont.

Labelling, *Lyons*, 2084; *Federation of British Industries*, p. 269 (4).

Lay-out of workshops and factories, models, proposal, *Federation of British Industries*, p. 269 (7).

Lecture-demonstrations for more advanced students, proposal, *Royal Society*, p. 120 (2).

Lectures and guides, *Lyons*, 2086; *Federation of British Industries*, p. 269 (5).

Lectures for teachers, *L.C.C.*, p. 274.

Library:

Amalgamation of library of Museum of Geology with, on removal to South Kensington, question of, *Flett*, 290, 316, 352.

Extension of accommodation, possibilities of, *Lyons*, 2083.

Extension desirable, *Federation of British Industries*, p. 269 (6).

Functions of, Board of Education, pp. 333-9.

Purchase grant, inadequacy of, and need for increase, *Imperial College of Science and Technology*, pp. 290-1.

Loans from firms, *Lyons*, 2106, 2143-5.

Loans to provincial museums and New Zealand, *Board of Education*, p. 333 (Q. 3).

Loud speaker, and success of, *Lyons*, 2092.

Moving models, *Lyons*, 2091.

Obsolete apparatus, question of desirability of retaining, *Smith*, 2210-7.

Organisation generally very satisfactory though some sections need reorganising, *Smith*, 2182-3.

Origin of, and history, pp. 281, 282.

little Overlapping with other museums, *Board of Education*, p. 334 (Q. 4).

certain Overlapping with Geological Survey, British Museum and Patent Office Libraries, *Board of Education*, p. 338 (Q. 9).

Photographs, sale, etc., system, *Board of Education*, p. 338 (Q. 8).

Postcards, reproduction and sale, system, *Board of Education*, p. 338 (Q. 8).

Publicity, question of increase and suggestion *re*, *Smith*, 2233-5.

Purchase fund, increase needed for Library, *Lyons*, 2172-6.

Purchase grant, *Lyons*, 2076, 2115.

Relations with Geological Museum, *Flett*, p. 19 (3 (4)), 281, 291, 316.

Research facilities, *Board of Education*, p. 338 (Q. 9).

Research work by staff, *Board of Education*, p. 338 (Q. 9).

periodical Scientific exhibition proposal, *Royal Society*, p. 120 (2).

Ship models, collection of, *Lyons*, 2127-31, 2156-9.

Bulk of, might be removed to Greenwich if museum established, *Smith*, 2236-42.

Duplication with Imperial War Museum, p. 236.

Staff:

Assistants:

Recruitment:

Age limits and qualifications required, *Board of Education*, p. 335 (Q. 6).

from Outside by competitive selection, *Board of Education*, p. 335 (Q. 6).

Salaries lower than at Victoria and Albert Museum, *Board of Education*, p. 335 (Q. 6).

Higher grades, number of posts above and below £800 with ratio of posts above to total number, *Regan*, p. 33 (6).

Higher technical:

Functions, *Board of Education*, pp. 335-6 (Q. 6).

Recruitment, *Board of Education*, p. 335 (Q. 6).

Research by, not advocated, *Smith*, 2202-6.

Travelling facilities, *Lyons*, 2081-2.

Students, facilities for, *Board of Education*, p. 338 (Q. 9).

Surplus and non-essential material, disposal of, *Lyons*, 2077, 2093, 2110-2.

Science Museum—cont.

- Temporary exhibitions and extension advocated, *Federation of British Industries*, p. 269 (5).
- Transfer of material to Museum of Practical Geology, *Flett*, p. 19 (3).

Scottish Museum of Antiquities, see National Museum of Antiquities, Scotland.

Scottish National Galleries and Museums, increased funds needed, *Convention of the Royal Burghs of Scotland*, p. 264 (4).

Smithsonian Institution, see under U.S.A.

South Kensington Museums, activities of Commissioners for the Exhibition of 1851 in connection with development of, p. 280-2.

South Kensington site:

- Memorandum on use of, Royal Commission for the Exhibition of 1851, pp. 230-2.
- re-Surveying of, advocated before allocation of any further part of, *Royal Society*, p. 121 (4).

Spain, museums, replies to questionnaire, p. 324.

Staff:

- Assistants, salaries in America, *Coleman*, 965-6.
- Civil Service branch proposal, *Aitken*, p. 113 (6), 1631; *National Art-Collections Fund*, p. 278 (25).
- Director must have power to send men to investigate matters of urgency, *Keith*, 1682-3.
- Director should have facilities for sending members of, to examine collections in other Museums in Europe or America, *Keith*, 1687.
- Foreign travel, increased facilities, need for, *Hardie*, 1437-8, 1629-32.
- Honorary Attachés, *see that title*.
- of National Museums systematised assistance of Provincial Museums by, proposal, *Museums Association*, p. 138; (*Bolton*), 1943-6, 1954, 2054-61, 2024-5; (*Simpson*), 2028, 2039-41; (*Lowe*), 2053-4; *Ogilvie*, 2068-71.
- Participation in excavations, position *re*, Scottish Museum of Antiquities, p. 242 (9).
- Promotion system, recommendation, *Design and Industries Association*, p. 266 (25).
- Qualifications required, *Design and Industries Association*, p. 266 (25).
- Recruitment, *see that title*.
- Relations with the public, *Keith*, 1687-8, 1689.
- Training, U.S.A., *Coleman*, 968, 1043-4, p. 295-6.
- increased Travelling facilities and allowances, necessary, *Keith*, 1689.

Standing National Commission on Museums, scheme, *Tutors' Association*, p. 289 (9).

Stepney Borough Museum, lectures for teachers, *L.C.C.*, p. 274.

Students, see Research and Students.

Sweden, museums, replies to Commission's questionnaire, p. 324-6.

Switzerland, museums, replies to questionnaire, p. 326-7.

Tate Gallery:

- Admission fees:
 - Question of, *Aitken*, 1627-8.
 - Reduction of attendances by, *Aitken*, p. 113 (5), 1626.
 - Revenue from, *Aitken*, p. 113 (5).
 - Students days should be abolished, *National Art-Collections Fund*, p. 278 (11).
 - on Tuesdays and Wednesdays, *Aitken*, p. 113 (5).
- Attendances, statistics, *Aitken*, p. 113 (5).
- Board, constitution and functions, *Aitken*, p. 111-2 (1).
- yearly illustrated Bulletin of most important acquisitions and published list of all additions would be advantageous, *Aitken*, 1662-8.
- Catalogues, photographs and postcards etc., sale, *Aitken*, p. 113 (8).
- Chamber music, provision of, would be approved, *Aitken*, 1647-9.

Tate Gallery—cont.

- Connection of Whitechapel Gallery with, for pictures for which no room at, desirability of, and question of method, *Aitken*, 1572-5, 1640-3.
- Distinction between National Gallery and, *Holmes*, p. 162 (4); *Aitken*, 1625.
- Drawings, loaning of, to British Museum would be approved if given powers to mount suitably, *Dodgson*, 1334-8.
- Education facilities, *Aitken*, p. 114 (9).
- Establishment of gallery of water colours on vacant ground in neighbourhood and belonging to, opinion *re* proposal, *Dodgson*, 1328-30; *Hardie*, 1458.
- Expenditure on building, justification, *Aitken*, 1566.
- Galleries, number and particulars, *Aitken*, p. 113 (7).
- Gallery for loan purposes and temporary exhibition, need for, *Aitken*, p. 113 (7), 1578.
- Gifts and bequests, *Aitken*, 1570-1A.
- Government grant, desirability of, *Aitken*, p. 112 (2), 1619-21, 1661.
- Guide lecturers, *Northbourne*, p. 286.
- History of, *Aitken*, p. 111-2 (1).
- Indefinite extension of, undesirable, *Aitken*, 1572-5, 1655.
- Labelling, *Dorling*, p. 287 (2).
- Lectures, *Aitken*, p. 114 (9).
- for Teachers, *L.C.C.*, p. 274.
- Lecture theatre desirable, *Aitken*, p. 113 (7), 1579, 1646.
- Library, *Aitken*, p. 114 (9).
- Lighting, need for improvement, *Aitken*, 1567-9, 1661.
- Loans, *Aitken*, 1644-5.
- Overseas powers desired, *Aitken*, p. 112 (2) (3), 1559-64, 1576-7.
- Powers of, *Aitken*, p. 112 (3).
- to Provincial galleries and exhibitions, particulars *re*, *Aitken*, 1559, 1565.
- Loans and sales, restrictions on, *Crawford*, 1763.
- Loans from municipal galleries, *Aitken*, p. 112 (3), 1558, 1565.
- Modern foreign sculpture, gallery to be provided, *Aitken*, p. 113 (7).
- Modern foreign sculpture to be transferred from Victoria and Albert Museum, *Aitken*, p. 112 (4).
- Overlapping with British Museum and Victoria and Albert Museum, *Board of Education*, p. 334 (Q. 4).
- Overlapping with National Gallery, possibility of, *Aitken*, 1598-607.
- Paintings, distinction between National Gallery Trafalgar Square and, *Aitken*, p. 113 (4).
- Photographic prints and photographs, supply by National Gallery and financial arrangement, *Holmes*, p. 163 (8).
- Print room, question of justification, *Aitken*, pp. 112-3 (4), p. 114 (9), 1551.
- Public interest, *Aitken*, 1570-1A.
- Publications:
 - List, *Aitken*, pp. 113-4 (8).
 - Profits made, *Aitken*, 1629-30.
 - Sale, Financial arrangements, *Aitken*, p. 113 (8).
- Purchase:
 - Competition with National Gallery, avoidance of, *Holmes*, p. 162 (4).
 - Difficulties in connection with, *Aitken*, p. 112 (2).
 - Distinction between purchases of National Gallery and, desirability and proposal, *Aitken*, 1608-18.
 - Funds for, and system, *Aitken*, p. 112 (2), 1566-7, 1610.
- Sale or exchange and lending, Restrictions, and need for modification, *Aitken*, p. 112 (2).
- Slides of pictures, formation of stock of, desirable, *Aitken*, p. 113 (8).
- Sphere of, *Aitken*, p. 112 (4), 1650-4.
- Staff, Junior assistants, recruitment system, *Aitken*, p. 113 (6).
- Students and artists, facilities for, *Aitken*, p. 114 (9).

Tate Gallery—cont.

Transfer of certain paintings from Victoria and Albert Museum, former proposal of, *Aitken*, p. 112 (4).

Turner drawings, loaning of, abroad, power desirable, *Crawford*, 1830-4.

Turner portfolios, possible transfer to one of existing Print Rooms, *Aitken*, p. 114 (9).

Unbuilt-on land, and possible uses of, *Aitken*, p. 113 (7), 1659-60.

Water colours and drawings:

See also that title.

Bequests, position *re* lending, *Aitken*, 1555-6.

Power to lend from British Museum, proposal, *Dodgson*, 1310-31, 1377-81.

Water colours, cessation of purchase and collection, and contribution of collections from British Museum and Victoria and Albert Museum, possible scheme, *Hardie*, 1426, 1482-3, 1511-4, 1536-7; *Aitken*, 1551-3.

Weeding out, desirability, *Aitken*, 1656-8.

Terms of reference, observations on, *Royal Historical Society*, p. 282.

Tower Armouries, overlapping with Imperial War Museum, possible but measures taken, p. 236.

Traprain Law treasure, *Curle*, 1208-10.

Treasure trove, law of, improvement possible from point of view of British Museum, *Kenyon*, 892-5.

Turner collections:

See also under Tate Gallery.

Divisions of, and should be retained by National Gallery at Trafalgar Square or Millbank, *Holmes*, 2305-6.

Housing of, and desirability of removal to British Museum, letter to Prime Minister and reply, pp. 340-1.

Water colours, loans, condition necessary, *Holmes*, 2306.

United States of America:

Advertising, success of, *Kenyon*, 773.

Art Museums Directors' Association, *Coleman*, 972.

Association of Museums:

as Clearing house for museums, question of development, *Coleman*, 1035-6.

Information service, *Coleman*, 1034.

Membership, finance, etc., *Coleman*, 952, 984, 1015-21, 1024, 1034-7.

Publications of, *Coleman*, 1022-3.

Relations with English Museums Association and International Office of Museums, *Coleman*, 1025.

Boston Museum, arrangement in, *MacLagan*, 2810, 2925, 2936-9.

Chicago:

Art Institute, membership, *Coleman*, 995-6, 1030-1.

Field Museum of Natural History, herbarium, *Rendle*, 462.

Ethnography, Museums dealing with, *Royal Anthropological Institute*, p. 204 (2).

Preservation of specimens, measures for, *Myres*, 2745, 2746, 2765-6; *Balfour*, 2747.

Fogg Museum, training of curators, *Crawford*, 1783.

Freer Gallery of Art, Washington, *Coleman*, 952, 980-3.

Harvard University, Gray Herbarium, *Rendle*, 462.

Hoe Library, cancelling of bequest to New York, *Kenyon*, 767.

Library of Congress, copyright law, *Kenyon*, 741.

Museums:

further Acquisition or better presentation, question, *Coleman*, 964, 1057, p. 296.

Admission fees, opinion generally opposed to, *Coleman*, 956-8.

Association with libraries generally only at first establishment of museum, *Coleman*, 992-3.

Central museum with many branches, probable development, *Coleman*, 974-8, 1063-4, 1084-7.

City museums, number, etc., *Coleman*, 952, 990, 995.

United States of America—cont.

Museums—cont.

Congestion and means of dealing with, *Coleman*, 974.

Control, and comparison with Great Britain, *Coleman*, 953, 980-3, 1014.

Educational work of, and methods of school service, *Coleman*, 961, 1033, 1056, 1068-9, p. 295.

Evening opening, rare, *MacLagan*, 2832.

Federal, *Coleman*, 952, 980-3.

Financial difficulties, *Coleman*, 1073-5.

Financing of, *Coleman*, 954, 983, 995, 1004-7, pp. 293-4.

Fire protection appliances, *Coleman*, 1079-81.

Functions, *Coleman*, 962, 985-6.

Gifts by, *Coleman*, 972.

Gifts, policy governing conditions of, *Coleman*, p. 296.

Hours of opening, *Coleman*, 1045-8.

Instructors of school classes at, system, *Coleman*, 1056, 1068-9.

Insurance against fire, theft, etc., *Coleman*, 1076-9.

Lectures:

Accommodation for, *Coleman*, 1055, 1070-2. System, *Coleman*, 959-60.

Legislation affecting, *Coleman*, p. 296.

Lending of exhibits:

between Art Museums, system, *Coleman*, 972.

no Objection to principle of, except in case of some of smaller historical societies, *Coleman*, 1042.

between Science museums, system probable in future, *Coleman*, 972.

Lending of material for study and exchange by means of gifts, *Coleman*, 972.

Membership system, *Coleman*, 995-6, 1029-32, 1067, pp. 296-7.

Official support, system, *Coleman*, 990-1.

little Overlapping and prevention of competition in purchasing, *Coleman*, 970-1, 1038.

Photographs, supply gratis or at cost price, *Coleman*, 1050-1.

Photographing of exhibits, policy *re*, *Coleman*, 1052.

Public attitude towards, and comparison with Europe, *Coleman*, 1027, 1088-90.

Public support, means of obtaining, *Coleman*, 955, 1004-7, 1014, 1028.

Publications, relation between selling prices and cost of production, *Coleman*, 979.

Publicity work, *Coleman*, 955.

Purchasing, system, *Coleman*, 1039-41.

Recruitment and training, *Coleman*, 967-8, 1003, 1043-4, 1058-61, 1082-3.

Reference library considered part of equipment of, *Coleman*, 1049.

Replies to questionnaire, pp. 327-8.

Report to be written on impression of, *MacLagan*, 2817-8.

Research work, *Coleman*, 962, 987-9.

Restaurants attached to large museums and loss on, in many cases, *Coleman*, 1052-4.

Salaries of directors, curators and assistants, *Coleman*, 965-6, 997-1002.

Small, assistance by national and state museums, extent, *Coleman*, 994.

State, number, etc., *Coleman*, 952, 990, 994-5.

Training, *Coleman*, 963, 1043-4, pp. 295-6.

Travelling by staff of, *Coleman*, 969, 1065.

New York, *see that title.*

Washington:

Herbarium, *Rendle*, 462.

National Gallery of Art, *Coleman*, 952, 980-3.

National Museum, *Coleman*, 952, 980-3.

Science Museum, *Smith*, 2190-2.

Smithsonian Institution, *Coleman*, 952, 970, 980-3, 995.

Herbarium, not connected with Botanic Gardens at present, but to be in future, *Hill*, 90.

Victoria and Albert Museum:

Accommodation:

Extension to Royal College of Art Building desired, *Maclagan*, 2809, 2959-64.

Position re, in different departments, *Board of Education*, pp. 336-7 (Q. 7).

new Acquisitions, separate exhibition of, *Hardie*, 1543-5.

Administration, *Board of Education*, pp. 331, 332 (Q. 1, 2).

Administrative connection with Board of Education, value of, *Maclagan*, 2767-9, 2958.

Admission fees:

1911-1913, statistics of attendances and revenue, *Board of Education*, p. 335 (Q. 5).

Abolition, increase in attendances as result, *Maclagan*, 2966.

not Advocated, *Maclagan*, 2815.

should not be Charges and reasons, *British Institute of Industrial Art*, p. 257 (3).

not Necessary from point of view of students, *Maclagan*, 2967-9.

Objection to, *Maclagan*, 2966.

Id, question of effect of, *Board of Education*, p. 335 (Q. 5).

Reduction of attendances owing to, *Kenyon*, p. 55 (5).

Re-imposition would have serious effect on attendance and total yield would be small, *Board of Education*, p. 335 (Q. 5).

Admission free, *Board of Education*, p. 335 (Q. 5).

Advisory Council, *Maclagan*, 2942-6.

Functions, constitution, etc., *Maclagan*, 2773-4.

Architecture and sculpture, accommodation, *Board of Education*, p. 336 (Q. 7).

Bequests and gifts:

Measures for encouragement of, *Hardie*, 1549-50.

Particulars re, *Hardie*, 1417-8, 1424-5.

Publicity given to, *Hardie*, 1484-91.

Restrictive conditions, *Board of Education*, p. 332 (Q. 2 (II)).

Cases, inadequate supply, and not always satisfactory, *Maclagan*, 2812-3, 2819-22.

Casts, Department of, *Kenyon*, p. 54 (3).

Particulars re, *Board of Education*, p. 338 (Q. 8).

Preparation of casts of objects in Natural History Museum, *Regan*, p. 37 (8).

Catalogues, postcards and photographs:

Financial arrangements, *Board of Education*, p. 338 (Q. 8).

Prices, *Board of Education*, p. 337 (Q. 8).

Publication and sale method, *Board of Education*, p. 337 (Q. 8).

as Central Craft Museum, proposal, *Design and Industries Association*, p. 265 (3).

Ceramics:

Accommodation, inadequacy of, *Board of Education*, p. 336 (Q. 7).

Combination with British Museum collection, question of, *Kenyon*, p. 34 (4), 714-21, 842-9, 912.

Overlapping with British Museum, *Maclagan*, 2782-3, 2888-92, 2897-902; *Board of Education*, p. 333-4 (Q. 4).

Circulation Department:

Accommodation and inadequacy of, *Board of Education*, p. 336 (Q. 7).

as Central clearing house or circulation department for all Museums, desirable, but increased space would be needed, *Maclagan*, 2808, 2847-8.

little Damage to objects, *Maclagan*, 2804.

Deterioration in quality owing to change in police, reply to criticism, *Maclagan*, 2869.

Extension of number of local museums to which loans sent, question of, *Maclagan*, 2874-6.

Extension of system advocated, *Tutors' Association*, p. 289 (6).

Grants to local museums, *Kennedy*, p. 252.

History of, *Kennedy*, p. 251.

Housing of, outside Museum, undesirability of, unless in immediate neighbourhood, *Maclagan*, 2841-6.

Inspection of local museums, *Maclagan*, 2877-8.

Victoria and Albert Museum—cont.

Circulation Department—cont.

Lantern slides, loans, charge for, *Maclagan*, 2868.

Originals, importance of, *Museums Association*, p. 137 (1); (*Lowe*), 1925, 1955.

Particulars re, and working of, *Maclagan*, 2802-6, 2837-41.

Quality of loan collections, *Maclagan*, 2837.

and Scheme for strengthening and extending, *Kenyon*, p. 54 (3), 709-10, 795-6, 869.

Staff, *Kennedy*, p. 252.

Transport costs, *Kennedy*, p. 252.

Transport, payment of percentage of cost by local authority, *Maclagan*, 2858-68.

Travelling collections of, note on, *Kennedy*, p. 251-2.

Value of, and extension desirable, *Federation of British Industries*, p. 268 (5).

Value of, and proposals for extension, *Museums Association*, p. 137 (1); (*Bolton*), 1925; (*Lowe*), 1925, 1955.

Work of, p. 251.

Works of secondary importance only, *Aitken*, p. 112 (4), 1580-7.

Collections:

Arrangement of, *Dorling*, p. 287 (4).

present Arrangement of specimens, and possibility of improvement, *Board of Education*, p. 336 (Q. 7).

British Institute of Industrial Art proposals, *Maclagan*, 2815.

Criticism, *Reinach*, p. 305.

Overcrowding, *Berenson*, p. 303, 304.

Reorganisation on lines of main collection and subsidiary students collections, to which public should have access, desirability and question of cost etc., *Maclagan*, 2810-2, 2833-5, 2885-7, 2924-8, 2935, 2974, 8041.

Connection with Royal College of Art, *Maclagan*, 2983-4.

Contact with the public, *Hardie*, 1437.

Departments of Engraving, Illustration and Design and of Paintings:

Accommodation, inadequacy of, and question of means of increasing, *Board of Education*, p. 336 (Q. 7); *Hardie*, 1443-5, 1538-40.

Inventories, *Hardie*, 1463-6.

Lectures and question of increase, *Hardie*, 1439-41.

Loans, little damage or loss, *Hardie*, 1448-9.

Overlapping with British Museum, *Board of Education*, p. 334 (Q. 4).

Staff, inadequacy of, *Hardie*, 1450.

Students, attendances, *Hardie*, 1430.

Utilisation of, by students of Royal College of Art, *Hardie*, 1430.

Value of collections, *Hardie*, 1442.

Director, weekly meetings with staff, *Maclagan*, 2797.

one Director for British Museum and, impossibility, *Hardie*, 1508-9.

Distinction between fine and applied arts, impossibility, *Maclagan*, 2787a.

Drawings, photographing of, *Hardie*, 1467.

Education facilities, *Art Workers' Guild*, p. 253.

Educational work of, pp. 249-51.

Ellison collection, *Maclagan*, 2800-1.

Exchange, power of, and extent to which carried out, *Board of Education*, p. 333 (Q. 3).

Exchange with National Gallery, *Maclagan*, 2799.

Exhibitions of collections not known to general public, suggestion, *Art Workers' Guild*, p. 253.

Fittings, making of, and of cases occasionally, *Maclagan*, 2951-4.

Functions:

in Connection with applications of art to industry, extent to which carried out, *Maclagan*, 2779.

Distinctions from those of British Museum, *Maclagan*, 2780-1.

as Originally intended and as developed, *Maclagan*, 2879-82.

Victoria and Albert Museum—cont.

- Historic collections, proposal, *British Institute of Industrial Art*, pp. 259-61; *Federation of British Industries*, p. 267 (1).
 Recommendations not agreed with, *Maclagan*, 2815, 2894-6.
 Hours, evening:
 Advocated on some days, *British Institute of Industrial Art*, p. 257 (3).
 Flood lighting at entrance, proposed as advertisement, *Maclagan*, 2830.
 for Two if not three days a week desirable, *Maclagan*, 2815, 2829-32.
 Indian section, *Maclagan*, 2917-9; *Royal Anthropological Institute*, p. 210 (5); *Balfour*, 2732; *Myres*, 2732-41.
 Accommodation, *Board of Education*, p. 336 (Q. 7).
 Industrial art, need of extension of work for, and proposals, *British Institute of Industrial Art*, pp. 258-61.
 Italian Renaissance Sculpture, collection, *Maclagan*, 2836, 2879.
 Ivories, overlapping with British Museum, *Maclagan*, 2785, 2889-92.
 Labelling, *Dorling*, p. 287 (2).
 Lectures, *Crawford*, 1773, p. 251.
 for Teachers, *L.C.C.*, p. 274.
 Technical, proposal, *Federation of British Industries*, p. 267 (2).
 Liaison officer with commercial and industrial public, scheme, *British Institute of Industrial Art*, p. 258 (3c).
 Proposal not approved, *Maclagan*, 2815.
 Library:
 Accommodation, *Board of Education*, p. 336 (Q. 7).
 Opening at least one day a week until 10 p.m. advocated, *Art Workers' Guild*, p. 253.
 Lifts, *Maclagan*, 2929-32.
 Loans:
 Abroad, *Maclagan*, 2805-6.
 to Geffrye Museum, *L.C.C.*, p. 272 (14).
 to Local museums:
 Development desirable and proposals, *British Institute of Industrial Art*, p. 261-2.
 Safeguarding of, *Maclagan*, 2804.
 Overseas, increase in number of exhibits would be necessary, *Board of Education*, p. 333 (Q. 3).
 to Provincial schools of design and development advocated, *British Institute of Industrial Art*, p. 261 (21).
 Restrictions, *Maclagan*, 2803.
 to Royal Scottish Museum, recall of, *Curle*, 1097-8, 1167-8, 1170, 1251; *Maclagan*, 2853-7.
 System of, *Board of Education*, p. 332-3 (Q. 3).
 Metalwork, inadequacy of accommodation, *Board of Education*, p. 336 (Q. 7).
 Modern work, inclusion:
 Proposal, *Federation of British Industries*, p. 267 (3).
 Question of, and proposal, *British Institute of Industrial Art*, p. 262 (25, 26).
 Objects of, p. 249; *British Institute of Industrial Art*, p. 258; *National Art-Collections Fund*, p. 277.
 Oil paintings:
 Particulars of former purchases and present policy, *Hardie*, 1419-22.
 Restrictions re, *Hardie*, 1546-8.
 proposed Transfer to National Gallery or Tate Gallery, opinion re, *Hardie*, 1546-8.
 Origin of, *British Institute of Industrial Art*, p. 258 (4); pp. 280-2.
 Overlapping:
 with British Museum, extent of, and justification for, *Kenyon*, pp. 54-5 (4), 714-24.
 with Imperial War Museum, p. 236.
 Paintings, accommodation, *Board of Education*, p. 336 (Q. 7).

Victoria and Albert Museum—cont.

- Paintings, etc., overlapping with British Museum, Tate Gallery and possibly with National Portrait Gallery, *Board of Education*, pp. 333-4 (Q. 4).
 Period rooms, value of, *Maclagan*, 2815-6.
 Photographs, sale of, *Board of Education*, pp. 337-8 (Q. 8).
 Postcards, sale, prices and stock, *Board of Education*, p. 337 (Q. 8).
 Print Department, staff, *Hardie*, 1429.
 Print room:
 Notice on door, *Hardie*, 1431-2.
 System, *Dodgson*, 1300.
 Prints:
 Distinction between British Museum collection and, but certain danger of overlapping, *Hardie*, 1428.
 Transfer of collection to British Museum, objections to proposal, *Hardie*, 1447.
 Purchase grant, *Maclagan*, 2828, 2849-50, 2870-3.
 Purchases:
 List of objects purchased by, and also purchased by other Museums, *Board of Education*, p. 334 (Q. 4).
 Method, *Maclagan*, 2775-8, 2907-9.
 Relation to industry and associations outside the museum, pp. 249-51.
 Relations with other national museums, *Board of Education*, p. 333 (Q. 4).
 Research and students, facilities, *Hardie*, 1430, p. 250; *Board of Education*, p. 339 (Q. 9).
 Restaurant, improvement desirable, but difficulty, *Maclagan*, 2985-7.
 Secondary galleries, scheme, *British Institute of Industrial Art*, pp. 260-1.
 Sheepshanks Collection, *Maclagan*, 2786.
 Special exhibitions, pp. 250-1.
 Staff:
 Assistants:
 Recruitment, age limits and qualifications required, *Board of Education*, p. 335 (Q. 6).
 Salaries higher than at Science Museum, *Board of Education*, p. 335 (Q. 6).
 Higher grades, Number of posts above and below £800 with ratio of posts above to total number, *Regan*, p. 36 (6).
 Higher technical:
 Functions, *Board of Education*, p. 335.
 Recruitment, *Board of Education*, p. 335 (Q. 6).
 Understaffing, *Hardie*, 1437.
 Stained glass, accommodation, *Board of Education*, p. 336 (Q. 7).
 Stephenson bequest, *Hardie*, 1410.
 miscellaneous Suggestions by individual Fellows of British Institute of Industrial Art, p. 263.
 Tea room desirable, *Holmes*, 2301.
 Temporary exhibitions, value of, and extension advocated, *Federation of British Industries*, pp. 267-8 (4).
 Textiles, accommodation, inadequacy of, *Board of Education*, p. 336 (Q. 7).
 Transfer of certain paintings to Tate Gallery, former proposal of, *Aitken*, p. 112 (4).
 Transfers to British Museum, but reciprocity impossible, *Maclagan*, 2799, 2852.
 Treasury grants, criticism of report of Design and Industries Association re, *Maclagan*, 2828.
 Value of, *British Institute of Industrial Art*, p. 257 (2).
 Water colours and Painting Department, continuance desirable, *Maclagan*, 2786-7.
 Water colours:
 Loans from National Gallery, *Dodgson*, 1310.
 approximate Number on permanent exhibition and length of exposing, *Hardie*, 1478-81.
 possible Number, *Hardie*, 1468.
 Overlapping with British Museum, *Maclagan*, 2785.
 Water colours and drawings:
 see also that title.
 Collection at Bethnal Green, *Hardie*, 1459-60.

Victoria and Albert Museum—cont.**Water colours and drawings—cont.**

single Director for British Museum, drawings and prints and, proposal not agreed with, *Dodgson*, 1373-6, 1397-9.

Loans:

through Circulation Department System, and question of extension, *Hardie*, 1433-6, 1469-74, 1521-8, 1541-2.

Extension of system, question of, *Hardie*, 1515-20.

Non-exhibition of most precious, and production for students only, question of, *Hardie*, 1492-9.

Numbers subject to particular conditions on bequest, *Hardie*, 1475-7.

Woodwork, inadequacy of accommodation, *Board of Education*, p. 336 (Q. 7).

Workshops and laboratories, *MacLagan*, 2955-7.

Vienna, see under **Austria**.

Wales, National Museum of:

Loan to, of objects of Welsh origin in National galleries and museums of England, Scotland, proposal, *Fox*, p. 279 (11).

Relations with Geological Museum, *Flett*, p. 19 (3 (4)) 291.

Wallace Collection, p. 242-6.

Washington, see under **U.S.A.**

Water colours and drawings:

see also under **British Museum**, **Tate Gallery** and **Victoria and Albert Museum**.

Central inventory, proposal, *Hardie*, 1423, 1463.

Collection and exhibition by British Museum, Victoria and Albert Museum and Tate Gallery, *Dodgson*, 1928, 1302.

Arguments in favour of, *Hardie*, 1408-10, 1502-4; *Aitken*, 1557.

Centralisation, objections to, *Hardie*, 1410, 1423.

regular Co-ordination between Directors of Departments of three galleries, desirability, *Aitken*, 1554.

Water colours and drawings—cont.**Collection and exhibition, etc.—cont.**

Co-ordination between three Directors, *Hardie*, 1427.

Pooling of, and arrangement between museums as to exhibition, question of, *Aitken*, 1632-9.

Exposure of water colours for long period not desirable, *Aitken*, 1592-4.

Gifts and bequests, Distinction between British Museum and Victoria and Albert Museum, *Hardie*, 1414-6.

Group of most precious water colours which would not be exhibited in ordinary way, question of, *Aitken*, 1592-7.

certain Overlapping of Tate Gallery with Victoria and Albert Museum and British Museum, *Aitken*, p. 112 (4).

Purchases:

no Competition between British Museum and Victoria and Albert Museum in practice, *Hardie*, 1533-5.

Compulsory consultation to prevent overlapping of competition, difficulty of, *Hardie*, 1500.

Concentration of, in one person, or joint buying board, difficulties of, *Dodgson*, 1312-3.

Consultation between directors, *Hardie*, 1461-2, 1501.

Distinction between acquisitions of British Museum and Victoria and Albert Museum, *Hardie*, 1411-2, 1451-6, 1457, 1506-7.

proposed Distinction between galleries, opinion re, *Hardie*, 1457.

Overlapping between Victoria and Albert Museum and Tate Gallery, *Hardie*, 1413, 1457, 1510.

Whales:

Report on, and work of Natural History Museum relating to whaling, *Hinton*, pp. 248-9.

Stranded, arrangement re reporting of, to Natural History Museum, *Regan*, 579-84.

Worthless objects, disposal of:

large powers of, undesirability, *Kenyon*, 700-1.



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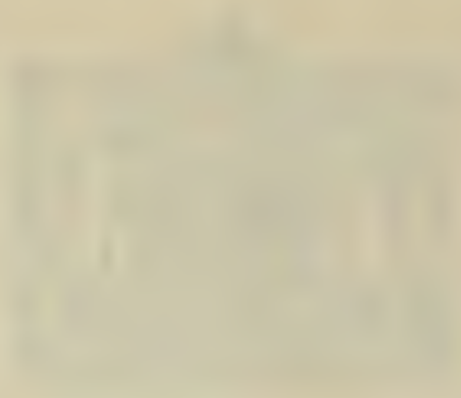
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ALPHABETICAL LIST OF WITNESSES AND INTERESTS REPRESENTED.

(SEE ALSO DETAILED INDEXES PAGES 193 ET SEQ.)

(i) Oral Evidence.

Name of Witness.	Qualification of Witness or Interest represented.	Questions.	Pages.
CALLANDER, J. G.	Director, National Museum of Antiquities of Scotland.	3815-3954	50-57
CAMP, S. J., F.S.A.... ..	Keeper, Wallace Collection	2993-3078	1-7
CAW, J. L.	Director, National Galleries of Scotland ...	3955-4070	57-63
CLAUSEN, Sir GEORGE, R.A.	Representing the President and Council, Royal Academy of Arts.	4784-4809	121-123
CURLE, J., LL.D., F.S.A.	Curator, National Museum of Antiquities of Scotland.	3815-3954	50-57
FFOULKES, CHARLES, O.B.E., F.S.A.	Curator and Secretary, Imperial War Museum	4290-4399	89-97
FINDLAY, Sir JOHN, K.B.E., LL.D.	Chairman, Board of Trustees, National Galleries of Scotland.	3815-4070	50-63
FISHER, The Right Hon. H. A. L., F.R.S., F.B.A., LL.D., D.Litt.	President, Board of Education (1916-1922), Trustee of the British Museum.	3168-3245	14-18
HOBSON, R. L.	Keeper, Department of Ceramics and Ethnography, British Museum.	3246-3351	19-24
JOYCE, T. A., O.B.E.	Deputy Keeper, Department of Ceramics and Ethnography, British Museum.	3524-3620	35-39
KENNEDY, H. A.	Keeper, Circulation Department, Victoria and Albert Museum.	3621-3756	40-46
MACCOLL, D. S., D.Litt., LL.D.	National Art Collections Fund	4633-4716	109-116
MANSBRIDGE, Dr. ALBERT, LL.D.	Chairman, Central Library for Students ...	4071-4237	63-85
MORTIMER WHEELER, R. E., M.C., D.Litt., F.S.A.	Keeper and Secretary, London Museum ...	3079-3167	7-14
NEWCOMBE, LUXMOORE	Librarian, Central Library for Students ...	4071-4237	63-85
PEERS, C. R., C.B.E., F.B.A.	President, Society of Antiquaries	4717-4783	116-121
RACKHAM, B.	Keeper, Department of Ceramics, Victoria and Albert Museum.	3352-3445	24-29
ROTHENSTEIN, Prof. W.	Principal, Royal College of Art	3446-3523	30-35
RUTTER, FRANK V. P.	Art Critic, "Sunday Times"	3757-3814	47-50
SABIN, A. K.	Asst. Keeper, Victoria and Albert Museum (Bethnal Green Museum)	4238-4289	85-88
STIRLING-MAXWELL, Sir JOHN, Bt.	Chairman of Trustees, Wallace Collection ...	2993-3073	1-7
TATLOCK, R. R.	Editor, "Burlington Magazine" and Art Critic "Daily Telegraph."	4400-4551	97-102
WELLCOME, HENRY S., LL.D.	Founder and Director, Wellcome Historical Medical Museum, etc.	4552-4632	103-109

(ii) Memoranda Submitted by Outside Bodies.

Memorandum from—	Pages.
CARNEGIE UNITED KINGDOM TRUST	124
LIBRARY ASSOCIATION	125
NATIONAL SOCIETY OF ART-MASTERS	126
ROYAL INSTITUTE OF BRITISH ARCHITECTS	126
WESTMINSTER LECTURE SOCIETY	127

(iii) Letters and Memoranda Submitted by Individuals.

Letter or Memorandum from—	Pages.
HIS GRACE THE DUKE OF BERWICK AND ALBA	129
BINYON, LAURENCE, LL.D.	130
BOWER, Professor F. O., Sc.D., LL.D.	130
CHUBB, E. C.	131
GLEADOWE, Professor R. M. Y.	132
HOHLER, Sir THOMAS, K.C.M.G.	134
KONODY, P. G.	135
KRÜSS, Dr. H. A.	136
MARRIOTT, CHARLES	139
PRAIN, Sir DAVID, C.M.G., C.I.E., F.R.S.	140
SCHMIDT DEGENER, Dr. F.	153
YETTS, W. PERCEVAL	154

(iv) Summary of Information received from the Dominions, India and certain Colonies.

Dominion, etc.	Pages.
AUSTRALIA	156
CANADA	159
IRISH FREE STATE	161
NEWFOUNDLAND	162
NEW ZEALAND	162
SOUTH AFRICA	163
INDIA	165
BRITISH GUIANA	183
CEYLON	183
CYPRUS... ..	183
FALKLAND ISLANDS	184
FEDERATED MALAY STATES	184
JAMAICA	184
LEEWARD ISLANDS	185
MALTA	185
PALESTINE	188
SOUTHERN RHODESIA	188
STRAITS SETTLEMENTS	189
TRINIDAD	189

Appendices.

	Pages.
1. MEMORANDUM BY THE PATENT OFFICE ON THE PATENT OFFICE LIBRARY	192
2. FURTHER REPLY BY THE DANISH GOVERNMENT TO QUESTIONNAIRE	192
INDEX TO WITNESSES	193
INDEX TO SUBJECTS	198

The Lists of Witnesses and Memoranda appearing in the Volume of Evidence which accompanied the Interim Report of the Commission are reproduced below for convenience of reference.

ALPHABETICAL LIST OF WITNESSES AND INTERESTS REPRESENTED.

(SEE ALSO DETAILED INDEXES PAGES 342 ET SEQ.)

(i) Oral Evidence.

Name of Witness.	Qualification of Witness or Interest represented.	Questions.	Pages.
AITKEN, CHARLES	Director, National Gallery of British Art (Tate)	1551-1668	114-119
BALFOUR, HENRY, F.R.S....	Royal Anthropological Institute	2657-2766	211-218
BOLTON, HERBERT, D.Sc., F.R.S.E.	Museums Association	1924-2071	138-150
CLYDE, The Right Hon. Lord, D.L., LL.D.	National Library of Scotland	2318-2468	178-190
COLEMAN, L. V.	Director, American Association of Museums ...	951-1090	77-84
CRAWFORD AND BALCARRES, The Right Hon. the Earl of, K.T., F.R.S., LL.D.	{ National Gallery and General }	1763-1923	128-137
CURLE, A. O., W.S., F.S.A. (Scotland) ...		2991-2992	233-235
DICKSON, W. K., LL.D.	Director, Royal Scottish Museum	1091-1290	89-97
DODGSON, CAMPBELL, C.B.E.	Librarian, National Library of Scotland ...	2318-2468	178-190
	Keeper, Department of Prints and Drawings, British Museum.	1298-1407	97-103
FLETT, Sir JOHN, K.B.E., D.Sc., LL.D., F.R.S.	Director, Geological Survey of Great Britain and Museum of Practical Geology.	269-440	20-29
HAKK, H. M.	Director, National Portrait Gallery	2559-2656	205-209
HANWORTH, The Right Hon. Lord, K.B.E.	Keeper of the Records, Public Record Office ...	2469-2558	195-203
HARDIE, MARTIN, R.I., R.E.	Keeper, Department of Engraving, Illustrations and Design and of Paintings, Victoria and Albert Museum.	1408-1550	103-111
HILL, A. W., C.M.G., Sc.D., F.R.S.	Director, Royal Botanic Gardens, Kew ...	75-268	7-16
HOLMES, Sir CHARLES J., D.Litt.	Director, National Gallery	2244-2317	164-174
KEITH, Sir A., F.R.S., LL.D., D.Sc.	Royal Society	1669-1762	122-127
KENYON, Sir F. G., G.B.E., K.C.B., Litt.D., D.Litt., LL.D.	Director and Principal Librarian, British Museum.	691-950	62-76
LOWE, E. E., Ph.D.	Museums Association	1924-2071	138-150
LYONS, Sir H. G., F.R.S.	Director, Science Museum	2072-2176	150-156
MACLAGAN, E. R. D., C.B.E.	Director, Victoria and Albert Museum ...	2767-2990	218-233
MACLEHOSE, J., LL.D.	National Library of Scotland	2318-2468	178-190
MACMILLAN, Rt. Hon. H. P., K.C., LL.D.	National Library of Scotland	2318-2468	178-190
MAXWELL, Rt. Hon. Sir H., Bart., F.R.S., D.C.L., LL.D.	National Library of Scotland	2318-2468	178-190
MYRES, J. L., O.B.E., D.Sc.	Royal Anthropological Institute	2657-2766	211-218
NORMAND, W. G., K.C.	National Library of Scotland	2318-2468	178-190
OGILVIE, Sir FRANCIS, C.B., LL.D.	Museums Association	1924-2071	138-150
PATERSON, J. W., M.V.O., M.B.E.	Office of Works	1291-1297	97
REGAN, C. TATE, F.R.S.	Director, Natural History Departments, British Museum.	441-690	39-50
ROBINSON, E.	Director, Metropolitan Museum of Art, New York.	1-74	1-6
SELIGMAN, C. G., F.R.S.	Royal Anthropological Institute	2657-2766	211-218
SHEPPARD, T.	Museums Association	1924-2071	138-150
SIMPSON, J. J., D.Sc.	Museums Association	1924-2071	138-150
SMITH, F. E., C.B., C.B.E., D.Sc., F.R.S.	Royal Society	2177-2243	157-161
STAMP, A. E.	Deputy Keeper of the Records, Public Record Office.	2469-2558	195-203

(ii) Departmental Memoranda.

	Department.	Pages.
BETHNAL GREEN MUSEUM		App. 4
BRITISH MUSEUM		51
" " NATURAL HISTORY COLLECTIONS. (See Natural History Museum.)		29
GEOLOGICAL SURVEY OF GREAT BRITAIN AND MUSEUM OF PRACTICAL GEOLOGY		16
IMPERIAL WAR MUSEUM		236
LONDON MUSEUM		237
NATIONAL GALLERY		161
NATIONAL GALLERY OF BRITISH ART (TATE GALLERY)		111
NATIONAL GALLERY, SCOTLAND		238
NATIONAL LIBRARY OF SCOTLAND		174
NATIONAL PORTRAIT GALLERY		203
NATIONAL PORTRAIT GALLERY, SCOTLAND		238
NATURAL HISTORY MUSEUM		29
" " " Botanical Work and Collections		246
" " " Report on Whales and the Work of the Museum relating to Whaling		248
PUBLIC RECORD OFFICE		191
RECORD DEPARTMENT, REGISTER HOUSE, EDINBURGH		239
ROYAL BOTANIC GARDENS, KEW		6
ROYAL SCOTTISH MUSEUM		85
SCIENCE MUSEUM		App. 4
SCOTTISH MUSEUM OF ANTIQUITIES		240
TATE GALLERY (See National Gallery of British Art)		111
VICTORIA AND ALBERT MUSEUM		App. 4
" " " Relation of the Museum to Industry and Associations outside the Museum		249
" " " Note on the Travelling Collections		251
WALLACE COLLECTION		242

(iii) Memoranda Submitted by Outside Bodies.

Body Submitting Memorandum.	Pages.
ART WORKERS' GUILD	253
ASSOCIATION OF EDUCATION AUTHORITIES IN SCOTLAND	255
ASSOCIATION OF EDUCATION COMMITTEES	253
BRITISH ACADEMY	255
BRITISH INSTITUTE OF ADULT EDUCATION	256
BRITISH INSTITUTE OF INDUSTRIAL ART... ..	257
CONVENTION OF THE ROYAL BURGHS OF SCOTLAND	263
CORPORATION OF THE CITY OF LONDON	264
DESIGN AND INDUSTRIES ASSOCIATION	264
FEDERATION OF BRITISH INDUSTRIES	267
IMPERIAL COLLEGE OF SCIENCE AND TECHNOLOGY	290
IMPERIAL INSTITUTE	269
INSTITUTION OF MINING AND METALLURGY	290
LIBRARY ASSOCIATION	270
LONDON COUNTY COUNCIL	270
MUNICIPAL CORPORATIONS ASSOCIATION	274
MUSEUMS ASSOCIATION	137
NATIONAL ART-COLLECTIONS FUND	276
NATIONAL MUSEUM OF WALES	278
ROYAL ACADEMY	279
ROYAL ANTHROPOLOGICAL INSTITUTE	209
ROYAL COMMISSION FOR THE EXHIBITION OF 1851	280
ROYAL HISTORICAL SOCIETY	282
ROYAL SOCIETY	119
SOCIETY OF ANTIQUARIES OF LONDON	283
SUDELEY COMMITTEE	284
TUTORS' ASSOCIATION	288
WORKERS' EDUCATIONAL ASSOCIATION	289

(iv) Letters and Memoranda Submitted by Individuals.

Letter or Memorandum from—	Pages.
BAILEY, J.	291
BERENSON, BERNARD	302
COLEMAN, L. V.	293
FISHER, The Rt. Hon. H. A. L., F.R.S., LL.D., D.Litt.	301
FRIEDLÄNDER, Dr. M. J. VON	304
GOSSE, Sir E., C.B., LL.D., Litt.D.	302
GREGORY, J. W., F.R.S., D.Sc.	297
HANNAY, R. K., F.R.S.E., LL.D.	299
HEADLAM-MORLEY, J. W., C.B.E.	302
REINACH, Dr. S.	305
VENTURI, Senator A.	306
WHEELER, R. E. M., M.C., D.Litt.	299

(v) Summary of Replies from Foreign Governments.

Country.	Pages.
AUSTRIA	307
BELGIUM	308
DENMARK	309
FRANCE	312
GERMANY	312
HUNGARY	322
ITALY	322
NETHERLANDS	323
SPAIN	324
SWEDEN	324
SWITZERLAND	326
UNITED STATES OF AMERICA	327

Appendices.

	Pages.
1. QUESTIONNAIRE ADDRESSED TO THE VARIOUS INSTITUTIONS DEALT WITH IN THE TERMS OF REFERENCE	329
2. MEMORANDUM BY Dr. A. W. HILL, DIRECTOR OF THE ROYAL BOTANIC GARDENS, KEW, REGARDING ATTENDANCES	329
3. QUESTIONNAIRE ADDRESSED TO THE ROYAL SOCIETY	330
4. MEMORANDUM BY BOARD OF EDUCATION ON (i) THE VICTORIA AND ALBERT MUSEUM ; (ii) THE SCIENCE MUSEUM, AND (iii) THE BETHNAL GREEN MUSEUM	331
5. QUESTIONNAIRE ADDRESSED TO FOREIGN GOVERNMENTS	339
6. DRAWINGS OF THE TURNER BEQUEST : MEMORIAL TO THE PRIME MINISTER	340
INDEX TO WITNESSES	342
INDEX TO SUBJECTS	351

ROYAL COMMISSION ON NATIONAL MUSEUMS AND GALLERIES.

MINUTES OF EVIDENCE.

NINETEENTH DAY.

Friday, 5th October, 1928.

PRESENT :

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.
Sir MARTIN CONWAY, M.P., Litt.D.
A. E. COWLEY, Esq., D.Litt., F.B.A.
Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
Sir HENRY MIERS, D.Sc., F.R.S.
Col. Sir COURTAULD THOMSON, K.B.E., C.B.
Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).

Mr. J. R. CHAMBERS (*Assistant Secretary*).

Sir JOHN STIRLING-MAXWELL, Bart., Chairman of the Trustees of the Wallace Collection, and Mr. S. J. CAMP, F.S.A., Keeper, called and examined.

2993. (*Chairman*): I think the principal question we have to put to you is as to the re-opening of the closed galleries. I gather from your memorandum⁽¹⁾ that you desire the re-opening of the three additional galleries on the second floor which, I understand, have been closed for reasons of economy since 1921. Quite apart from the question of economy, is re-opening to the public desirable? Would it not be better to treat these galleries as reserve collections for the use of students?—(*Sir John Stirling-Maxwell*): Questions of economy apart, I should say that it is eminently desirable that these Galleries should be re-opened to the public. To begin with, their closing is in doubtful compliance with the spirit, though perhaps not the terms, of the Bequest. Not five-sixths of the Collection, but the whole of it, was bequeathed to the Nation. It may be, that in consenting to close a portion of the Collection, the Trustees are within their legal rights, for they have very wide powers under the Trust Deed. The Bequest was conditional upon the Government providing a building to house the Collection—obviously a building adequate to exhibit the objects was implied. Hertford House was accepted by Lady Wallace's executors as fulfilling that condition, that is, Hertford House *before* the construction of these additional Galleries. Before the War, practically every object was exhibited in Galleries open to the public. But standards change. To exhibit a large section of the Collection so high up on the walls that it is impossible to see it can no longer be accepted as satisfactory; to-day this would not be considered a reasonable compliance with the spirit of the Bequest. It was for these reasons that, when the second and third floors of Hertford House were condemned as dangerous from the point of view of fire, the Trustees pressed for the construction of these new Galleries. Their use is a double one: it enables the chief treasures of the Collection on the ground and first floors to be reasonably well shown, it enables the residue to be hung where it can be both seen and studied. It

is desirable to re-open these Galleries, because it is not justifiable to exclude the public from a not insignificant portion of its inheritance. Elsewhere than at Hertford House the portion reserved would be considered as a bequest of great interest and value.

The proposal to treat these Galleries as a reserve collection for the use of students is willy-nilly what practically has been done. Such a departure from the spirit of the Bequest is admittedly less serious than if the whole of the public was excluded; but it is none the less a departure.

If the submission of the Trustees that it is desirable to re-open these Galleries is accepted, then the more difficult question arises as to how it is to be done. The Commission, having inspected the means of access, will agree, I am sure, that the terms "inadequate" and "dangerous" are not too strong. In the event of fire on the lower floors the present staircase—a flue from the bottom of the building to the top—would be rendered impassable by smoke. Various schemes for the provision of a suitable staircase have been submitted by the Office of Works, but no satisfactory solution of a very difficult problem has yet been evolved. I think the suggestion made by some of the Commissioners of an outside staircase is a good one, and one that should be gone into. The Trustees hope that if the various alternative schemes are re-examined the difficulties may be overcome. Unless the staircase is adequate the general public will never use the upper galleries in sufficient numbers to justify either the cost of the staircase itself or the expense of watching the Galleries. Perhaps I should add that the cost of the staircase is not the only expense involved; for example, the Galleries at present are used as a photographic studio and another would have to be provided, but I imagine the Commission are not so much concerned with details as with the principles involved.

Personally—I do not know whether my colleagues will agree with me—provided the question of safety were overcome, I do not consider access by the present staircase impossibly narrow or difficult. One finds staircases of that character in the museums of

⁽¹⁾ The Memorandum submitted by the Trustees of the Wallace Collection in reply to a Questionnaire addressed to them by the Royal Commission (see Appendix I) was published in the Volume of Evidence which accompanied the Commission's Interim Report.

5 October, 1928.] Sir JOHN STIRLING-MAXWELL, Bart., and Mr. S. J. CAMP, F.S.A.

[Continued.]

other countries, and they do not deter people who really desire to see the upper galleries from ascending.

2994. Would the opening of the galleries lead to increase of staff?—(Mr. Camp): The cost would be about £400 a year. Two men would be needed. These Galleries are very difficult to watch owing to their isolation from the main building; and there is the question of providing reliefs, for leave and sickness. A man cannot "take over" from an adjoining gallery as these are isolated. There are other difficulties of that sort.

2995. I understand it was the view of the Treasury Committee of 1897 that "there can be no expansion by purchase, no diminution by weeding out or removal." I also understand that your Trustees regard themselves as precluded from making loans. How far do you interpret that strictly? Do your Trustees regard themselves as precluded from making or receiving loans?—(Sir John Stirling-Maxwell): As regards the first part of the question that is so. With reference to the second question, the Trustees endorse the view held by the Treasury Committee upon this point. They are quite clear that the condition "the Collection should always be kept together" definitely precludes loans. From a reading of the terms of the Bequest as a whole the idea in the mind of the testatrix is obvious. A special building to house the Collection was to be provided, that Collection was to be kept together, it was to be kept unmixed with other objects; it was in fact to be preserved as a monument to the taste of the founders, and the generosity of the donatrix.

I do not think we want to be pedantic about loans. For instance, supposing that the Musée Céramique at Sèvres were to organise an exhibition of works of some given period and wanted pieces from the sets we have here, I think it would be wise to send representative pieces, and I do not think the Trustees would make any difficulty about that, but I am certain they would be dead against making loans a regular practice. If, for instance, it were argued that the National Gallery is comparatively weak in French painting and that here we are very strong, I think it would be quite contrary to the spirit of the bequest if pictures were transferred from here to Trafalgar Square to make up gaps in its collections.

2996. You only favour temporary loans?—Quite.

2997. Have you accepted any loans from other galleries?—No.

2998. That I suppose would be within your powers?—I think, strictly speaking, it would not be, but my view is rather, as on the first question you asked, that one does not want to be pedantic and one can imagine some object might come to light which it would be interesting to compare with another here, and it might be a good thing to have the two things side by side for a few weeks or even months, so that people could study them together.

2999. Now, with regard to additions to the Collection, what are your powers and what is your practice?—We have no power to make additions.

3000. I think you said you would like to have power occasionally to add to it?—Yes, we would, but in very exceptional cases. Possibly the views of the Trustees upon this question have not been expressed with sufficient clearness. They seek no further powers. The evidence they tendered was designed to show that the interpretation placed upon the Terms of the Bequest by the Treasury Committee of 1897 was too strict and they desired to elicit the support of the Commission to a wider reading of those terms. The Trustees are quite clear that the condition "unmixed with other objects of art" does definitely exclude additions, but their view is that the purchase, for example, of the two missing wings of the Cima altar-piece could not fairly be described as an addition, and so is not excluded by the terms of the Bequest. They hold that you do not mix a work of art with other objects when you restore a missing portion to it. It follows, therefore, that

there would be no difficulty at all in drawing a hard and fast line. Fragments of objects of art already in the Collection could be added; new objects not belonging to any existing piece could not.

3001. Now, with regard to fees, do I understand that the Trustees are unanimously in favour of the abolition of fees?—Yes, the Trustees who were present at the meeting when the question was discussed were unanimous. With regard to those who were not at the meeting I cannot actually speak for them, but as they had notice of the subject of the meeting and raised no difficulty, I think their approval may be assumed. On the figures already given, we believe that some 30,000 visitors are annually excluded by the fee; excluded is perhaps not quite the right word, but when the paying days were reduced from four to two there was an immediate increase of 30,000 in the number of visitors, and there was a corresponding decrease when the paying days were instituted, so that we really do think it makes a very substantial difference as to the number of visitors who come here.

3002. What would the net financial loss be?—(Mr. Camp): £500, but as we do know that every visitor purchases on an average 3d. worth of our publications, upon which a gross profit of about 40 per cent. is made, we anticipate there will only be a net loss of £350. That is to say that out of those 30,000 visitors we should make £150 gross profit on publications.

3003. And I suppose you would save men at the turnstile?—No, we should still have to keep a man to supervise the entrance of the public, but I think it is possible that some saving might be made in that direction.

3004. So that the net financial difference would be almost insignificant?—£350 at the most.

3005. What general suggestions have you got to make to the Commission?—(Sir John Stirling-Maxwell): I should like to make one or two. The first confirms a striking phrase in your Interim Report in which you say that "in too many cases the cabinet is unworthy of its contents." It is eminently the case here. It was I think sound on historical and other grounds to secure Hertford House for the Collection, but in its present state it is a very ugly house. I am speaking of the inside which mainly concerns us. The plate glass windows throughout the house and the ornate grills inside the ground floor windows jar cruelly with the objects in the rooms. The ground floor gallery in which the lovely early Renaissance objects are placed is, with its tawdry decorations, quite unworthy of its contents. I think also that Gallery IV, the "Tiled Room," where the Oriental Arms now are, even if the tiles did cost 12s. 6d., ought to be entirely redecorated and the tiles scrapped. The upstairs galleries have found a good friend in Sir Joseph Duveen who has at his own expense, hung two of them with silk, the Office of Works making the necessary structural alterations. The pictures and furniture displayed there have derived an immense advantage from this more congenial setting. Sir Joseph has now offered to treat three more Galleries in the same manner. Two of these are rooms in the old house and can be treated as such. The other is one of four lateral Galleries and will require more drastic treatment which may cost some hundred of pounds. I discussed yesterday with the representatives of the Office of Works the question of what should be done to this lateral gallery, and the question arose whether there should be some improvement in the artificial light and possibly the introduction of another ceiling. I need not go into details, but it was quite obvious that there might be difficulties about spending £200 or £300 although that Department has always been most helpful. I could not resist taking the representatives of the Office of Works into the next room and showing them a little table, about 18 inches by 18 inches, a replica of which was sold to an American

5 October, 1928.] Sir JOHN STIRLING-MAXWELL, Bart., and Mr. S. J. CAMP, F.S.A. [Continued.]

the other day for over £20,000. To put these galleries right would be a matter only of a few hundreds.

Then I should like to put in a plea for our library. An adequate working library is an imperative need for the proper and efficient administration of the Collection. Visitors and correspondence upon the branches of art represented flow in from all parts of the world and particularly upon those sections where the Collection is strongest—French Painting and Furniture, Arms and Armour, French porcelain. The work of providing adequate catalogues and keeping them up to date in accordance with the demands of modern scholarship is hampered and delayed, if not rendered quite impossible, by the paucity of books. To seek this information elsewhere would involve an absence from Hertford House by the Keeper and his Assistants that would be altogether incompatible with the proper discharge of normal duty, and what it would cost in official time it would be difficult to estimate. In practice every point not susceptible of ready elucidation has therefore to be left. In the past the library has always had to be furnished out of income. The present grant of £65 per annum would not be so inadequate if it could be spent upon keeping an already existing library up to date; it is wholly insufficient to create that library. The Trustees have already recommended that not less than 25 per cent. of the net profits upon publications should be allocated for this purpose; if that is impracticable then a capital sum of from £500 to £1,000 should be set aside for the purchase of a representative but limited number of standard works in each branch of art represented. I need hardly point out that to-day the cost of well-illustrated books upon art subjects is not one of shillings but of guineas.

Thirdly, since the Collection contains the finest collection of arms and armour in England, it is very desirable that an index of armourers' marks and names should be compiled. My friend, Mr. Camp, is a great authority on the subject, to which he has devoted very special attention. Until such a compilation exists in England our knowledge of the armourers and their marks will remain a mass of conjecture and vague attribution. The want of such an index hampers the revision and reprinting of the Armour Catalogues; its use to collectors would be invaluable. One such index already exists at Munich, but neither by correspondence nor casual consultation is it possible to make adequate use of such a record: it must be on the spot. The cost of compiling it would be rather one of personal service than the provision of books. To get it going would take one person working full time not less than three years. Simultaneously the provision of reference portfolios for dating and tracking pieces might be attempted—here again the thing has been done abroad, in the Metropolitan Museum of New York. It is difficult to estimate the cost, but it is unlikely that a capable Assistant could be secured at less than about £250 a year.

Then the system under which the lectures are given at Hertford House needs revision. At present the lecturer is one of the Keeper's Assistants—an established and permanent officer. But the time taken in the preparation of lectures, their delivery, and the necessity (if staleness is to be avoided) of constantly revising and adding to them is very great. In practice the amount of time that can be given to normal duty rarely exceeds four or five mornings a week. It is recommended that the system which obtains at all the other National Galleries and Museums should be followed and a separate (temporary) lecturer appointed.

Lastly, I think that greater facilities for study and travel abroad should be provided for both the Keeper and his Assistants, not only for purposes directly connected with the catalogues, but also to make

contact with foreign Keepers and their work. It is only in this way that a standard of scholarship compatible with that of the material in our Galleries can be maintained. Hitherto the time so employed has been taken out of ordinary leave and paid for personally with occasional small grants for fares and expenses. It is unreasonable to expect an officer to surrender part of his well-earned holiday in this way—a holiday often needed for reasons of health. Even when a small grant is made it is generally insufficient to cover more than a portion of the expense which foreign travel involves. A zealous officer, therefore, suffers both in pocket and in health in his efforts to fit himself for the proper discharge of duty: in any case the time so spent in travel abroad is wholly insufficient. Without an addition to the Keeper's staff, however, it is not possible to grant leave of absence for this purpose—even the taking of normal leave has to be in broken periods and often a portion of it is surrendered. Authority has recently been obtained from the Treasury to spend up to £40 a year in foreign travel—not a very liberal allowance for three people—and its usefulness is limited by the conditions imposed. I think it would be reasonable if an annual grant of £100 were given for this purpose. It would be a real contribution to the scholarship of the subjects with which the Collection is concerned. I think also that if a separate lecturer were appointed it would give the Keeper and his Assistants the leisure they require for foreign travel.

It will be seen that the five suggestions which I have offered all require a more liberal provision of funds. It is idle to expect to increase the efficiency of the Museums and Galleries and their use to the public until provision for them is on a more liberal scale than it has been in the past.

I do not know whether you would like Mr. Camp to say anything on the question of armourers' marks. Mr. Camp has the experience and the training necessary for this desirable work, and the material lies at hand.

3006. (Chairman): Have you got a memorandum?—(Mr. Camp): No, I did not anticipate adding anything to what has already been said. (Sir John Stirling-Maxwell): You might tell the Commission of the length of time required for this work of studying arms. (Mr. Camp): It is rather sad to think that, first of all, there is only one such index in existence which is accessible, but that is a German index. As regards the provision of reference portfolios that has already been done in America. Both are very necessary for the study of the subject. I am sure Sir Robert Witt will support me in this, that reference portfolios for arms and armour are as necessary for the proper study of that subject as Sir Robert's library for pictures. Then, as regards the time taken, I am very fortunate if I can deal with one object a day, i.e., an average of one a day. Weeks go by when no attention can be given to cataloguing at all. I think there are nearly 3,000 pieces of arms and armour in the Collection, and it can be seen at once that without any sort of index, without any help that reference portfolios would give, it is almost a life's work. We do need these facilities very badly.

3007. Have you any other suggestions?—(Sir John Stirling-Maxwell): Nothing more.

3008. (Sir Lionel Earle): About these closed galleries, whether the staircase be outside or inside, what would they show, what we see round us now, or others?—Pretty much what we see now. I would not quite say that we might not take something from here and place it downstairs, and have something from there up here.

3009. I hear that you are in favour of the outside stair case, but the Trustees have been very opposed to that in the past from the architectural point of view, and certainly my Department do not like it from the architectural point of view. If by any chance it was finally decided to have it leading from

5 October, 1928.] Sir JOHN STIRLING-MAXWELL, Bart., and Mr. S. J. CAMP, F.S.A.

[Continued.]

Room 14, I presume the exhibits in Room 14 would have to be moved up here?—Yes.

3010. Do you not think that this museum is in rather a different category as regards education from the British Museum or the Victoria and Albert Museum? Is it not more an exhibition for the rich rather than for the poor?—I do not admit that.

3011. You would put it in the same educational category as the British Museum, the Victoria and Albert, and the National Gallery?—It is concerned with some objects of luxury which perhaps rich people know more about, but I do not think that should be taken into consideration. (Mr. Camp): I fail to see why it should be regarded as more luxurious to look at pictures here than at the National Gallery. Why is it more luxurious to look at French furniture here than at South Kensington?

3012. But the class of people who come here is rather different?—(Mr. Camp): Yes, that is so because it happens to be in the West End of London, but I do not think that we could say they are either largely or exclusively of a wealthy class.

3013. (Sir Henry Miers): About evening opening which is mentioned in the memorandum, has a demand come from outside that the Collection should be opened in the evening?—No; we have had articles in the Press, not letters from the public. At the time of the evening re-opening of the Victoria and Albert there was an educational move to get facilities for shop people and clerical officials and others who could not possibly come within the hours of 10 and 5.

3014. It is believed there would be the public to come in the evenings?—That is so. I think your public would have to be educated. I could not say that opening one evening in the week would immediately lead to a great influx of visitors. I think it would take a long time to teach the public that the Collection was open.

3015. You think the experiment should be made for two years?—Yes, two years at least.

3016. About postcards and reproductions, have you the figure for the whole of 1927? This is only given for nine months?—I could not get it out in time for the memorandum, but roughly the year's working was more successful, and the profit was larger. I think it was £460—net profit.

3017. It looks as if there had been a very rapid increase in the sale of publications?—Yes, during the last few years.

3018. Do visitors ever ask for reproductions of objects not exhibited in this Collection?—Practically, no; very rarely.

3019. Would it be desirable that each museum should sell reproductions not only of its own objects but of others?—I think it would mean keeping a very large stock. I do not think in practice it would be possible, because our own objects run into thousands, and to attempt to stock reproductions of the National Gallery also I think would be quite impracticable.

3020. There should be some common stock from which the different museums might get reproductions of objects in other museums?—Yes.

3021. I think if it were possible you would like to stock the reproductions of one of the other galleries?—We are very seriously hampered for want of space. The Publication Stall is very badly situated, our storerooms downstairs are very small and I think it would be very difficult for us to enlarge them.

3022. (Sir George Macdonald): In your statement of costs, you have a figure of over £1,000 a year for superannuation. What exactly is that for?—(Mr. Camp): That is for retiring and superannuation allowances for retired officials.

3023. That is my point. They are not on the establishment?—Oh no, they are attendants and others who are pensionable and have retired.

3024. Are any of the staff at all on the establishment?—There is no present member of the staff receiving any portion of that allowance.

3025. No, but is any present member of the staff an established Civil Servant?—Oh, yes. I should say just over half the staff are established.

3026. No question arises with regard to their superannuation?—Oh no.

3027. Is it merely for the unestablished?—It is merely for the men who have retired. An unestablished man receives a retiring gratuity but no pension.

3028. There is only one other point. I do not wish to raise the question of admission fees on its merits, but do you think you can quite defend the arithmetical estimate that you make?—Yes, but it may not be absolutely true. We cannot say that a visitor who is turned away to-day might not return to-morrow (a free day).

3029. The picture conjured up in my mind by the memorandum was of 30,000 people coming to the Collection, finding an admission fee charged, and then turning away and never coming back. Is it as bad as that? I do not know what people generally do, but my own countrymen, I think, in these circumstances generally look at their Baedeker in the morning and find out on what day the Collection is free and arrange their plan of campaign accordingly?—I cannot say that people south are so careful as that. I do know, from observation over a long period of years, that people are turned away every day, in thousands in the course of a year. In the summer the number is very large. They see the notice board at the entrance and they go away. Or, sometimes they do not see it and come right up to the turnstile, and the moment they see it is a sixpenny day they turn away. There is often a group of hesitating visitors at the turnstile.

3030. I thought you were pressing the arithmetical argument a little too hard. Now you say that people are turned away by the threat of 6d. at the door, and yet a little further on you say that if there were no charge some people would come in and spend money on publications. Do you think the people that are turned away by the threat of 6d. at the door would be likely to buy freely when they came inside?—I think so, because not having had to pay for admission they are more willing to buy catalogues. I think a person coming in free is a greater potential purchaser than one who has already spent 6d.

3031. (Sir Richard Glazebrook): Would you consider Hertford House, as it stands, a suitable place for a museum collection of this kind?—A better building could have been designed, but I think what was in the mind of the Government of the day and the Treasury Committee were the historical associations. The second, third and fourth Marquesses of Hertford had lived here, and Sir Richard and Lady Wallace had lived here, the Collection had been exhibited for many years by those who had acquired it, and I think there was a great deal in that association which the Committee wished to preserve. I think it quite possible to design a better building, but the Government having accepted the building I think we must go on adapting it to its purpose.

3032. Supposing it were possible to erect a fresh building more or less in conformity with the terms of the Will, and to sell Hertford House for what it might be worth, how would you view a suggestion of that kind?—Personally, I should be against it. I do not know whether our Chairman would like to make an observation on that point? (Sir John Stirling Maxwell): Personally, I should regret it. I think it would be far better to try and bring this house, as far as we can, up to the right note, but then perhaps I attach more importance than some of my colleagues to the historical point of view. My own feeling is that the Collection would become a very different thing if it were transferred to another house.

3033. The best way of meeting your wishes and what you take to be the wishes of the Testatrix, would be to improve this house and make it more suitable?—I think so.

5 October, 1928.] Sir JOHN STIRLING-MAXWELL, Bart., and Mr. S. J. CAMP, F.S.A.

[Continued.]

3034. And the main improvement you are particularly anxious about at the present moment is the staircase?—That is only one improvement. I am very anxious indeed about such small points as I mentioned, the treatment of the windows and certain very ugly things which ought to be taken away and which conflict now with the things in the rooms. I think also, if I may say so without treading on too delicate ground, that when any of the rooms have to be put in order, very great care ought to be taken over it, and it would be a good thing to have the advice of a really first class student of Architecture, a man possessing not only scholarship but also experience and resource, because to make the best thing of a bad job is one of the most difficult tasks to put to an architect.

3035. (Sir Martin Conway): As I understand, the profit on the sales was about £460 last year—(Mr. Camp): Yes, net profit.

3036. How much did you take from Entrance fees?—£500 a year.

3037. So that you get nearly £1,000 coming in?—Yes. Our Appropriations-in-Aid including admission fees are now £2,430.

3038. That is including the £460?—That is net profit. The gross profit is about £800. The total receipts from publications are about £1,900.

3039. Anyhow, you have a profit of £460, and you got a profit of £500 by entrance fees. You get £1,000 coming in clear—Yes.

3040. Supposing you had an entrance fee of 1d., except on Saturdays all the year in every museum in London. What effect do you think that would produce on you?—Personally, I should be against even the 1d. admission. It is not the amount, but I think it would have a deterring effect. To begin with, the cost of collection would be altogether out of proportion to the amount received, and that is admitted.

3041. Would there be any cost of collection? There would be 1d. in the slot?—You would have to have your turnstile and attendant. There is the question of giving change and so on, and after all the receipts each day would only be a matter of shillings. I think therefore it would be costly to collect, but I think also that there is a great objection on the part of the public to such a charge. Consider the question of platform tickets; no doubt you will have observed how free the railway platforms are to-day just because of this 1d. platform ticket. It is not the cost of the ticket, but the trouble of having to get it, it is having to pay for something one used to be able to get for nothing. Again, take the chairs in the parks, why do people almost refuse to sit down? They look about for a free seat. They can well afford the money, but they will not pay it. There is a free seat and they look for it. I think there is an objection even to this almost petty charge.

3042. It is not a petty charge, because it would bring in a great many thousands of pounds over the London museums. You think the public would object to paying 1d. I do not believe they would. I think they would pay quite naturally if it was once universal, but with one free day everywhere the same. I do not believe anyone would mind in the least. Now about your photographs and publications, you sell post-cards and a certain number of these coloured reproductions. Supposing I wanted a photograph of that picture over there, have you got it?—Yes.

3043. You would sell it as an ordinary photograph?—Yes.

3044. You do not issue any single reproductions, loose and separate?—Not loose and separate. We have albums of reproductions, that is publications of illustrations, but not separate half-tone reproductions, no portfolios of reproductions.

3045. The question was asked whether you have ever sold photographs of objects in other galleries, would you think it well that there should be some central place in London where all the publications of all the different museums were sold?—I think it

would be of the greatest use to students, but it would be a gigantic task. When the British museum is photographed—which I do not think it is at present, I mean not officially photographed—when they proceed to pour out their tens of thousands of photographs, it would want a terrific store if all the Museums and Galleries of London sent one copy of their reproductions, but it would be a glorious thing for foreign students.

3046. You would not have tens of thousands of photographs poured out unless there were tens of thousands of purchasers.—That is the trouble. We have found here from experience that the photographs must be on the spot. People will not wait ten days or a fortnight, they want it there and then, and if you cannot supply it you lose the sale and people go away disappointed. You would have to keep at least one specimen ready for immediate sale. As a matter of fact, you would have to keep two, one would have to be kept for inspection. You could not sell what you could not show.

3047. (Mr. Charteris): Have you any record of the number of students who come in the year?—We have no students in the ordinary term, no copyists.

3048. No copyists at all?—No copyists at all.

3049. How often are the lectures given?—On five days a week, every day except Wednesday.

3050. Are the lectures well attended.—They are very well attended.

3051. What sort of numbers attend?—I think the average throughout the year is about thirty per lecture, somewhere between twenty and thirty. The attendance of course varies from time to time according to the season of the year. In the winter the attendance is low, and in the summer high.

3052. With regard to the Library, I suppose the object of the Library would be first of all to deal with correspondence, and secondly to enable you to complete your catalogues?—Primarily I should say for the catalogues.

3053. They would be the two primary objects of the library?—Yes, and to deal with visitors who come with questions which sometimes we could answer straight away if we had the books. As it is we have to send them to South Kensington or to the British Museum.

3054. Have you any estimate of the number of volumes that would be required?—That is an exceedingly difficult question to answer. I do not think we could get even a reasonable number of books in every subject, under, as we have said, £500. There are so many subjects to deal with—pictures of all schools, French furniture, French objets d'art, porcelain, arms and armour, and so forth. If you only had a few books in each subject, and they are costly books, the expenditure would be large.

3055. Roughly, you would think a capital expenditure of £500 necessary?—I think that is the minimum. It is very difficult to say, for so many of the books required are only to be had second-hand, and you have to wait your opportunity to buy them.

3056. If the receipts from the entrance fees were devoted to providing you with a library, would you be in favour of maintaining or abolishing the 6d. entrance fee?—I should still be in favour of entire abolition. Personally, I am utterly against any charge for a public museum. I think it is a foolish policy, and, to put it colloquially, the game is not worth the candle.

3057. That would not alter your views?—Not at all. I feel that our chief duty is to get the public into the collection. That is our first duty. Then, when you have got them in, try and teach them something.

3058. I think you speak of 25 per cent. of the net profits derived from publications. How much would that be equivalent to?—Our net profits now are nearly £500, so that we should straight away get a grant of about £125 a year.

5 October, 1928.] Sir JOHN STIRLING-MAXWELL, Bart., and Mr. S. J. CAMP, F.S.A.

[Continued.]

3059. At present you do not retain that?—Oh, no. All the money is appropriated in aid of the vote. (Sir John Stirling-Maxwell): We get a grant of £65.

3060. And you do not retain any profit derived from your publications?—(Sir John Stirling-Maxwell): No.

3061. (Sir Martin Conway): What is the grant of £65 for?—For the library.

3062. (Sir Courtauld Thomson): On the paying days you say you have no copyists. Is that because they are not allowed, or because they do not want to come and copy?—(Mr. Camp): Because they are not allowed. There are hundreds who want to copy, but the Trustees hold the view that the building is quite unsuitable for the purpose, and that where a student desires to study for the purpose of improving his technique the National Gallery offers full opportunities. They also consider that the mere copying on commission is not a very desirable object which they should go out of their way to assist. It would mean that our Hals would be copied and copied and copied, and I think the Trustees are not at all sympathetic to that idea. I think Sir John would support me. (Sir John Stirling-Maxwell): What happened was that we discussed this question and we gave Mr. Camp power to admit a limited number of copyists and he found it very difficult to discriminate, so no one was admitted. That is right? (Mr. Camp): Yes. (Sir John Stirling-Maxwell): The other day we practically revoked the power altogether. We came to the conclusion that it was better not. We should not make any difficulties if a copy was wanted for any special purpose, a foreign government, for example, or for any really good reason. But probably the picture would have to be moved to another place.

(Sir Courtauld Thomson): So that the abolition of the pay day would not affect the copying question one way or the other?—(Mr. Camp): Not at all.

3063. (Sir Robert Witt): All the proceeds from the photographs go in relief of your vote?—(Mr. Camp): Yes.

3064. Do you think, if you retained them for the purposes of the gallery, or whatever purposes might seem good to you, it would encourage publication, because you would really feel you were doing something for the gallery by speeding up and increasing the sales?—Certainly. At present the work is disheartening. We spend an enormous amount of time in trying to run what is really a shop, and the only result is to put money into the pocket of the Treasury. I am sure that if any official felt that before all he was improving his own particular museum he would more cheerfully put his back into the work.

3065. In that case, would you find any difficulty in applying these profits in the interests of the gallery, for instance, in improving the frames of the pictures? Have you any funds at present which enable you to reframe a picture which is inadequately and poorly framed?—We have a sub-head for incidental expenses, and we could meet a moderate amount of expenditure from that, but I am not sure that the Auditors would consider it available for the purchase of a new frame. We could repair the frame, but to buy a new one would be a purpose for which I do not think that grant could be used?—(Sir John Stirling-Maxwell): It would come under the same head as glazing, would it not? Year after year we had to have recourse to that?—(Mr. Camp): We had to get special authority. We could not incur that expenditure from the Vote normally.

3065A. Glazing would be considered necessary for the protection of the pictures, while to have a fine picture badly framed and replace it with a proper frame, would be considered outside your scope, and you have no funds for that purpose?—(Sir John Stirling-Maxwell): We have no funds for either pur-

pose. The Treasury would naturally consider the glazing more urgent than replacing the frame.

3066. In regard to photographing, are you making it your practice to complete the photographing of all the objects and pictures in the gallery?—(Mr. Camp): Yes, we hope ultimately to have every object photographed, but it is not a commercial proposition as we go on, the more popular things having been photographed. The photographs being taken now are really more for research and record purposes. We sell perhaps only one or two copies of each in a year.

3067. You consider you have a duty to the student and specialist, as well as to the general public?—Certainly. We spend about £250 yearly making fresh negatives.

3068. (Dr. Cowley): I am not clear as to your total income. It is made up, I gather, partly from sums in the hands of the Trustees, and partly from a grant in aid?—No. It is entirely from money voted by Parliament. The Trustees have no funds whatever. Of course, the amount of it is lessened by the receipts, I mean the admission fees and profits on publications.

3069. But the total amount is what?—It is about £12,000. That of course does not include expenditure by the Office of Works.

3070. Out of that you pay the staff, and general upkeep, and the Library, I imagine?—Yes. A very limited amount on the library.

3071. Also the initial cost of publications?—Yes, a recent catalogue cost £1,500 to produce.

3072. What does your staff consist of?—The Keeper, Secretary, Accounting Officer and Inspector of the Armouries—that is four officers rolled into one. Then there are two assistants, one Assistant to the Keeper and the other Assistant to the Keeper and Lecturer. Then we have three technical assistants—

3073. Thank you. I quite understand the historical connection of the house, and the desirability of keeping it up, but apart from that do you think the position of the house is a good one for a Museum? Is it rather out of the ordinary run of visitors?—(Sir John Stirling-Maxwell): I think it is. If the Marquess of Hertford had happened to live at Lowther Lodge or in Pall Mall, it would have been more convenient.

3074. Would it be useful to have some sort of indication such as "This way to the Wallace Collection"? I do not know quite how it could be done?—I think people find their way here pretty easily. (Mr. Camp): That has been done on the lamp-posts. It involves contact with the local authorities who do not place these things on the lamp-posts very willingly. There are a number in all the streets leading to the collection. (Sir John Stirling-Maxwell): I think they are all down now. (Mr. Camp): No, there are two in Manchester Square at this moment.

3075. (Sir Courtauld Thomson): With regard to the students, are there a number of people who apply to make copies?—(Mr. Camp): Yes, a large number. Of course, since it has been decided that there should be no copying at all we have not kept any record, but when the Collection was first opened to the public I think over 500 applications to copy pictures were received.

3076. That was done annually?—No. When people began to see that no copying was to be allowed—

3077. When was copying stopped?—It was always thought that copying would be permitted, that if people registered their names, they would ultimately be allowed to copy. They went on hoping for several years until the Trustees were quite adamant on the point, and then they gave it up and ceased to trouble us.

3078. Would it not be possible to devote one or these rooms upstairs to the use of students?—I think the Trustees would be very strongly against that. It is not so much giving up the use of the room, but the withdrawal of a picture from the walls to be copied. The picture to be copied would always be

5 October, 1928.] Sir JOHN STIRLING-MAXWELL, Bart., and Mr. S. J. CAMP, F.S.A.

[Continued.]

a popular one, and you would always have it absent from the walls in the lower galleries, and I think the Trustees would regard that as very objectionable. (Sir John Stirling-Maxwell): The real trouble is that the copying, as far as we can judge from the applications, is really on a purely commercial basis, it is a question of a small profit by making copies and selling them, and we do not think that

a sufficiently good reason for taking any of these famous works away from the public. (Mr. Camp): A picture like "The Laughing Cavalier" would never be on the walls at all. I suppose we have had fifty or sixty applications to copy that picture. (Chairman): We are greatly indebted to you, Sir John and Mr. Camp, for the evidence you have given.

(The Witnesses withdrew.)

TWENTIETH DAY.

Thursday, 18th October, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

Sir MARTIN CONWAY, M.P., Litt.D.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (Secretary).

Mr. J. R. CHAMBERS (Assistant Secretary).

Mr. R. E. MORTIMER WHEELER, M.C., D.Litt., F.S. A., Keeper and Secretary of the London Museum, called and examined.

3079. (Chairman): You have been kind enough to hand in a memorandum.⁽¹⁾ Perhaps you would amplify it with particular regard to the conditions of the lease of Stafford House and to the permanence of the Collections contained therein?—Yes. I have a few written notes which I will read. In regard to the conditions of the lease of Stafford House and the permanence of the collections I have little to add to the printed memorandum. The whole scheme of the Museum originated in the action of a donor or donors in placing at the disposal of the late Lord Harcourt a considerable sum of money for the purpose, as I understand it, of founding some sort of memorial to King Edward VII. Lord Harcourt conferred in the matter with Lord Esher and Queen Alexandra, and with the Queen's warm approval it was decided to found a Royal and Historical Museum which should illustrate the social life of the metropolis at all periods, with special reference to the part played in that life by the Royal Family and other distinguished personages. The founders had at the back of their minds something in the nature of the Musée Carnavalet at Paris. I need not perhaps repeat the progress of this scheme as summarised in the memorandum. There are, however, two documents which it may be of interest to place on record in this connection. The first is a Treasury minute dated the 9th of July, 1913, relating to the passing of the new Museum from semi-private control and from the Royal apartments at Kensington Palace in which it was first housed, to public control and to Stafford (now Lancaster) House. The minute is as follows:—

"The First Lord and Chancellor of the Exchequer state to the Board that His Majesty's Government has accepted the offer of Sir William Lever, Bart., to present to the nation the lease of Stafford House, held from the Crown for an unexpired term of 28 years at a ground rent of £758 15s. per annum for the purpose of housing etc. the London Museum collections now deposited in Kensington Palace, and for Government hospitality and entertainment.

"The collections at Kensington Palace have hitherto been vested in the First Commissioner of His Majesty's Works and Public Buildings for the time being, the Right Honourable Viscount Esher, G.C.B., G.C.V.O., and the Right Honourable Lewis Harcourt, M.P., as trustees, and these trustees offer to transfer the collections to Stafford House as soon as the necessary arrangements can be made.

"The First Lord and Chancellor of the Exchequer recommend to the Board that trustees be appointed who shall be responsible to the public for the custody of the collections, and suggest the names of the gentlemen who have hitherto acted as trustees and who, they have reason to believe, will be willing to undertake the duty for the future, viz.:—

The First Commissioner of H.M. Works and Public Buildings for the time being.

The Rt. Hon. Viscount Esher, G.C.B., G.C.V.O.

The Rt. Hon. Lewis Harcourt, M.P.

"My Lords approve and direct that letters should be written to these persons informing them of their appointment.

"Let estimates be prepared and laid before Parliament for the provision necessary to defray the cost of adapting Stafford House as a Museum, etc., the provision of furniture and fittings, the remuneration of the staff of the establishment, and other expenses for the current financial year.

"My Lords are pleased to appoint Guy Francis Laking, Esq., M.V.O., Keeper of the King's Armoury and Keeper of the Armoury of the Wallace Collection, to be keeper and secretary of the Museum under the general direction of the Trustees, with remuneration at the rate of £100 per annum, without claim to pension."

Sir Guy Laking was then partner in Christie's, the auctioneers, and he took upon himself the arrangement of this Museum as something in the nature of a hobby at a nominal salary.

The other document to which I would refer relates to the condition under which the collections of the

⁽¹⁾ See Oral Evidence, Memoranda and Appendices to the Interim Report of the Royal Commission, page 237.

18 October, 1928.]

Mr. R. E. MORTIMER WHEELER, M.C., D.Litt., F.S.A.

[Continued.]

London Museum are held by the Government. The document is dated from H.M. Office of Works, 1st July, 1913, and is as follows:—

"The Trustees of the London Museum, the Right Hon. L. Harcourt, Viscount Esher and Earl Beauchamp, place their collections at the disposal of the Government for the term of the lease of Stafford House and so long afterwards as the collection shall continue to be exhibited in Stafford House or some other equally suitable building maintained by the Government. The suitability of such other building to be decided by the Trustees at that time in being with the addition of the legal representative of the Right Hon. L. Harcourt (if he is then dead or has ceased to be a Trustee).

"If Stafford House ceases to be available and no other equally suitable building is supplied and maintained by the Government the Trustees direct that all objects specifically marked as presented by particular individuals shall be returned to them or their heirs or legal representatives, and that all objects purchased by or for the Trustees, including the Hilton Price Collection, and any other unidentified objects, shall be transferred to the Right Hon. L. Harcourt or his heirs for their own enjoyment and disposal absolutely.

(Sd.) L. HARCOURT.

(Sd.) ESHER.

(Sd.) BEAUCHAMP,

First Commissioner of Works."

That, I think, states perfectly clearly the present position of the building and the collections which it contains.

3080. Then what happens after 28 years?—After 28 years this building reverts to the Crown and unless this building or an equally suitable building is provided out of public funds, or is presented to the public, the collections revert to the donors. That event occurs in 1940.

3081. (*Sir Martin Conway*): To whom would the Tudor jewellery go, or the Jacobean which is one of the greatest treasures here. That was not here originally. Who bought it?—Lord Harcourt paid for that collection.

3082. Then it will go back to his heirs?—There was a great dispute about it at the time because the City exercised their ancient rights; but a compromise was arrived at by which they received a share and the British Museum received a share, whilst the major share came here. I should think this share, which was bought by Lord Harcourt, would go back to Lord Harcourt's heirs.

(*Sir Lionel Earle*): I remember this thing taking place, but Lord Harcourt did it in order to compel the Government to find a place for these treasures. I often wonder the Treasury accepted it, but they did.

3083. (*Chairman*): What educational facilities are afforded by the Museum? How would you suggest that these should be further developed having regard to the particular character of your Museum?—For some years the London Museum has made special provision for lectures to the elementary school children of the London area. At the present time, classes from eight elementary schools receive lectures weekly as a matter of routine in this building, and in connection with these lectures alone 7,783 children received instruction here in the course of last year. But to this total we have to add at least a thousand other children from elementary and secondary schools who come here by special arrangement and receive lectures in the course of the year, making a total of something like nine thousand children in the course of a year who are conducted round the buildings by our own staff. It is not unusual for four or more such lectures to be given in one day. The results of these lectures are apparent to everyone connected with the museum. On school holidays, it is only fair to say that the building is infested with children,

who in some cases drag reluctant parents with them. I have, indeed, on rare occasions received somewhat violent protests from unsympathetic members of the general public in regard to the number of the children present in the building on certain days.

I may add that, in connection with these lectures to children, two silver cups have just been placed at the disposal of the Trustees by a friend of the Museum for annual presentation by them to London elementary schools on the basis of an essay competition. These cups will be awarded for the first time this autumn.

Another point in connection with our educational work. We find that school teachers themselves more often than not need a good deal of instruction, and to do them full justice they are only too anxious to obtain this instruction. I have, therefore, recently arranged with the London County Council to give a special course of lectures to L.C.C. teachers during the coming winter in this building. I limited the class in the first instance to forty, the comfortable contents of this room, but the Education Officer tells me that two hundred applications have already been received.

I have so far emphasised our educational work amongst schools. I would now mention our educational work in two other directions. The first of these relates to University students. In the hope of encouraging an interest in the archaeology of our country and a closer contact with our various archaeological collections, I may perhaps mention that I accepted a year or more ago an honorary lectureship in British archaeology at University College, London. In connection with this lectureship I give normally two lectures a week in this building to classes of University students—students who are working for junior or senior degrees, or even post-graduates working with the purely altruistic purpose of acquiring knowledge. We also arrange field work in connection with these classes—field work which is directly germane to the purpose and interests of the Museum.

Apart from the universities, there are the learned or so-called learned societies. Many of these pay regular visits to the Museum and receive lectures from its staff. In connection with one society in particular, our association is peculiarly close. Through the Office of Works and the Treasury, we have recently arranged that the London Society shall make use of three small rooms on our top floor as its headquarters in return for a reasonable rent payable to the Treasury. Our association with this Society with its distinguished Council and its 1,500 members can scarcely do otherwise than strengthen our hold upon the citizens of London through the only society which professes to share in all their non-political civic interests.

I might add that our educative influence includes within its scope not merely the ordinary citizen and his children but may be said to extend even to members of His Britannic Majesty's Government who are brought here periodically in connection with the Government hospitality which is dispensed from time to time within this building. That aspect of our work I need not perhaps develop. I think I mentioned this question of Government hospitality under the first question. The building is used for that purpose.

In connection with our active educational work there is one need upon which I should like to add a word. The term "General Public" is so general as to be almost meaningless, and I have refrained from using it in connection with our lectures. I have mentioned three particular publics with which we deal: the elementary school children, the citizens of Balham, Hampstead and the like, as banded together in their semi-learned organisations, and the university students. But there is also another public, one for which we cannot at present provide but for which I think provision should be made. This fourth type is that which would, by invitation

18 October, 1928.]

Mr. R. E. MORTIMER WHEELER, M.C., D.Litt., F.S.A.

[Continued.]

or payment, attend a short series of winter lectures given by scholars or public men of distinction. The dignity, status and utility of a national museum such as this would be greatly enhanced by a grant from which such a series of lectures could be provided. By the charge of a reasonable entrance fee, all or most of the expenditure could be recouped. But my Trustees feel strongly that an adequate grant, which would make it an honour to give as well as an honour to receive this course, would now do more than any other single thing to enhance the prestige of the Museum.

3084. Now about loans; I understand there are no statutory restrictions limiting your power of loan either at home or abroad?—There are no restrictions.

3085. Do you utilise your liberty in that respect?—To a certain extent loans have been made to schools such as the Merchant Taylors' School and Westgate, and to temporary exhibitions of Antiques such as that held recently at Olympia and to public bodies such as the Borough of Fulham for some special temporary use. We are anxious to extend this system widely to the schools of the metropolis, but neither staff nor funds are at present available. I have already referred to the lectures given to schools on special periods illustrated by our collections. In this connection, I should like to see type collections, small representative collections, of the period dealt with, sent on short loan to the schools concerned. It is well that the mountain should occasionally go to Mahomet. This particular mountain however is still in the air.

3086. What about fees? What is your view about them? Do you charge fees here?—On three days a week. On Tuesdays 1s.; on Wednesdays and Thursdays 6d. Normally I think entrance fees at a Public Museum are something worse than an imposition; they are an annoyance. At the same time there are persons who like to have a museum to themselves—this is my personal view—and these aloof persons should, I think, be catered for occasionally. My strong and considered view is that this Museum should be open free to the public on all days save one, when a pretty stiff entrance-fee, say one shilling or more, should be charged. I do not mean my views to have any general application outside the London Museum; the circumstances vary vastly with the size and character of different institutions. Those are my own views. They are shared by some of my Trustees but perhaps not by all.

3087. Speaking from your experience as lately Director of the National Museum of Wales, have you any suggestions you would wish to put to the Commission with a view to increasing the general utility of Museums and their contact with the public, or their power of co-operation with one another?—As the first Director of the National Museum of Wales to take control of that Museum in any considerable part of its new home, it naturally fell to me to lay down the main lines of its policy, and to those lines the government of the Museum still adheres, and seems at present likely to adhere (doubtless with much improvement) in the future. The special features of that policy are as follows:—

(i) The Welsh Museum is essentially a *field museum*; that is, it is not content with the task merely of accepting the results of other people's work and the proceeds of other people's collections; it is very glad of them, but it does not adhere exclusively to that policy. Its scientific and archaeological staff carries out systematic field-work with a view to collecting material and, above all, information at first hand. If I may so put it, the day of the old type of museum—I do not refer to art collections *per se*—is past. The notion that it was good enough to buy a prehistoric urn and to put it in a show case is, or should be, obsolete. Half, or more than half, of the historical value of that urn is lost unless the exact circumstances of its finding have been scientifically observed and recorded by a trained observer. In other words, let me

repeat, a modern museum should be a collection not merely of material but also of information. A museum specimen, whether archaeological, geological, botanical or zoological, cannot nowadays be abstracted from its environment by an unskilled collector without irreparable loss to science; and skilled collection has therefore become a primary necessity of the modern museum. To put it somewhat differently, the old museum collection was a thing of two dimensions—a framed picture, as it were; a modern museum collection must be a thing of three dimensions, a collection of objects considered in accurate relation to their various environment.

So convinced was I of the truth of this that I practically organised my staff in Wales into a sort of flying squad. Whenever a discovery was reported in any part of Wales, a trained member of my staff was sent down by car or by the next train. Moreover, members of my staff were (and are) encouraged to take the lead in the supervision of archaeological excavations and geological, botanical and zoological surveys throughout the province with which the Museum deals. I need not perhaps develop the professional advantages of this save to note in passing the admirable effect that it has on the interest and morale of the staff, but out of this readiness to participate in field-work arises another factor which was of special importance to us in Wales and is only of less importance in other regions. Our practical readiness to help, our active interest in local matters which cannot be separated from the successful prosecution of local field-work helped the Museum from every point of view. Not content with waiting for the public to come to the Museum, the Museum came to the public with the result that the Welsh Museum is rapidly becoming an integral part of the life of Wales with excellent results as regards its own collections and, I may add, without any seriously deleterious results to the Principality. I say that with more frankness because my official connection with the Museum has now ceased except in so far as I happen to be a Governor at the present time. I do not say that the conditions which apply to Wales apply in detail elsewhere; nevertheless I am convinced as a result of my experience that our other national museums could profitably develop their extra-mural activities in connection with field-work in this country. The older type of museum had—how shall I express it—a certain atmosphere of apathy which it is difficult for me to define. I need not attempt to develop this point because I do not doubt that it is one which is already fully appreciated by all those of my friends and colleagues who are more directly concerned in the matter. I do not for a moment suggest that it is possible for the limited staff of the British Museum, for example, to spend any considerable proportion of its time in the direction of ambitious excavations and surveys (although one department at least has done excellent work in this direction). But I do feel that the flying-squad idea should be developed to a far greater degree than hitherto. For example, take the question of archaeological discoveries in this country. It would cost very little to equip and maintain a light van containing the necessary materials for surveying, photography and minor excavation in connection with chance discoveries in various parts of the country. In this way, not only would it be possible to save a great deal of valuable information which is now irretrievably lost, but the knowledge that such an equipment with a trained assistant was available at any moment would help enormously to increase the local authority and helpfulness of the museum in question. I give this merely as an example of many which could be cited in connection with the various departments and provinces of any large national museum.

A second point arises out of my Welsh experience. When I first went down to Wales I found a new-born national museum and a dozen or more local museums all competing with each other and mutually

18 October, 1928.]

Mr. R. E. MORTIMER WHEELER, M.C., D.Litt., F.S.A.

[Continued.]

distrustful. To remedy this state of affairs, we evolved a scheme of affiliation whereby local museums could work in official collaboration with the National Museum, could receive expert help and special loans from it and could take a sort of family interest in its welfare. This scheme has worked exceedingly well, not only by engendering a mutual feeling of sympathy and friendliness, but by securing the permanent custody of specimens of value. That is a point I would lay special stress on. As we all know, local museums have their ups and downs, especially their downs. But under the new Welsh scheme donors are encouraged to give their specimens to the national institution with (if necessary) a request that it may be exhibited in some specified local museum so long as conditions are suitable and so long as the local institution is affiliated to the national one. This system ensures the permanent security of such objects since they can be called in by the National Museum if the local museum is allowed to fall into a state of neglect. We find that incidentally the national guarantee helps the local museums by stimulating private owners to produce and exhibit in them specimens of value which had not hitherto been entrusted to them.

I would add that in connection with the scheme I instituted in the National Museum of Wales an annual Summer School of museum technique which representatives of every affiliated museum have attended regularly for the last four or five years with mutual profit both to themselves and to the National Museum. Every year each museum is invited to send two representatives, which mostly, but not always, include the Curator, to the National Museum at Cardiff. They receive their bare travelling expenses from national funds and the remaining expenses are paid by the local institution.

3088. (Sir Lionel Earle): I think under the Trust of Lord Leverhulme this house was intended to be used to a certain extent for Government hospitality. Have you found from the museum point of view that is anything of a handicap?—No, I rather welcome it. The house was built for hospitality, and this in a sense keeps the traditions of the house alive.

3089. I am glad to hear you say that. The other question I have to ask is as regards fees. I notice in the memorandum which you sent in previously you objected to the one shilling fee. You state you would rather have it reduced to sixpence and you thought the revenue would not suffer a penny thereby because you would get so many more people coming in as proved by figures. Now to-day you have rather gone back on that and you recommend that all fees should be abolished except on one day?—I emphasised the fact that my views expressed to-day are my personal views.

3090. The other was the view of the Trustees?—The other is a majority view of the Trustees. I rather felt that opinion on the matter had not crystallised. The Trustees were not very sure of the matter in their own minds. I did my best at the time I sent in the memorandum to interpret their views, but I think probably now they would not disagree with the views I have expressed to-day.

3091. I do not know if I shall be in order but I should like to ask Dr. Wheeler—he came the other day with Dr. Hill of the British Museum to see me about museum casts, can you in a very few words tell the Commission shortly your views?—The matter has been in the air for some time; Sir Goscombe John raised it among others, and all the sculptors are anxious for it, but the question arose afresh in connection with the plans of the University of London for its new building in Bloomsbury. There is a possibility that those plans may include an archaeological institute and the question was whether we should allocate, or ask the University to allocate, any considerable part of this for casts. It was felt if there was not to be a National Museum of casts in the near future it would be wise for the London University to have a collection. In connection with

this question it is a familiar fact there are in London at present three main collections of that character. There is the collection of casts, almost exclusively classical casts, mostly Greek, at the British Museum at Bloomsbury. There is the well-known mediæval collection at the Victoria and Albert, and there is an extremely important collection of mediæval casts at the Crystal Palace. One cannot exaggerate the importance of that collection, although I am sorry to say it has long suffered from neglect and that, although the casts have been repaired a good deal recently and repainted, the repairs have not been happy in some cases. At the same time the Trustees of the Crystal Palace have made a real effort to put their casts in order. In quite a number of cases these casts now have a special historical importance in that they were made prior to the restoration or even the partial destruction of valuable originals. There are one or two casts at the Crystal Palace which are the only evidence now for certain monuments in their original condition or in the condition in which they were 50 years ago (for example, the casts of the arches of Shobden Church). Moreover, in one case, that of the Aphrodite of Knidos, the original in the Vatican is so obscured by artificial drapery that the cast at the Victoria and Albert is at present the only adequate representation of the work. The difficulty of the present position is three-fold. First the collections are mixed and scattered in such a way that their utility for purposes of study is reduced to a minimum. Secondly, and this applies particularly to the collections at Bloomsbury and South Kensington, the casts are so crowded as in some cases to be almost invisible and in every case to be in a position unsuitable for proper appreciation. Indeed, the collection at South Kensington is a store of casts rather than an exhibition of casts. Thirdly, the cast collections are at present regarded almost inevitably as something of a nuisance in the institutions to which they belong. I do not think I am exaggerating this point; indeed, I do not see how under existing circumstances the case can be otherwise. No organised attempt therefore is made to fill up the gaps in our cast collections, to display them historically, or to keep them and their labels up to date.

I need not perhaps labour these points, they must be obvious to a Commission such as this; but unless and until some adequate means are found for co-ordinating, displaying and maintaining an adequate national cast museum there will remain an extremely serious gap in our national facilities for study and research in the history of Art. I would add that save in the matter of accommodation the cost of bringing together and maintaining such a collection would be a relatively small one.

I think those are the only points.

3092. Dr. Hill takes entirely the same view as you do. The reason these two gentlemen came to see me was to see if there was any chance of getting the house that is being vacated by the St. Dunstan's people. I have shown them the plans. I think they are adequate in size and scope generally, provided the partitions and other things were removed. The three large rooms they seem to think would be adequate for a nucleus of the most important casts brought from these three centres. I then said—where is the money to come from. They said—unfortunately the London University has no funds. I then suggested that some patron might perhaps produce the money. We have to pay a very heavy rent to the Woods for this. It is Crown land, but it does seem to Dr. Wheeler—and Dr. Hill thought it might be—a very suitable place for a nucleus of these casts. Is not that so?—Yes. Dr. Hill has not seen the house, but from the plans he thought it would be possible.

3093. You have seen the house and you thought it was suitable?—It is one purpose for which it seems suited, although it is not nearly large enough to

18 October, 1928.]

Mr. R. E. MORTIMER WHEELER, M.C., D.Litt., F.S.A.

[Continued.]

meet the real need. It would contain only a nucleus and it is a pity to substitute merely another nucleus for three existing nuclei.

3094. I do not think the Government would agree to any more building there. That is the reason for our acquiring it to free the land as much as possible from building?—That rather rules out St. Dunstan's Lodge for museum purposes. Any museum I can think of that could possibly be housed there would require further buildings sooner or later and probably sooner.

3095. They might, but the whole idea of getting hold of this place is to do away with building.—A Folk Museum would not add appreciably to the buildings in the Park.

3096. (*Chairman*): What would be the objection to having the cast collections concentrated at the British Museum?—I do not think it matters so long as the cast collection is near the centre of London. Those of us who discussed the matter in connection with University teaching the other day felt that to put the cast collection into the suburbs, even as far afield as the Crystal Palace, was to minimise its utility. We felt it was desirable that even at the expense of extra cost this museum should be near to the University.

3097. (*Sir Henry Miers*): I only wish to ask one question in connection with the London Museum, that is whether loans are made or asked for from other local museums besides those in London or about London?—No. So far as my experience goes, no, but my experience is a comparatively recent one.

3098. Then if I might ask a question about the wider scheme which has been initiated in Wales so successfully, I suppose to do anything of the same sort in England would require the existence of a national English museum corresponding to the national Welsh museum. We have no national English museum at present?—The conditions are very different in a good many ways in that country. In Wales you have a compact province; it is true travelling facilities are few and far between, but it is a compact area and probably easier. I feel that if one tried to do the same thing in this country one would have to do it on somewhat different lines. What I am really driving at is the necessity which I feel for more extra-mural work on the part of our large national museums, extra-mural work rather than formal administrative co-operation.

3099. The one advantage of the Welsh system is that visitation of the local museums takes place from the National Museum?—Yes, one of the advantages of affiliation is that we give advice and assistance.

3100. Some such advice and assistance might well be given to some English local museums from some source?—I am sure that assistance would be very welcome and its cost would not be very great, but I was looking at it more particularly from the archaeological standpoint. I could give examples, but I refrain from doing so, in which local discoveries have been made and reported and help asked for and help has not been forthcoming. Even if the specimens in question had not gone to a national museum information which has now been lost could have been saved.

3101. (*Sir Lionel Earle*): We felt this point so strongly in our Department in regard to local excavations that in our new draft Bill, which has been held up on account of the financial position of the country, we have asked for powers to pay people to go and watch the excavations. That is a portion of our work. We felt it so strongly and that is one of the things the Treasury jibbed at.—That would mean a very considerably enlarged staff, but that is what I mean.

3102. It might be done voluntarily as it was done in the Northern Isles of Scotland.—It might be very difficult to get suitable men; but the whole

scheme is very much on the lines of my policy in Wales.

3103. We find that so much in our own work that we have actually included that in our own draft Bill.—This is the way our scheme works. Local papers in Wales are looked through every morning by a member of our staff. Perhaps in some obscure corner there is a reference to a discovery by roadmakers, say in Pembrokeshire. We at once get into touch with a local correspondent there, or, failing that, we send a man down on "spec" at once; and time and again we have acquired valuable material and valuable information in this way. Moreover the local people like it.

3104. (*Sir Henry Miers*): Might I ask one question in regard to the proposed museum of casts. At present the proposal is I think for casts of statues, not architectural casts.—That is rather a big problem. A cast of architectural material is very badly wanted indeed and I should like to see it included in any national cast museum. I think the need for architectural casts is as great as the need for sculptural.

3105. Nothing is more hopelessly congested than the architectural casts in the Victoria and Albert Museum.—It is so congested that it is unusable. I am quite sure that Mr. Maclagan would be the first to say so.

3106. So the scheme is one for something wider than the mere collection of casts of sculpture?—I used the words "cast museum," not *sculptural* cast museum.

3107. So really it would need premises of large dimensions.—Yes, it would. St. Dunstan's would not be large enough except for a nucleus.

3108. One question in regard to the Folk Museum, do you think it important this should be in or near London or would any convenient place elsewhere be suitable?—I feel that any national museum of importance ought to be in the main centre of population. We have, for example, in Regent's Park the Botanical Gardens and the Zoo. A Folk Museum is in some sense a human counterpart of the Zoo. I can think of no more suitable place or environment than Regent's Park, where it would be accessible to the ordinary citizen and not merely a place of occasional resort for the student.

3109. A Folk Museum not only to contain objects, but a collection of smaller buildings on the lines of Stockholm and other places?—I can visualise a Folk Museum which would really be part of the park. It would work in very well indeed with the ordinary features of the Park.

3110. It would be very like that in Sweden?—Yes

3111. It would require a considerable area to do the thing at all well.—But it would not mean a great incubus in the way of large architectural buildings.

3112. It is also true if it were known a site were going to be provided elsewhere that cottages could now be saved for that purpose which would otherwise run the risk of being destroyed.—We are already for many things of this kind twenty years too late and in another twenty years we shall be too late altogether. I have seen in the last ten years material disappear which was available even as late as the end of the war.

3113. There are places like West Hoathly where houses have been saved and houses like that could still further be saved if sites were available.—And when one puts those houses into a place like Regent's Park it is surprising how little space they occupy. They seem to shrink in size.

3114. (*Sir Lionel Earle*): Would you think 18 acres sufficient space for a Folk Museum?—I consider five acres would be sufficient to begin upon if that area were available at once.

3115. You think 18 acres would do for finality?—I think it would meet the needs of a Folk Museum for a century.

18 October, 1928.]

Mr. R. E. MORTIMER WHEELER, M.C., D.Litt., F.S.A.

[Continued.]

3116. (*Sir George Macdonald*): How much do you spend on purchases at the London Museum?—Not a penny. We have no purchase-fund at all at the London Museum. That is one of our great drawbacks. We have to rely entirely on private benefaction, which is sometimes obtainable in the case of large and valuable specimens but is difficult to ask for in the case of small things which are of equal historical importance in themselves. If a workman comes in and offers me a Saxon spearhead from the City of London for a pound or thirty shillings, I have no fund to buy that and I cannot go to a private benefactor and ask for thirty shillings.

3117. When you say in your memorandum "all the objects purchased by the London Museum," you mean not "purchased by" but "purchased for"?—Yes, I mean "purchased for."

3118. What do you regard as your particular sphere here?—The London Museum is royal and historical, in the sense that it deals with the social life of London at all periods.

3119. It was the geographical point I wanted to get at?—We deal with the London basin. We are the only museum that deals with the whole of the London area.

3120. I understand; greater London, so to speak?—Greater London. I would not like to draw an actual line on the map. It would be purely artificial, but we do deal with the history of the London basin. We go up as far as Kingston and down as far as Erith. There is no real hard and fast line.

3121. That being the case, do you ever come into conflict with other institutions in London?—That question is a little difficult to answer. I have never come into personal conflict; but I suppose that the spheres of certain museums do overlap. The Guildhall Museum, for instance; we do not actually come into conflict with that Museum because so much material is available for the area with which the Guildhall deals that there is plenty for each Museum. We obtain as much Roman and mediæval material as we require.

3122. You have nothing the Guildhall would like to have?—Oh, yes, and *vice versa*, but at the same time I do not think the two Museums conflict. The general purpose of the London Museum and its royal and historical interests is very different from that of the Guildhall which is confined, of course, to the interests of the City.

3123. What about the British Museum?—I feel the relationship between this Museum and the British Museum is comparable to that with the National Museum of Wales or the National Museum of Scotland. My view is that something of the best of everything should be in the British Museum, but the British Museum cannot hope to illustrate in detail any given locality, and many things which are of extreme historical interest in connection with the history of the London area cannot be given space there. There are many things that could be exhibited here which could not be exhibited there. I will give an example. Last summer we carried out some excavations within our area, at Brentford. There we found the remains of a Roman pile-building together with potsherds and other relics which have no intrinsic value but are of extraordinary value in their historical association with their particular site. In this Museum we can to a certain extent reconstruct that site. We can show the relationship of these small relics to their historical environment. There we have a piece of London history on too minute a scale to find a place in a big national collection. We can illustrate local history in detail to an extent which a national collection could not possibly attempt.

3124. Do you think the British Museum authorities would accept that view?—I think so. I think that would be their point of view to a large extent. There are, of course, always border-line cases.

3125. I have heard complaints that when anything is dug up in London of extreme interest, the London Museum want to have it, the Guildhall want to have

it if it came from the City and there was nothing for the British Museum at all?—I think at the present time the relations between the two institutions are extremely friendly and they have evolved a rough and ready working basis.

3126. You qualify that by saying at the present time. What I want to get at is, do you think there is any room for any sort of machinery for having something in the nature of a permanent understanding between institutions of that kind?—I certainly do.

3127. Can you make any suggestions in that direction?—I do not feel any formal arrangement as between a local Museum in England and the British Museum, for example, is necessary. I think, as I say, that the local Museum illustrating local history in detail has a function of its own which is sufficiently obvious to avoid conflict except in very rare instances. We have the London Museum which illustrates the area of London and we have in the City the Guildhall which illustrates the City of London. There is bound to be a certain overlapping and I look forward to the day when our present friendly relations will be more firmly cemented. I think we shall have to work gradually in that direction, but I see a day when the two Museums will work in affiliation. I think it would be advisable, for example—I do not know how far I am justified in giving evidence on a point of this kind—but I feel it is advisable that the Lord Mayor of London should be an *ex-officio* trustee of this Museum, and I think it possible that the two Museums may ultimately be persuaded to pool their resources, illustrating one period, perhaps, in the City of London and another period here.

3128. Then to extend that to a much wider sphere. We have had it suggested to us there ought to be some sort of what shall I say, combined body which looks after the interests of all the museums and does battle with the Treasury for museums as a whole. Would you look with favour on a suggestion of that kind?—A sort of clearing house for museums. So much depends on the particulars of the scheme. It is a matter I have not considered in detail. Can I ask you on what lines a scheme of that kind might be expected to work?

3129. I am asking you?—I am afraid my answer depends to a large extent upon the details.

3130. Various suggestions have been made to us. It has been suggested that all museums including yours should be put under the Board of Education?—That I am definitely against, not that I have any antipathy to the Board of Education, but I feel that Lord Crawford and others were right in insisting upon the *personality* of individual museums. They have grown up with different and individual traditions behind them. Their different traditions are expressed by different forms of government and to throw them now into one mould would be a pity.

3131. Do you feel you are able to tackle the Treasury Goliath singlehanded?—I do not feel that the Treasury is a Goliath. I think the Treasury is a perfectly friendly and reasonable body.

3132. That rather suggests you are a David?—Oh no. The Treasury can do a great deal more than it has done. There are many obvious gaps in our estimates which I feel convinced the Treasury ought to fill, but the Treasury have been on the whole extraordinarily reasonable.

3133. I gather you would be entirely in favour of maintaining the independent status of the museums rather than of combining them, rather than of having one Board to go and tackle the Treasury for more?—Yes.

3134. I mean a sort of combined body?—A sort of Museum Trade Union?

3135. Yes.—No, I do not feel a Board of that kind would really serve any useful purpose, but I should like to have time to think the matter over more fully than I have done.

18 October, 1928.]

Mr. R. E. MORTIMER WHEELER, M.C., D.Litt., F.S.A.

[Continued.]

3136. Then two questions about the Folk Museum. You said you felt any museum of that kind ought to be in the larger centres of population. Does that mean you would not have a Folk Museum for Wales in Cardiff?—That is another aspect of the same question you raised just now. Yes, I feel it is very desirable that in the Welsh and perhaps the Scottish Museum and in the large English Museums there should be sections devoted to local folk history and illustrating that folk history in greater detail than it would be possible in a large national collection.

3137. Still you would have Welsh objects in the Folk Museum in London?—Yes, we should go to Wales and the Highlands and Ireland for a great deal of the material which has been wiped out in the South of England.

3138. Now the other point is this. In reading your memorandum it struck me something of the sort you mention there is done by the Science Museum. I understand they have collections, what I might call historical collections; is not that so?—Yes, in my printed memorandum I refer to that.

3139. Will you remove those from there and put them in the Folk Museum or have them in both?—I feel in regard to that as I do in regard to the overlapping of the British and Victoria and Albert Museums.

3140. You are a convinced overlapper?—That is taking it too far. I think there is an unnecessary amount of overlapping, but that overlapping to a large extent can be re-adjusted by enlightened Boards of Trustees and enlightened official staffs.

3141. But not by an enlightened combined board?—I do not know whether any combined Board could be sufficiently enlightened to avoid all overlapping.

3142. (*Sir Martin Conway*): Talking about the museum casts, is it not the fact that satisfactory housing for museum casts would necessitate a very large building?—Like the Trocadero.

3143. Is not the Crystal Palace the only place where you can house such a collection?—Someone mentioned in this connection the Alexandra Palace.

3144. That is more difficult of access than the Crystal Palace. After all the Crystal Palace is very easy of access and would it not be a real use for that enterprise?—I think it would.

3145. Would it not be the ideal place for the collection of casts?—I think in many ways it is easily the ideal place.

(*Sir Lionel Earle*): You did not find it very convenient for the Imperial War Museum.

3146. (*Sir Martin Conway*): For casts I think it would be a very good place.—Conditions are very much easier than they were. There is an electric train service now.

3147. If you congregate all these things within the range of one explosive bomb in the future you will have all your museums destroyed at once. If you bring everything together into the heart of London you are exaggerating the peril to these things.—But I am an overlapper.

3148. Have you any connection with the Soane Museum?—No.

3149. Do you ever borrow anything from them?—I do not think the occasion has arisen.

3150. You spoke of what amounted to a Federation of local museums; such a Federation would no doubt be a very good thing; how would you attempt to bring it about?—I feel a Federation in Wales should be under the Welsh Museum. A Federation in Scotland should be under the Scottish Museum. The difficulty arises in England, which is such an inchoate province. There is no English national museum. Every time we are up against that difficulty.

3151. After all if it was under the Board of Education the Victoria and Albert could be the national museum. If all these museums were under the Board of Education most of these local museums are connected with the Board of Education one way or another; they get loans.—Yes, but I think most

of them are only remotely connected with the Board of Education.

3152. Would not that be the only body that could federate them, the Board of Education?—I am not quite sure. I should not like to answer that question.

3153. You spoke about payment of an entrance fee of 1s. or 6d. and getting £1,000 a year. How would you view a universal entrance fee of one penny, except on one day of the week?—As at Kew Gardens? No, I think there are many children who might very well come here without a penny in their pockets, and they should be admitted.

3154. They would get in on one day a week.—Except on one day a week?

3155. Yes—a universal penny entrance fee in all the Museums.—I am against that. I think people who like to pay to have a place to themselves might reasonably expect to have one day in seven. I think a charge of any sort on most days is an irritation.

3156. No one would object to paying a penny?—I should, I think, object to paying it. Perhaps it is merely the physical act of paying, but it is an annoyance.

3157. How many visitors do you have?—About 300,000 a year.

3158. If half paid a penny, you would be just as well off as you are now.

3159. (*Sir Courtauld Thomson*): Are the lectures to students on two days a week given on pay days?—They are given on varying days. At present they take place on Mondays and Fridays, neither of which is a pay day, but in any case lectures to students and to classes conducted under the Museum are run free.

3160. The abolition of a fee would not affect the work of the students?—No.

3161. (*Sir Robert Witt*): You referred, I think very properly, to the especial educational character of your Museum. You do feel that it is distinguished from other Museums by its special educational character as opposed to research and exhibition?—No, I do not know how far it is separated from other Museums in that respect. I can only say we make a special effort to cater for school children in the matter of lectures. We do it systematically through the Education Officer of the County Council, and through the various Secretaries of Schools. I am not quite sure how far other Museums do that. I expect some of them do. We certainly cater for research too, and shall increasingly do so as time goes on.

3162. In view of its strongly educational character, do you consider that one lecturer—apparently from your memorandum he is only a part-time officer—is adequate?—No, and for two reasons. In the first place I am the only full-time member of the staff, and the lecturer has other duties to perform as well as lecturing, although he does those rather by good grace than by official necessity. But I feel that the position of "lecturer" is a wrong one, that no single member of the staff should spend his whole time giving lectures. I feel the task of lecturing ought to be shared between, say, two junior members of the staff who shall otherwise be engaged in the general work of the Museum. Lecturing, especially to schools and so on, deadens a man very quickly; he becomes a machine almost inevitably, and I think it is desirable that a lecturer should have other duties to perform in the Museum as well, and should take a part in the general life of the institution.

3163. I notice you mention men. I suggest it would be suitable and advisable that you should also have women lecturers.—Just at present the task of lecturing has been deputed, by authority of the Trustees, by the Assistant Keeper, who normally gives them—he also holds the post of lecturer—to my wife, who has academic and other qualifications for the work. That is only a provisional arrangement with the sanction of the Trustees, but I find

18 October, 1928.]

Mr. R. E. MORTIMER WHEELER, M.C., D.Litt., F.S.A.

[Continued.]

it does work satisfactorily, and that a woman perhaps has more patience, especially with the younger children, than the mere man has.

3164. On the question of overlapping and the Guildhall Museum, I was going to ask questions on that, but I think they have already been asked. I would only like to ask you this—do you not think that as between the Guildhall and the British Museum a system, whether formal or not, of loan, and possibly even of exchange, might be advisable in the interests of all the Institutions?—Yes, I feel that strongly. I feel that a system of loans as between the three Museums, ourselves, the Guildhall and the British Museum, would conduce to the utility of all three. We might, for example, assemble in this Museum for a given period all available relics from London of a certain epoch, or a certain phase, and then pass them on. It would be very useful to have assembled at one spot for a period of time all the available relics relating to any given period of history, and I think a system such as you suggest would help in the solution of the slight difficulties which exist at present.

3165. On the question of the Folk Museum, I read your memorandum with the greatest possible interest, and I am assuming everyone would consider such an Exhibition advisable and desirable. Have you thought of making that need clear to the public with a view probably to eliciting the sympathy of some generous benefactor who would like to distinguish himself by breaking new ground in that direction?—I have not done so yet. Sir Henry, in his great volume on Museums, drew

especial attention to that need, and I was rather hoping that this Commission might see fit to underline the need also, and that that might lead to a satisfactory solution of the difficulty. It would be a pity to cut across any official action of the kind, even if one saw a way of doing so.

3166. That was why I raised the question?—I feel it is the most urgent of the outstanding needs in connection with our National Museums at the present time.

3167. With regard to casts, the suggestion has been made of another nucleus in Regent's Park, and I think Sir Martin Conway has suggested that they should be collected in the Crystal Palace. Do you think, supposing there was another nucleus such as Sir Lionel Earle suggested, it would be possible to get the different holders at present, the British Museum, the Victoria and Albert Museum, and the Crystal Palace, to give up their most interesting casts to make this nucleus? Would not they want to keep their best things and get rid of the rest of them which would take a great deal of room and would very likely be duplicated? Would not that be something of a difficulty?—I have no authority to answer that question, but I may say, rather privately, that I understand there would be no difficulty.

(Sir Lionel Earle): That is my information.

(Sir Robert Witt): I am very glad to hear that, and hope it may be so.

(Sir Lionel Earle): I believe that is so.

(Chairman): We are greatly indebted to you, Dr. Wheeler.

(The Witness withdrew.)

The Rt. Hon. H. A. L. FISHER, F.R.S., LL.D., D.Litt., called and examined.

3168. (Chairman): We are much obliged to you for coming. Speaking from your ministerial and administrative experience, what changes would you suggest in the present government of Museums, conducing to better co-ordination, better educational facilities, and more active contact with the public?

—(Mr. Fisher): I cannot speak from direct knowledge as to the extent of the defects implied in the question, but I should expect to find under all three heads—better co-ordination, better educational facilities and more active contact with the public—that there was great room for improvement and I would suggest that probably the best means of co-ordinating the activities of provincial Museums and of increasing their educational usefulness would be (a) the inclusion of representatives of the Provincial Universities and of the local educational authorities of the County upon the Governing Bodies of these institutions, and (b) the provision for periodical conferences of Museum directors in each County or perhaps in certain groups of Counties.

3169. Are you in favour of a Minister representing the interests of Museums in the Cabinet, and, if so, what Minister would you suggest?—I am in favour of a Minister representing the interests of Museums in the Cabinet. Who that Minister should be would to some extent depend on the question whether the Commission decides that Scotland should be given separate treatment. If the Scottish Museums are to be treated separately, then presumably the Secretary for Scotland would represent their interests. If, on the other hand, the Scottish Museums are treated like the Scottish Universities, which equally with the Universities of England and Wales are subjected to the inspection of the University Grants Committee, the appropriate Minister would seem to be the President of the Council, seeing that the jurisdiction of the Privy Council, unlike that of the President of the Board of Education, extends to Scotland as well as England. The President of the Council already exercises an official hegemony over a certain category of intellectual

interests. If a University College wishes to be a University, the application for a Charter goes to the Council Office. The President of the Council again presides over the Council for Civil Research which is a Committee of the Cabinet reinforced by experts, and over the Committee of Industrial and Scientific Research. He is generally an elder statesman who possesses great authority with the Cabinet. My experience is that he consults his colleague at the Board of Education on all questions where educational interests are involved. It would probably be expedient that the President of the Council should have at his elbow an advisory Council, analogous to the Council for Civil Research, of which the President of the Board of Education should be an ex-officio member as well as the Director of the British Museum, a certain number of representatives of the Standing Committee of the British Museum and some others. It would be the duty of the Secretary of such a Committee to supply a periodical synopsis of Museum work throughout the Kingdom.

3170. What form of co-ordinating body would you suggest which would, at one and the same time, bring the Museums and Galleries into closer contact with one another and preserve their individual responsibility?—I can think of nothing better than that there should be periodical meetings of Museum directors analogous to the meetings of the Vice Chancellors of Universities, and that those meetings should be supplemented by meetings of Museum directors in each County or group of Counties.

3171. At what intervals are the meetings of the Vice Chancellors held?—I think they were started during the War. Lord Balfour summoned the Vice Chancellors to a meeting at the Foreign Office in the first place, in order to see whether overlapping could be avoided, and there have since then been annual meetings which I think Sir Henry Miers would say have been very useful.

(Sir Henry Miers): Yes.

3172. (Chairman): Was there some reluctance on the part of the Vice Chancellors?—At first I think from Oxford and Cambridge.

18 October, 1928.]

The Rt. Hon. H. A. L. FISHER, F.R.S., LL.D., D.Litt.

[Continued.]

3173. With regard to the Trustee system, are you in favour of its maintenance, or would you prefer departmental control such as that in force at the Victoria and Albert Museum? Does your predilection for one system or the other go so far as to make you advocate a change in the present arrangement?—I have seen something both of the Trustee system (having been a Trustee of the British Museum since 1915) and of departmental control, owing to my period of nearly six years service at the Board of Education. Both systems seem to me to work well. The Board of Trustees at the British Museum is certainly anomalous. No one setting out to compose a Board of Trustees now would create such a body. But, strange as its composition may seem to be, the Governing Body of the Museum does fulfil one of the primary purposes for which it was appointed. Owing to the exceptional authority of its members, it is able to impress both the Government and the public. The Archbishop of Canterbury, the Lord Chancellor, the Prime Minister, the Speaker of the House of Commons, the Secretaries of State, are all Trustees, and there is no danger therefore that the needs of the Museum will not be adequately impressed upon the Cabinet and the two Houses of Parliament. Moreover my belief is that the Standing Committee of the Trustees, which is the real Governing Body, is keenly interested in the Museum and able to give to the Director and his staff the kind of support with the country and the Government which they need, and the kind of wide practical counsel which is best calculated to supplement their specialist experience. On these grounds I would recommend the continuance of the existing system at the Museum. It does not, however, follow that the Trustee system would be equally effective in every case. The value of the Trustee system at the Museum depends upon the great weight of influence and experience which happen to be enlisted in the service of that institution. Such a body as the British Museum Trustees, however, cannot be easily or often repeated. There is something to be said in favour of the continuance of the present relations between the Board of Education and the Victoria and Albert Museum, and something to be said on the other side. The Victoria and Albert Museum is essentially an educational Museum. Its annex at Bethnal Green in particular performs a most valuable educational service among children and young men and women in a poor part of London, and as Mr. Maclagan has testified the officers of the Board are able to render the Museum very valuable service in questions of establishment and finance. On the other hand all Directors have not taken Mr. Maclagan's view. I can conceive that if the Secretary at Whitehall is constantly overruling the recommendations of the Director at South Kensington (which his official position entitles him to do) the relations would not be easy, and there may be a grain of truth in the allegation which is sometimes made that since recommendations to the Treasury affecting the interests of the Museum constitute but a small fraction of the Board's vote they are not pushed with the required insistence upon the Treasury. It should, however, be remembered that the President of the Board, as a member of the Cabinet, has means of direct influence, which, if he be interested in the Museum, he is able to exert. The President of the Board has, however, very little time (I am of course only speaking of my own experience) to attend to affairs in South Kensington, however much he may be interested in the work. If the President of the Council were given a general oversight over Museums, he would presumably answer for Museums in the House of Lords, while the President of the Board of Education would answer for them in the House of Commons. The two Ministers would have to be in the closest possible touch with one another.

3174. I take it that you do not advocate any immediate change either in the Trustee system or in the Departmental system?—No.

3175. Both seem to work fairly well?—I think so.

3176. With regard to the Natural History Museum, do you think that the interests of that Museum would be served by a permanent panel of Trustees mainly interested in Natural History? I have in mind something analogous to the Tate arrangement?—I am inclined to think that the Natural History Museum at South Kensington is now strong enough to stand on its own. The claims of natural science are far more widely appreciated now than they were when the present arrangement was initiated, and the direct relevance of certain branches of Zoological enquiry to problems of public health and administration is now so widely realised that there should be no evil effect attendant upon the severance of the Natural History Museum from the British Museum, provided that the Body of Trustees is influential and that a Cabinet Minister is made to feel that the care of the Museums is one of his responsibilities.

3177. (Sir Robert Witt): In the Louvre, which I think to some extent corresponds to the British Museum and the National Gallery and other Galleries in that it contains works of Art of all kinds, they have, I think, what they call a *conseil d'administration* which is responsible for the whole of the Art treasures. Do you consider that that works well?—I have always understood it did, but I have no valuable knowledge about it.

3178. The idea has been put before us that it might be advantageous to have some kind of body—various kinds have been proposed—the object of which would be to correlate, and perhaps to some extent to define and control, the Museum policies of the great National Museums. Do you think that any body of that kind would fill a useful purpose?—I think it would be a little difficult to have a super-Council over the Trustees of the British Museum without profoundly affecting the composition of that body.

3179. Would your objection hold equally if it were only of a consultative character, and without executive power?—I think the Trustees of the British Museum would certainly appreciate advice given by a body whose duty it was to view the position of Museums throughout the country.

3180. Perhaps I should say the kind of body I have in mind is a body which would have upon it representatives of each of the great National Museums, would have also on it representatives of private collectors, outside business men, such an institution as the Museums Association, and perhaps the National Art-Collections Fund as representing the Museums interest of the Nation. Would a body of that kind seem to you at all useful in co-ordinating policy and bringing influence to bear upon the Government in matters that concern all Museums alike?—I should prefer the suggestion that I made in my evidence in chief.

3181. Have you thought of a body which would merely act as a kind of clearing house for Museums, that is to say to which questions which concern them all might be referred merely for ventilation and consideration?—My conception was that if you had periodical meetings of the directors with a permanent secretary, the object would be served.

3182. In that case, there would only be the view of the Directors, and the directorial mind is not necessarily quite the same as the mind of the public or the collector or the business man.—No, that is perfectly true. You want to reinforce your conference, I think, with representatives drawn from a wider field.

3183. Shall I be right in saying that preference for your own scheme is founded upon your scheme involving executive power?—My view is that it is desirable that there should be a Cabinet Minister who would sustain the cause of the Museums with the Government, and that if you have a Cabinet Minister he must have some Committee to advise

18 October, 1928.]

The Rt. Hon. H. A. L. FISHER, F.R.S., LL.D., D.Litt.

[Continued.]

him. The precise composition of the Advisory Committee I have not fully considered, but I think he could not act without an Advisory Committee, just as the President of the Council has an Advisory Committee to advise him on scientific and industrial research, and on civil research generally and the President of the Board of Education is advised by his officers.

3184. There is, of course, at present what is known as the Fine Art Commission.—Yes.

3185. That is something of the kind of body I have in mind, which functions with more or less success without any Cabinet Minister or official connection with the Government. Do you think that is promising from the point of view of some similar co-ordinating body of an advisory character?—In all probability, yes.

3186. (*Sir Martin Conway*): You have spoken of meetings of the Museum Directors. Is it not the case that there is an Association—I know I was President of it on one occasion, although I do not very well remember its name—I think it was the Museum Directors?—Yes.

3187. Is it the Museums Association?—Yes.

3188. They have an annual Congress that ought more or less to fulfil the function you have in mind.—I do not quite know how far they consider the problem of overlapping.

3189. They deal with their interests as a whole but you would have provincial assemblages of these Museum Directors.—I should have thought that such meetings would be a useful supplement.

3190. In addition to a general assemblage. Is it not your experience that that is rather what you might hope would be efficient in the future, rather than what you would expect to be efficient in the present?—That is so. My view is rather founded upon the analogy of what is now going on. In the field of education we have a periodical education exhibition in county towns and the country teachers come in, with the result that the work in the country school is very much improved, and I should imagine that if you got the Museum Directors together it would have a good effect.

3191. As a matter of fact, that is promoted by the Board of Education?—It is.

3192. And you have no such body capable of acting in the case of Museums. The result is that you get the Museum Directors together without any very expert advice or assistance. Supposing all the Museums were under the Board of Education, you could do with them exactly what you suggest and with efficiency and use, but a mere assemblage together of the directors of the local museums in the parts of the country I have in mind would not shed much light on anything as things are at present?—No real improvement is ever effected in this country except through finance. It is a grant in aid—

3193.—which is the real lever?—These museums have none.

3194. Is it not the fact that we should regard—as I think the Commission has shown it regards—museums as a great factor in education?—Certainly.

3195. In national education?—That is so.

3196. Is not the natural body to be representative of museums the Board of Education?—Certainly, if you are going to separate the Scottish and English museums, the present Board of Education would be the natural Ministry.

3197. Would it not so obviously be the natural Ministry as to be a strong argument for separating the Scottish from the English group and leaving the Scottish, like Scottish education, under the Minister? Is it not the fact that in looking forward to the future, the organisation of museums in the future and what they can accomplish, we have primarily to regard it as an educational problem and to regard the inter-relation between the educational authorities throughout the country and museums throughout the country as a vital matter?—Certainly.

3198. Under those circumstances, surely it must be the Board of Education if it is to be efficiently organised?—Not necessarily. The President of the Board of Education would obviously have to have a great say, but a number of intellectual interests are now being dealt with by the President of the Council on the scientific side, which have an educational aspect.

3199. That is only one factor?—That is only one factor.

3200. That same factor could be easily overseen by the Board of Education. I would like to ask one more question. That is with regard to the British Museum Trustees and the Victoria and Albert Museum. If there were to be any kind of national organisation all museums would have to come together. Would you feel obliged to supersede the Trustees or to put the Victoria and Albert Museum all in one group under a common head?—It would not be necessary.

3201. Granted they worked as well as they do now?—It would not be necessary.

3202. If I remember aright, when the Victoria and Albert Museum was built, the new one, and there was a question of reorganisation of the whole collection, the permanent official at the Board of Education entirely over-rode all the opinions of the experts as to how the collection should be fundamentally arranged, with the result that they are arranged as they now are, that is to say there was on the one hand a wish to have the chronological sequence, and on the other hand a wish to have, for instance, all the ivory work put together, all pottery put together, regardless of the chronological sequence. There was, as I understand, a desire on the part of experts that it should be chronological, but it was overruled by the permanent Head of the Board of Education who ordered that it should be arranged as it is. Is that a satisfactory system, where such a thing as that could take place on the decision of one man?—I think the Minister must have some expert advice.

3203. We are most of us I suppose members of Boards of Trustees of one kind or another, and speaking from my own knowledge I do not think any of the Boards would at all like to be over-ridden by a superior Council of some sort or kind. They are perfectly willing to be, as they now are, under the Treasury, which does as a matter of fact communicate with them all now, but the proposal is to substitute for the Treasury—with which we have a very amicable arrangement—an Advisory Council. Would you think that was an improvement?—I think the existing relations between the British Museum and the Government are satisfactory, and I think they are satisfactory because of the great authority which is enjoyed by the Trustees. Where you can get a body of Trustees of equal or analogous authority, then I think they can be trusted to safeguard the interests of the institution for which they are responsible. If you can get a very strong body you can deal with the Treasury.

3204. (*Sir Richard Glazebrook*): I speak solely with regard to the Science Museums. I think you have said that so far as the Natural History Museum is concerned you think it might stand on its own legs?—Yes.

3205. That is to say it would no longer be part of the British Museum and no longer subject to the Trustees of the British Museum?—I do not think it would suffer from the severance. I think the importance of science is sufficiently well recognised now.

3206. You are aware that it is probable that a Geological Museum will be built shortly at South Kensington?—Yes.

3207. Then there will be three Science Museums there, the Natural History Museum, the Geological Museum and the existing Science Museum. Each of those museums is subject to a different body, a different system of government. Have you any views as to the possibility of reconciling that position?—

18 October, 1928.]

The Rt. Hon. H. A. L. FISHER, F.R.S., LL.D., D.Litt.

[Continued.]

I should have thought there ought to be a single body.

3208. A single body?—Yes.

3209. Have you been able to look at the evidence given on that point by Sir Arthur Keith?—No, I have not seen it.

3210. May I just recapitulate? Sir Arthur, I think, in his evidence to the Commission, considered that for each of those museums there should be a separate executive Council or Committee consisting of a certain number of experts and a certain number of outside people interested in museums; then that that there should be a sort of superior Council dealing directly with the Minister formed in part from members of those Executive Committees, and possibly from outside, who would deal with questions of general interest to all of the museums, administrative questions and that kind of thing, and I suppose probably the finance question. Do you think any scheme of that sort would be a feasible one?—Yes.

3211. You know the system of the Department of Scientific and Industrial Research whereby there is an Advisory Council advising the Minister, and there are a number of Boards and Committees that have executive work connected with various researches—the Fuel Research Board and so on. Could a system of that kind be introduced with regard to museums having an Advisory Council something such as Sir Arthur Keith suggested, advising the Minister directly, and Executive Committees working in connection with that, and to a certain extent under that?—That was rather my suggestion.

3212. That was your suggestion. If that were done, would you suggest the President of the Board of Education or the President of the Council?—I think that would depend upon the decision taken as to Scotland.

3213. I have heard it said that at present the Department of Scientific and Industrial Research is concerned, and properly concerned, solely with research questions, that museum work is not solely on research questions but is to a large extent educational, and that for that reason it is not perhaps so desirable that the museums should be connected with the Research Department as with the Board of Education. Apart from the Research question, have you any views on that point?—No.

3214. (*Sir George Macdonald*): I think we are all interested in your suggestion of the Lord President of the Council. I presume your idea would be that he should speak not merely for the museums in the narrower sense of the term, but also for the Galleries?—Yes.

3215. You mentioned a possible analogy in the University Grants Committee. That also I think has been discussed but there is a difficulty in having a Grants Committee?—The difficulty I take it is that there are no grants.

3216. The individual museums have no financial autonomy apart from the Treasury. It is not a case of the Treasury giving assistance on the advice of a Committee, but of the Treasury financing them altogether. You spoke of the Advisory Council, and I think you indicated what its position would be, did you not?—I made some tentative suggestions.

3217. Were those suggestions intended to be complete, so to say?—No, I did not intend them to be complete, but if the Commission decides that the Scottish Museums and the English Museums should be treated alike and placed under the same authority, and further recommends that there should be a Cabinet Minister responsible for these interests, that Cabinet Minister must be the President of the Council, who will need to be advised by an Advisory Council which will give him advice on Museums and Galleries, just as he receives advice on Civil Research and also on Industrial and Scientific Research, and it would also be essential that the President of the Board of Education should be one of the members of that Council.

3218. You mentioned the President of the Board of Education, and the Director of the British Museum, and certain members of the Standing Committee of the British Museum. Did you mean that they would be the only representatives?—No. They would be essential.

3219. What size of Council would you suggest? There are the interests of the Science Museums to consider?—Yes. I would rather not give a figure. That would have to be gone into very carefully.

3220. And the interests of the Picture Galleries. It would mean rather a large Council, would it not?—Yes. It would be divided into sub-committees.

3221. I gather that you think the Natural History Museum is strong enough to stand by itself?—Yes.

3222. Would you contemplate the creation of a body of Trustees as nearly analogous as possible to the British Museum Trustees?—I would, assuming always that there were a demand for separation.

3223. Do you think there would be any serious difficulty in separating those two?—I should not apprehend any difficulty in separation if there were a demand for it on the part of science.

3224. I have heard the possibility mooted of what one might call an exchange, the Natural History Museum going to the Board of Education, and the Victoria and Albert Museum going to the British Museum Trustees. Would that have any advantages, do you think?—No, I do not think so.

3225. We have been told that there is admittedly a considerable amount of overlapping in certain departments between the Victoria and Albert Museum and the British Museum. There is the department of ceramics, for instance. Is it not a possibility that if the Victoria and Albert Museum came under the same general control as the British Museum, that might reduce it to a minimum?—Certainly. On the other hand I am not one of those who are very much horrified by a little overlapping. I think everything at the Victoria and Albert Museum is so beautifully shown, the building is so much better constructed from the point of view of exhibition than the British Museum, that there is some justification for duplication.

3226. We should all like as many museums as possible if we could afford it. There is one other question that I want to put to you, because you have had experience not only at the Board of Education and as a Trustee of the British Museum, but you have also had very considerable experience as a citizen of a notable provincial city. Have you any views about the exchange of pictures, say, with galleries like those at Manchester and Liverpool and so on?—I think exchange is always valuable, and it should be carried out on a much larger scale.

3227. You would be entirely in favour of that?—Entirely.

3228. We found considerable difficulty raised when that suggestion was made. We have had the point put to us that no picture of any importance ought to go outside London, even temporarily. You would not agree with that idea?—I am no judge of the risks of transit, but if they can be reduced to a minimum I think exchange would be valuable from the educational point of view, in provincial cities.

3229. Having been a citizen of Sheffield I suppose you appreciate the point that you helped to maintain the British Museum and the National Gallery here, and also a local museum?—Yes.

3230. (*Sir Richard Glazebrook*): I am not quite sure whether one or more advisory council has been considered or discussed. Do you consider that one advisory council should deal with all the museums, Science and Literature and Art, or that there should be one dealing with scientific matters and another with artistic things?—I always anticipated that the Council would be one Council and should divide itself into branches according as it had to deal with science or art or learning.

3231. (*Sir Henry Miers*): In the event of there being a Minister charged with the interests of the Museums of the country, what would be his relation

18 October, 1928.]

The Rt. Hon. H. A. L. FISHER, F.R.S., LL.D., D.Litt.

[Continued.]

to the local museums which receive no grants in aid but are entirely dependant upon their local authorities?—He would, of course, have no executive power and no power of influencing policy unless they chose to be guided by recommendations which came from his office; but we certainly found at the Board of Education that the "Suggestions to Teachers," which are not in any way mandatory, have a very considerable influence, and I should imagine that if you had a Minister in charge of the museums, assisted by an advisory council, any recommendations or suggestions would be very carefully considered.

3232. The local authorities are generally very jealous of their own responsibilities in these matters in running their own museums?—Yes.

3233. I do not quite see what the effect would be on the museums of the country, if any effect resulted?—It is quite problematical. It would depend on the strength of local prejudice on the one hand, and the value of the advice tendered from the Central body on the other.

3234. (*Sir Lionel Earle*): I am very much struck with this idea of yours as regards the Council being an advisory Council to the Minister, but would that Council advise on the sort of question I am always up against in my own department, namely, when the estimates are being prepared and various Museums of Scotland and England are asked for their requirements, I notice that although they have been warned since the War that the financial position of the country necessitates great economy some Museums make great demands, while on the other hand the poorer Museums manage on extremely little. Would a Council of the sort you suggest be able to advise the Minister as regards the proportion which ought to be allotted to the various Museums, because I find it impossible as an official. Those are the sort of questions I constantly come up against with the Museums, and it is a direction in which I should rather like some co-ordinating body looking into the whole thing and which could say "We think the British Museum are entitled to £16,000, the Victoria and Albert Museum to £14,000 and the Scottish Museum to £5,000, and so on." There is no doubt about it that the Directors—and I am not blaming them—at some places open their mouths very wide, while others are extremely modest in their demands.—A similar problem confronts the University Grants Committee which makes its periodical tours and which does advise as to the allocation of the grants.

3235. Therefore a Council such as you suggest might be able to advise the Minister on such points as I have mentioned?—I think so.

3236. It is something of a co-ordinating Committee between the Museums to which, from my departmental point of view, I attach so much importance.

(*Sir Martin Conway*): Is not the Treasury the body that co-ordinates those things?

(*Sir Lionel Earle*): They are in no better position than I am. They leave it largely to us and we have to do the best we can.

(*Sir Richard Glazebrook*): In the Department of Scientific and Industrial Research it is one of the

duties of the Advisory Council there to go carefully into those matters.

3237. (*Sir Lionel Earle*): That is rather on a different scale. I heard you say, Mr. Fisher, that the present director of the Victoria and Albert Museum, Mr. Maclagan, was perfectly happy, and he gave evidence to that effect. When I asked him why he was so happy, he gave as his reason that there was no interference with the Museum. That is of course a very happy relation, and I was delighted to hear it, but it has not always been so in the past?—No.

3238. (*Chairman*): You spoke about County meetings of Museum Directors. Who in your judgment would call those meetings together, and who would direct the proceedings?—I should imagine that if you had such a body as I indicate, an Advisory Council in London, they would suggest that certain provincial gatherings of Directors and Governors of Museums might conveniently take place at certain times, and that after informal conferences in the different areas—the unit would not necessarily be always a County but a group of Counties, possibly round a University—it might be arranged by friendly agreement that the summonses should be issued by the Vice-Chancellors of the Universities or the Chairman of the County Council.

(*Sir Henry Miers*): In connection with that, there is at present a scheme by which the Museums of Cheshire and Lancashire combine for periodical meetings. They are meeting next week. That is a spontaneous arrangement made by the Museums themselves. The Directors all meet. So that it is quite clear that the thing can be managed. There are two Counties doing it at the present time.

3239. (*Chairman*): Your idea would be to bring the Universities into much closer touch with the Museums than they are at present?—I think that is important.

3240. On a matter of present practice, the Natural History Museum is governed by a special panel of British Museum Trustees?—It is run by the Standing Committee which meets alternately at Bloomsbury and South Kensington.

3241. There are no specialists, no panel of those specially interested, in Natural History questions?—No.

3242. Would some arrangement of that kind be desirable?—The theory of the British Museum Trustees is that they are not specialists. We have amongst our Trustees some very eminent specialists in Natural History, but that is rather accidental.

3243. (*Sir Richard Glazebrook*): I think there are on that Standing Committee some distinguished Scientists?—There are. As a matter of fact, I should doubt whether the experts in Natural Science would tell you that the interest of the Museum has suffered by the present composition of the governing body. It is very highly anomalous, and, as I said in my evidence in chief, I do not think the Museum would suffer by its severance.

3244. (*Chairman*): Some of the Trustees are liable to the accusation that they are passengers on both occasions?—That is so.

3245. We are greatly indebted to you, Mr. Fisher.

(The Witness withdrew.)

19 October, 1928.]

Mr. R. L. HOBSON.

[Continued.]

TWENTY-FIRST DAY.

Friday, 19th October, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).Mr. J. R. CHAMBERS (*Assistant Secretary*).

Mr. R. L. HOBSON, Keeper of the Department of Ceramics and Ethnography, British Museum, called and examined.

3246. (*Chairman*): We have been told that the Departments of the British Museum are in general arranged to represent various civilizations, and those of the Victoria and Albert particular arts. Is not the Ceramics Department at the British Museum rather an anomaly? What would be your views upon that?—Perhaps I may be allowed to read a few notes I have already made. I think it will be advisable to go a little bit into the history of the collection to lead up to the justification of it. I take it that the actual name "Ceramics Department" is not a matter of much moment to you. What you are interested in particularly is the contents of it. Though the Department of Ceramics and Ethnography was only established in 1921, it is not to be supposed that the ceramic collections of the British Museum are a recent growth. Quite the contrary. For the one hundred years previous to 1852, when the Museum of Ornamental Art was founded at Marlborough House, the germ of the present Victoria and Albert Museum, there was no other central museum for the reception of ceramic collections except the British. The nuclei of the Chinese and Japanese and Italian Maiolica collections were supplied by the Sloane Collection in 1753; the two finest Chelsea porcelain vases were given in 1763; the famous Bow Bowl at some unknown period between 1790 and 1851; the Wedgwood Pegasus vase in 1786—to mention a few of the most important early acquisitions. Very considerable additions were made to the collections in the early fifties of last century, but the period of greatest expansion was between 1866 and 1896 when Wollaston Franks was Keeper of the Department of British and Mediæval Antiquities and Ethnography. It was Franks who conceived the idea of building up a Ceramic Collection which would illustrate the whole history of the potter's art and be at the same time an aid to history in general. It is important to add that by far the greater part of the acquisitions during this period was collected by Franks at his own expense and presented by him to the Museum. Thus the Franks Collection of Oriental pottery and porcelain was given ready made and catalogued in 1884; and after his death in 1896 great quantities of ceramic material of all kinds came by his bequests to the Museum including a compact collection of Continental porcelain, complete with catalogue. Needless to say Franks' liberality inspired others and the collections were enriched by numerous gifts and bequests; to give one instance, the splendid Henderson Bequest of Maiolica, Hispano-Moresque, Turkish and Persian potteries in 1878. Meanwhile the South Kensington Museum was also acquiring large ceramic collections and undoubtedly both

Franks and the South Kensington Authorities were buying in the same market; and very fortunate it was for the nation that two such far-seeing purchasers were busy at a time when treasures which are now incredibly costly could be bought for relatively small sums. I do not know how far these two purchasers co-ordinated their efforts, but it is certain that the basic ideas of the two collections were quite different. The British Museum ceramic collections, as already stated, being formed principally to illustrate the history of the potter's art; those at South Kensington to provide material for the educating of the craftsman. The actual result was the formation in London of two of the finest ceramic collections in the world. Hercules Read succeeded Sir Wollaston Franks in 1896 and the department continued to expand under his care for twenty-five years. The growth of the ceramic section was considerable, but the policy followed was to confine purchases, as far as possible, to objects of historic or documentary value. The more sumptuous specimens were nearly all acquired by gift or bequest. In 1921 Sir Hercules Read retired and the department, which was in effect the depository for antiquities of every kind outside the Greek and Roman and Egyptian and Assyrian Departments had expanded beyond all reasonable bounds and was over-ripe for division. A triple division at least was indicated, but owing to financial considerations it was only possible to divide it into two. One half contained the British and Mediæval Antiquities other than ceramic, the prehistoric collections including Iron Age and Bronze Age antiquities from all parts, and the Early Christian antiquities. The other half is the Department of Ceramics and Ethnography, including the huge ethnographical collections, the Far-Eastern collections, and the Oriental Religions collections, besides the ceramics and glass. Such is the genesis of the British Museum Ceramic Collections. Can they be said to be an anomaly? Not in their growth, for ceramics are a very important part of the antiquities of all civilizations, and the Department of British and Mediæval Art and Ethnography (the title was quite inadequate, for it dealt with antiquities mediæval and later of the whole of Europe) was bound to accumulate large collections. Is the anomaly in the use to which they have been put? Other uses would have been possible, but a historical collection in a historical museum seems quite logical. Is it anomalous to have two ceramic collections in one city? It certainly is nothing unusual. In fact it happens in every large capital in Europe. But the question of anomaly is after all rather academic, if the existence of the collection can in any case be

19 October, 1928.]

Mr. R. L. HOBSON.

[Continued.]

justified. I maintain that it is entirely justified, on the grounds:—

(1) that there is ample scope for two large ceramic collections in London, especially if they are formed on different principles and serve different purposes,

(2) that the British Museum collection of ceramics is a complete unit arranged in logical sequence and it could not be merged in any other collection,

(3) that its value as a historic series is so great that to break it up would be unthinkable.

(4) that its size and importance are so great that it could not be received in any other ceramic museum without causing hopeless congestion.

Finally, as I will explain later, it will appear that the bulk of the collection has been acquired by gift or bequest, which provides a strong argument in favour of its being undisturbed.

I think that is my reply to your first question.

3247. Taking the Department as it exists, how does it differ from that at the Victoria and Albert? Are there any frontiers, or could any be defined?—The British Museum ceramic collections are intended to provide material for history, primarily for the history of ceramics. Those of the Victoria and Albert were certainly intended from the first to instruct and inspire the craftsman. In other respects the British Museum collections are more compact and are arranged in regular sequence. The Victoria and Albert collections are colossally large and their arrangement is disturbed by a series of self-contained bequests which have to be preserved as separate units. From the point of view of the craftsman studying design, this is not a very serious drawback; but to an historical series like that of the British Museum it would be disastrous.

With regard to the question of frontiers, it is not denied that the collections in the two Museums overlap at certain points. The higher flights of ceramic skill are common to both and perfectly relevant in both cases. If it be granted that there is room in London for two such important ceramic collections, there can be no harm in a certain amount of overlapping provided it does not lead to competitive buying. And there is no reason why it should lead to this, if the basic principles of the two collections are kept in view and there is regular consultation between the heads of the respective departments. The overlapping chiefly occurs in gifts and bequests and there it is scarcely preventable. Having regard to the basic principles of the two collections, I do not think it necessary to define frontiers. Both collections can grow logically without serious duplication on their own lines, and if you are aiming at a collection illustrating the history of pottery, you cannot very well say this or that territory is foreign and must not be explored, without destroying the sequence of the collection.

3248. Are most of your objects bequests and gifts, or purchases?—I do not think it would be exaggerating to say that over 80 per cent. of the objects in the British Museum ceramic collection were acquired by gift or bequest. The policy of the department for the last 30 years has been to use the very small purchase grant in acquiring minor specimens of a documentary nature or such as fill gaps in the series, and to trust to gifts and bequests to illustrate the chefs d'œuvres of the potter. Thanks to the wonderful liberality of collectors and friends of the Museum there has been so far a continual flow of important gifts and bequests. It cannot be too strongly emphasised that each of the large London Museums has its body of friends and supporters who give it preference for local or personal reasons or for reasons of taste, and they should not be overlooked in any plans to deal with the public collections. The name of the British Museum

makes a very strong appeal to patriotic collectors. In any case it is all to the good to have two repositories for public benefactions instead of one.

3249. Would not both Departments and the public profit by arrangements for regular co-ordination?—Certainly. I am in favour of any practical steps to secure co-ordination. But I do not think anything in the nature of amalgamation is practicable or desirable. The two collections are run on different lines, and need separate management. Further the two Museums have different kinds of governing bodies which would add to the difficulties of combination. But I am in favour of regular consultation between the heads of departments with a view to minimising the inevitable overlaps and preventing any possible competition in purchasing. Such consultation already takes place informally, but it might well be systematised. The collections could not fail to benefit by a regular exchange of ideas between the Keepers.

3250. Have you any representations on general points which you would wish to make to the Commission?—It is straying a little outside ceramics, but there are two things one always has in mind, looking to the future. The first is one which I think would certainly be under the consideration of this Commission, the formation of an ethnographical museum, a separate ethnographical museum, the huge ethnographical collections at present in our Miscellaneous Department being far too big for the space allotted to them. Their importance to the Empire is I think recognised sufficiently to justify their having a place to themselves for proper exhibition. But I think that is a question which you will be almost certainly discussing with Mr. Joyce, my Deputy Keeper.

After that the question of Asiatic Art and Antiquities will have to be considered. There are vast unexplored fields in the Middle East and the Far East; and wonderful as are the collections of Chinese objects which have already been formed in England, it is obvious that there is vastly more yet to come. But supposing several of the large private collections of Far Eastern Art and Antiquities were offered to the nation, there is at present no place into which they could conveniently and appropriately go. It seems certain that provision will have to be made in the not very distant future of either an Oriental Museum, or space for an Oriental Department in one of our existing museums.

3251. I gather that the present arrangement of ethnography and ceramics together you find somewhat ambiguous?—Yes, it was purely a marriage de convenance. They were dividing up a very large miscellaneous department and it happened to be one of the possible lines of demarcation. It was found to be the most convenient at the time, but the two subjects have practically no connection.

3252. (Sir Lionel Earle): I have only one question. Have you been, or are you, hampered in your installation and perfect arrangement by any of your bequests?—No, I think we can say we are not. There might have been a slight danger over two bequests, but I think that was considered beforehand and it was obviated; I refer to the Falcke Collection of Wedgwood which had to be kept all together, that was one of the conditions upon which we had it, and of course to the Frank Lloyd Collection of Worcester porcelain. As they are both homogeneous collections it was found possible to put them in their proper place in the ceramic series without disturbing the sequence of the collection.

3253. But you do know that the Victoria and Albert Museum are very much hampered by bequests?—I do not think that is denied by anybody. I think one feels that very much; they have little islands of collections in the middle of their series, small collections that have to be kept together.

19 October, 1928.]

Mr. R. L. HOBSON.

[Continued.]

3254. Is that due to people making stronger restrictions as regards bequests to the Victoria and Albert than to the British Museum?—I think perhaps the Victoria and Albert have more elasticity because they have had loan collections and also they have the Loan Court and they have larger galleries. Perhaps they felt they could accept these things without so much inconvenience, but I think it has turned out that they have felt the inconvenience of it very greatly.

3255. If the Government saw their way to building a new ethnographical museum, either contiguous to or in the neighbourhood of the British Museum, or elsewhere, ceramics of course would not go there?—Ceramics certainly would not go into an ethnographical museum.

3256. But that would solve the problem of what you think wrong at the present moment?—Yes. It would be quite possible to make an addition to the present building sufficient to house ethnography, but I do not think that would be the best solution of the problem. Nearly every large and important country has its ethnographical museum and it is rather an anomaly that this country has not.

3257. Are you adequately housed as regards your collection at the moment?—The collection of ceramics?

3258. Yes, ceramics?—On the whole, yes, but we have not much room for expansion.

3259. No surplus room?—No, and we are short of room for reserve principally.

3260. (*Sir Henry Miers*): You emphasised the different purposes between the two collections; would it be possible by any system of exchange or loan, temporary loan, to improve the position of each as regards their special purpose? Objects more suitable in one might be loaned from one to the other, more suitable from the point of view of the particular purpose of that one?—I think there might quite well be a good deal of elasticity in the way of loans. It has never been done, but I think there are powers to make loans from one museum to the other and supposing they had a temporary exhibition at the Victoria and Albert of a certain thing of which we had a very important specimen I think it would be quite possible and quite desirable to lend it for a time, provided it did not completely destroy the historical value of our own series.

3261. You emphasised the difference of purpose?—Yes.

3262. As regards this Oriental Department of which you spoke, would that, if it were to be complete, have to include the Indian Collection now at South Kensington?—It would be a very big problem. If you had an Oriental Museum, certainly. If you had an Oriental Department, say an Oriental Department of the British Museum, I think "No"; it would swamp it at once.

3263. It is rather left out in the cold at present?—It is, yes. Certainly I think in an Oriental Museum it would find its proper place.

3264. (*Sir George Macdonald*): I think you have made your position as to what is popularly called overlapping quite clear, but I would just like to make certain that I myself fully grasped your position. Am I right in saying you consider that there is what is called overlapping, but you are of opinion that that is not an undesirable thing in itself?—Yes.

3265. And also that it is the sort of thing which it is impossible to remedy?—It is almost impossible to prevent or remedy if it occurs in bequests and gifts. If a person leaves things to the British Museum and one or two of them would be more appropriate in the Victoria and Albert Museum, I should think it might be rather a difficult matter to take anything out of a specific bequest and send it to another museum.

3266. But when it comes to a question of purchase?—In purchase I certainly think it can be avoided and I think is almost entirely avoided.

3267. You qualify that a little?—It is possible that some overlap may occur. If you are both collecting ceramics from slightly different points of view there is a certain point at which your collections are bound to meet, that is to say, if I am illustrating the history of Chelsea porcelain, a very fine specimen of Chelsea porcelain would be desirable to show the highest achievement of the Chelsea potters. Equally it would be desirable in a collection showing the finest English craftsmanship, and so the two collections, the two points of view, would meet, but I do not think there is the slightest danger of any competition of that kind actually occurring in practice because one would never think of competing in the open market for a fine Chelsea vase against the Victoria and Albert Museum. We would find out if they needed it and discuss beforehand which collection had the better claim to it; decide it out of court so to speak.

3268. At the same time if a very fine piece came into the market which was already represented in the Victoria and Albert Museum, you would feel you ought to go for it?—If it were necessary for our collection, certainly. There would be no objection I think.

3269. I suppose there are what one might call a fair number of duplicates between the two collections?—Yes, undoubtedly.

3270. You spoke of the difficulties of anything in the nature of combination. How far would those difficulties be obviated if—I am asking you to make a large assumption—if the Victoria and Albert Museum were under the control of the Trustees of the British Museum; if both institutions were under one and the same control?—Well, the difficulties of combination would be automatically got over, because they would both be under one Board of Trustees. The nature of the collections presumably would not be altered and the actual work of dealing with the collections—the Victoria and Albert would require a staff apart from the British Museum staff.

3271. It would require a staff of course.—You might have the two staffs working under one Governing Body, that is all you meant I think.

3272. Yes. Would you regard as impossible the idea of having a single Keeper for the two?—That under present conditions I think would be extremely difficult because you would have a man responsible to two different sorts of governing bodies.

3273. Quite, but I am making the assumption that the governing bodies are one and the same?—If the governing bodies were united then I think it would be possible.

3274. Then you made quite a clear distinction, a fundamental distinction, between the two collections; the British Museum is a historic collection primarily and the Victoria and Albert Museum is intended, or was intended, for the instruction of the craftsman?—Yes.

3275. Do you think that, to any large extent, it fulfils that practical purpose of instructing the craftsman?—I do not see how it can fail to do so, having so many beautiful pieces and objects of art.

3276. Could you not say the same of the British Museum?—To a certain extent, yes, but the Victoria and Albert has more material I think to appeal to the craftsman. I should think on the whole the Victoria and Albert collection has been got together more with a view to demonstrating the points that the craftsman looks for.

3277. But the craftsman would find a great deal to learn from you, would he not?—Undoubtedly he would, he could not help it.

3278. And possibly the historian might find something of value at the Victoria and Albert?—He would, but he would not find them arranged for the purpose. The material is there, but it is not arranged for the purpose.

3279. (*Mr. Charteris*): Does the differentiation of function depend mainly on the method of

19 October, 1928.]

Mr. R. L. Hobson.

[Continued.]

arrangement?—It comes out in that. The differentiation I think started in the idea with which the collections were made, buying on different principles; accumulation, so far as it can be controlled, from different principles, but it comes out and of course it is most easily seen in the actual arrangements of the collection.

3280. What is the arrangement? Is it chronological?—At the British Museum collection it is designed to illustrate the whole history of pottery all over the world, and so it is partly a geographical division and then within the geographical boundaries it is chronological and by factories, so far as things can be divided up both geographically and chronologically.

3281. Could the collection be arranged in that way if it were larger? The size of the collection would not interfere with the possibility of arranging it in the manner you suggest?—No, I do not think so.

3282. Who would it be for primarily, the arrangement of the British Museum collection? For students?—For the student.

3283. That is to say, students who desire to deal with the matter from the historical point of view?—Yes, I think so, the study of ceramic history, and incidentally it throws light upon history in general.

3284. Are there many people who come to study it from that point of view?—Yes, I think a great many.

3285. What sort of number, could you give us any idea?—I do not think it would be possible to give actual figures, but one finds an enormous number of people coming in and making inquiries, saying they are studying ceramics and want to study this and that section.

3286. Do the Victoria and Albert not have the same experience?—They have the same experience, but I think there they go to them rather to see specimens of particular factories and, of course, to see certain very famous collections like the Salting Collection, and so forth.

3287. Would they not equally go to the British Museum to see the work of particular factories?—Certainly they would. I think if they go to the South Kensington Museum they do not hope to get a general conspectus of the whole ceramic history, but they expect to find the more or less isolated elements of it.

3288. I am not saying it would be a good thing or a bad thing, but, as a matter of fact, the two could perfectly well, from that point of view, be combined?—They could—do you mean in the sense that the Victoria and Albert collection could also be arranged historically?

3289. In combination with the British Museum collection?—They could undoubtedly, provided you could get away from the difficulty of these small islands that have been left in the form of special bequests that have to be kept together.

3290. Have you not also had experience of the small islands in the British Museum?—No.

3291. Is the Frank Lloyd Collection of Worcester not comprehensive? Doesn't it cover pretty well the whole range of Worcester?—No; it covers one particular period, the best period.

3292. And the Franks Collection, doesn't that cover pretty well the whole of the Chinese?—In the case of the Franks Collection there are no conditions attached to it, that any part of the Franks Collection has to be kept together.

3293. You can disperse it?—It can be dispersed.

3294. I suppose the student desiring to look at ceramics from the historic point of view would have equally to go to both collections?—I do not know that he would have to; he probably would; he would go to every collection he could think of, but I think he would find that the British Museum collection was probably the most satisfying collection he could approach from that particular point of view.

3295. Then is your collection at the British Museum now complete; do you consider it complete

in any particular epoch or with regard to any particular factory?—I do not suppose any collection would ever be complete. I should think it was as near complete as any collection in one detail, the Frank Lloyd Collection of Worcester. That particular period of Worcester is as complete as any collection.

3296. Take the Chinese?—I do not think one would be likely to add very much to the later periods of Chinese ceramics.

3297. You are adding to the earlier periods?—To the earlier periods, yes, because they are practically new.

3298. Isn't that just what the Victoria and Albert are doing too?—I think they are to a great extent adding to the earlier periods.

3299. Within recent years they have begun to add to the earlier periods just as you are doing now?—Yes, that is so, because, of course, the materials have only comparatively recently arrived in Europe.

3300. Don't you think there is opportunity for co-ordination in regard to that?—I think so, certainly. I think by consultation one could prevent any buying of things that are likely to overlap. That is actually done. I do not think there is very much in that.

3301. Is there a definite consultation between the two Museums?—Quite informal.

3302. Have you any scheme in your mind by which it could be made more definite and coherent?—I think it might be very well to lay down some rule that the Keepers of the two departments should meet at least not less than once a month, or possibly 10 times a year, allowing for the vacation, and discuss questions of purchases, collections overlapping, and so on.

3303. Generally in connection with sales, do you at present have any conferences?—We practically always discuss any important sale. We nearly always get into touch and ask if they are going to buy a particular lot.

3304. In connection with earlier material, in which both collections I suppose are not anything like complete—an object comes up for sale, how is it determined which Museum is to have the benefit of it?—Merely by either Keeper stating his case to the other and convincing the other that it is more appropriate to his Museum.

3305. But they may both want it equally?—They may.

3306. It may be wanted to illustrate history and also the craftsman would be interested in it?—If both wanted it I suppose they would resort to arbitration or to tossing up.

3307. One collection would obviate that difficulty at any rate?—Certainly, yes.

3308. If you were starting again in London without any ceramics there at all, would you think it would be a good thing to run two collections? Apart from the size of London which of course is another point; leaving that out of account, do you think it would be expedient to embark upon two collections rather than one?—No, I should certainly start with one.

3309. You would start with one?—Yes, and if it threatened to become too large for one institution then one might have to divide it, or have another collection, but I would start with one originally.

3310. But the functions performed by each collection could equally well be performed by one collection?—I think so.

3311. Then in regard to enamels, enamels are in your keeping too, are they not?—No.

3312. They are in the same room as ceramics?—They are under the Keeper of British Mediæval Antiquities, but they are shown in the same gallery as ceramics.

3313. Of course there is considerable overlapping in enamels between the two Museums?—I suppose so.

3314. Even more than in the case of ceramics?—I do not know if it is more. That can be answered by the Keeper responsible for the collection.

19 October, 1928.]

Mr. R. L. HOBSON.

[Continued.]

3315. Then when the Art-Collections Fund come forward to arrange for a particular piece being given to one of the Museums, how is it determined which Museum it goes to?—It is generally a case of one Museum applying to the Art-Collections Fund for assistance to purchase a certain object and if the Art-Collections Fund thinks that object is much more appropriate to the Victoria and Albert than to the British Museum they would simply say—we think we will buy it for the Victoria and Albert Museum. The suggestions come from the Museums, not from the Art-Collections Fund.

3316. There is a famous piece at South Kensington subscribed for by different people and also assisted by the Art-Collections Fund, the Tz'u Chou piece?—Yes.

3317. What was the genesis of that, do you know?—I do not know. It was proposed by the Victoria and Albert Museum to the National Art-Collection Fund.

3318. That would have been equally acceptable to you?—Yes it would, certainly.

3319. And it illustrates the highwater mark of that particular thing?—Yes.

3320. If that was in a collection which was single it would serve from the historical point of view to illustrate the development of the highest level which could be obtained by that factory and that particular epoch?—Yes.

3321. (*Sir Robert Witt*): You have referred to the existing arrangement under which ethnography and ceramics are treated as one department and I think you referred to it as a *mariage de convenance*?—Yes.

3322. Would you accept my suggestion of the word "*mésalliance*" as more suitable?—Certainly.

3323. Indeed I think you would agree that it is only quite fortuitously and anomalously that those departments are treated together?—Yes.

3324. Probably it is on the same principle that the Probate, Divorce and Admiralty Divisions are all treated as one in the eyes of the law?—Yes.

3325. You were suggesting I think that at all events the Chinese porcelain, the Asiatic Art and Antiquities, should be made a separate department?—I was suggesting there would have to be either a separate department to receive the large collections that are likely to come or may come or may be formed on Asiatic art or there should be an Asiatic Museum. That is looking to the future because I think there is not the slightest doubt before very long the question will arise in a practical form either from offers of gifts from the large collectors or from the enormous amount of material that is likely to come.

3326. And in that case how would you deal with the Chinese porcelain in the present Ceramics Department?—One arrangement that I could imagine being fairly satisfactory supposing there were not actually a separate museum of Oriental art, that if the ethnographical collections were removed and space was made to make a considerable Asiatic collection, the Asiatic Department could be contiguous to the Ceramics Gallery and therefore in close contact with the Chinese porcelain but need not actually disturb the present arrangement, or the Chinese porcelain could be moved into the Asiatic collection which would not be far from the present Ceramics collection, but I think it might be kept together where it would serve its present purpose and the other purpose as well.

3327. That would depend on the contiguity?—That would depend on its contiguity.

3328. Just a word as regards the Ethnographical Department. How does that compare with the Ethnographical Museums of other countries?—I should think the material is by far the richest in the world.

3329. And the space allocated to it and the possibilities of its arrangement, would you agree they are incomparably less fine than those of less good

collections?—Undoubtedly, they could not possibly be worse, I think.

3330. So that this is an example of a very fine and important collection from the world point of view which is inadequately housed and inadequately shown?—Certainly.

3331. From Sir Frederic Kenyon's statement he gave us I quote the following: he was speaking of how large would be the collection if the Victoria and Albert and the British Museum collections of porcelain were combined, and he says: "Two visits to two exhibitions of moderate size are much more profitable than one to a very large exhibition." You would share that view?—Certainly.

3332. And would you also agree even your porcelain collection is a very large one?—Yes, I think it is quite large enough.

3333. In answer to Sir Henry Miers when he asked you about loans you referred I think only to an exchange or to loans between the British Museum and the Victoria and Albert Museum?—I do not know whether Sir Henry Miers meant to confine it to that, but I took it to mean that.

3334. That was so. I want to ask you to put the matter a little on wider lines. Would you admit there is a good deal of material in your porcelain collection which could be spared for loan, not only to the Victoria and Albert Museum but to the provinces?—Yes, there is quite a large number of pieces, not of the most important pieces, but quite a number of pieces that could be quite well loaned out.

3335. Is it not the case at present that if some kindly individual offers you some not very important piece of porcelain or pottery which might equally well be offered to the Victoria and Albert but which he prefers to offer to you for some good or bad reason you would accept it even though it were equally acceptable to the Victoria and Albert?—Yes, I think so, if there is any possibility of its fitting into the collection. One would not wish to rebuff an individual. One would accept it if it could possibly be accepted. One does not turn down offers unless one is absolutely forced to. On the other hand one might very well suggest, that if it were more appropriate to the Victoria and Albert, it should be offered there if it could be done without offence.

3336. The corollary of that is you are continually receiving specimens of pottery or porcelain which you think desirable and which require housing?—Which we think desirable.

3337. And which require housing?—That is right.

3338. And the problem of case accommodation and exhibiting accommodation is a very acute one?—Yes.

3339. And an expensive one?—Yes.

3340. So that would you accept the view that you have perhaps in the past and may be even continuing to accept specimens you have not any very great need for and which do make additional calls on your exhibiting space and that the Victoria and Albert are probably doing the same?—I think it happens to a certain extent. I do not think it happens to any great extent but one does from time to time get specimens that are not perhaps likely to be exhibited in the galleries but only put into reserve which may serve some purpose. They may have a mark which it is well to keep on record, otherwise they may be uninteresting.

3341. That brings me to my last question. Are you of opinion that advantage would accrue to the collection or to the Museum by exhibiting less and storing more?—Yes, certainly. I think that is the policy one should adopt. The only obstacle to carrying that out is that the storage space is very inadequate. We have no real provision for storage.

3342. You are wholeheartedly in favour of that policy without any reserve?—Absolutely.

3343. (*Dr. Cowley*): I only want to ask one question in regard to the Asiatic collections. You suggest that there should be either a department or a museum for Asiatic collections. Do you mean the

19 October, 1928.]

Mr. R. L. HOBSON.

[Continued.]

Far East or Central Asia, Stein's things and so forth?—What I should like to see would be a Museum of Asiatic Antiquities and Art which would certainly include India, Central Asia, the Far East and Near East as far as one could. It would clash of course with the Babylonian, but that would have to be a problem to be settled.

3344. Do you propose to include the Mesopotamian collections?—I should think they would logically come there, but I see there would be difficulty.

3345. There would be great difficulty in separating them from their surroundings in the British Museum at present?—Yes.

3346. So that until they developed I suppose a department is more desirable for Asiatic Antiquities, is more desirable than a separate Museum?—I think a department, if it were given reasonable space, would probably be the best solution at the present time.

3347. (Chairman): What loans do you make actually?—In the Ceramics Department we have never had occasion to make any loans. They have never been applied for. I think it has been generally thought that loans were forbidden. It has been thought throughout the country that loans from the

British Museum would not be given. Lately it has been made clear that loans are possible but there are certain conditions laid down in connection with loans which perhaps have discouraged people from applying or it may be they are satisfied with loans from the Victoria and Albert but in actual fact there has not been any application.

3348. Are you in close touch with local provincial museums?—There is no machinery of contact at all. It is merely they come to us and we go to them, but there is no machinery, no organised form of intercourse between us. There is a Museums Association of course.

3349. It does not bring you into close contact with the provincial museum?—No.

3350. If this Oriental Museum were established would it take over the Ceramics sections?—If an actual museum was established it would certainly have to be considered taking over all the collections I think.

3351. Both at the Victoria and Albert and the British Museum?—Possibly, and other things like drawings, pictures, sculptures, and so on.

(Chairman): We are greatly indebted to you.

(The Witness withdrew.)

Mr. B. RACKHAM, Keeper of the Department of Ceramics, Victoria and Albert Museum, called and examined.

3352. (Chairman): What would you say was the main objective of the Ceramics Department of the Victoria and Albert Museum? Are its industrial or craft contacts intimate or is the tendency increasingly towards cultivation of the aesthetic sense of the public?—The main objective of the Department of Ceramics is twofold, the education of the craftsman and the cultivation of the aesthetic sense of the public. It is true that the instruction of the craftsman was the main purpose of those who established the Museum more than 70 years ago; but at an early stage of the development of the Museum in general and of my department in particular the second purpose to which I have referred came to be recognised as of equal importance with the first; the two functions were indeed seen to be inseparable. It is useless to train artists to design good dinner services, for example, if the public is not at the same time trained to appreciate and to buy the wares when produced. Perhaps I may mention here that in lectures and on other occasions I have urged on students the need of recognising that the collection of pottery under my charge is not intended as a repertory of designs to be copied, as a means of saving them the trouble of thinking for themselves; its function is, by showing them how beautiful works of art have been created in the past, to stimulate them to original creative work of their own.

As regards the second part of this question, my department is in close contact both with industrial firms and with individual craftsmen, and I think there is no danger of the demands of the general public encroaching upon their interests. We are constantly being consulted by producers, both by letter and verbally. To quote a few instances: the pottery made by the firm of Carter, Stabler and Adams of Poole, which now has an extensive market both at home and abroad, owes much to the studies at the Museum of one of its directors; he had, during his course as a student at the Royal College of Art, made a close study of the Museum collections and came to me frequently for guidance. Another potter, whose work has been described in *The Times* as being, in its kind, the most perfect done by any artist in England, has consulted me constantly; he once told me that, at the beginning of his career as a potter, he owed his inspiration entirely to the specimens exhibited in the Museum. Glass-painters also make increasing use of the facilities offered for study; a young member of a firm called a few days ago for information as to the stained glass being produced at the present time in

Germany. The Corporation of Coventry is now consulting me with regard to stained glass to be inserted at the expense of a private donor in St. Mary's Hall in that city.

Quite apart from direct consultation, it has to be borne in mind that the Museum is an open notebook which any student or designer can consult without personal reference to the officers in charge.

3353. What are your views as to the Ceramics Department of the British Museum? What distinction, if any, is there between that department and yours? Would not the student and the public be better served by one department rather than by two?—In answering this question I should like to plead that I am not swayed in any way by personal prejudice. My relations with Mr. Hobson are of the friendliest possible kind, but the fact that we are on such amicable terms does not prevent me from holding views on this matter which may prove to differ from his own.

The creation of the Department of Ceramics at the British Museum has always seemed to me an anomaly, arising out of an accidental state of affairs. The main divisions of the British Museum, apart from the library and departments more or less ancillary to the library, would seem to be on a basis of cultural regions—Egyptian, Assyrian and so forth; the growth of its collection, however, like that of many British institutions, has been in accordance with the characteristically English preference for taking things as and when they come instead of going out half-way to meet them and making provision in advance for their arrival.

The institution of the Department of Ceramics would seem to be the outcome of the accident that the British Museum happens, as a result largely of the personal tastes of Sir Wollaston Franks, to possess a very good collection of pottery, whilst metal work, textiles and other crafts are poorly represented there. Otherwise there seems to be no logical reason why one single department on a craft basis should have been established. The result is that pottery and glass are branches of English craftsmanship apparently unrepresented in the department of British and Mediaeval Antiquities, whilst on the other hand the Department of Ceramics includes no Western pottery dating from pre-Christian times; for Ancient Egyptian pottery, Greek vases and so forth, one has to go to other departments.

There is little distinction between the Department of Ceramics at the British Museum and my own; as regards content, the two are exactly coterminous

19 October, 1928.]

Mr. B. RACKHAM.

[Continued.]

except in the absence from Mr. Hobson's department of pre-Christian pottery and glass (other than Chinese), stained glass and, apart from a few odd specimens, pottery and glass made during the last hundred years. I should like, if I may, to refer to Sir Frederic Kenyon's evidence, question No. 721. He seems to be under the impression that the Ceramic collections at South Kensington were formed later than the early fifties, when Sir Wollaston Franks began collecting for the British Museum. This is scarcely the case. Our inventory for 1853 shows considerable collections of most classes of pottery except Chinese porcelain, and from that date onwards the development of the Ceramic collections at South Kensington has been one of the main objectives of the Museum.

3354. As regards purchase is there competition between the two departments, and as regards benefactions do you think the tendency would be for these to be increased or decreased if one department existed instead of two?—There can hardly fail to be competition so long as the two departments are collecting the same class of things. For instance, a dealer from abroad may visit South Kensington first and find there a buyer for a piece of pottery which Mr. Hobson would otherwise gladly have bought for his department. The drawbacks of competition, however, from the point of view of the Exchequer, are greatly reduced by the fact that, in the case of public auctions where there is a possibility of the Museums competing against each other, Mr. Hobson and I consult one another whenever time allows.

As regards benefactions, it is possible that the abolition of the dual system would result, for a time, in loss to the nation. Certain donors have sentimental preferences for one or the other Museum; but when once the public became accustomed to a single department, it is likely that this drawback will tend to disappear.

3355. If amalgamation were considered either impracticable or undesirable, what arrangements could be made for regular co-ordination?—I doubt whether any arrangement, other than the quite informal one at present obtaining, would be found workable under the dual system. Unless the respective scopes of the two departments are more clearly differentiated, I fail to see any advantage to be derived from regular, periodical consultations, other than the general one, referred to by Sir Frederic Kenyon, to be derived by officers from frequent study in each other's departments.

3356. It has been suggested that regular meetings should be held between the heads of the departments of the two Museums; do you not see any advantage in that?—I think on occasion it might lead to waste of time if we had periodical meetings at stated periods. We might find after we met that there was no business to be transacted and the time had been wasted in going to the meeting. I am inclined to think meetings are better arranged when occasion arises.

3357. Have you any representations of a general character you would like to make?—Sir Frederic Kenyon, in his memorandum, has referred to the advantage of keeping separate the two national collections of pottery on the ground that if combined they would form a greater mass of material than any visitor could comfortably take in on a single occasion. I am inclined to think that the collection under my charge, even taken alone, is already liable to this accusation. Indeed, I feel this so strongly that I have given some thought to schemes for remedying the defect. My Director is, I believe, already preparing a memorandum to be laid before the Commission, outlining a possible scheme for the reorganisation of the whole Museum, and this scheme, if it could be adopted, would at once relieve the situation. The scheme would involve the division of the ceramic collection under my charge into two series. There would be firstly

a primary series which would include only a few picked specimens chosen for their artistic excellence, to be exhibited with similar picked specimens from other departments so as to illustrate, in a single conspectus, the whole evolution of art in its finest manifestations. The residue of objects belonging to the department would form the secondary series, to be exhibited in segregation from the objects of other departments, and with a view to scientific completeness as a technical exhibit rather than effective display from an aesthetic point of view. This secondary series would be freely accessible to everyone who wished to see it. Such a redistribution would facilitate the comparative study of works of art in different materials which is so necessary to a proper understanding of any one craft.

There is another question which seems relevant to the problem involved by the existence of two departments of ceramics. The question is that of a national museum of Oriental art which has been mooted amongst those interested. It is a little difficult for me to speak freely, as the question has been discussed with me in confidence, but I may perhaps go so far as to say that certain collectors have expressed their readiness to leave their collections to an Oriental museum in the event of such a museum being founded.

A large part of the ceramic collections at Bloomsbury and South Kensington would naturally be transferred to such a museum; the same would apply to other departments, with the result that the existing congestion in both museums would be greatly relieved. As regards my own department, it would, in my opinion, be necessary to retain at South Kensington only such a small skeleton collection as is needful to explain the later evolution of the potter's art in Europe, just such a collection, in fact, as we have at present of Greek vases and other pre-Christian pottery.

Another question I should like to mention is that of suitable accommodation for exhibiting stained glass. Any plans for extension of the Museum buildings ought in my opinion to include a special gallery for this purpose. No finer collection of stained glass is to be found in any museum of Europe, but the present arrangement for exhibiting it is in the nature of a makeshift. The exhibits are inadequately lighted by indirect light coming through the glass roofs of the two adjoining courts; nor is there any satisfactory provision for the extension of the collection which is necessary to make it complete. Even as it is at present, the collection represents a very large figure in cash value and deserves to be exhibited in a more efficient and a more dignified manner. A stained glass gallery with spacious windows opening directly to the daylight is much to be desired.

3358. With regard to your loan operations, to what extent are you in contact with provincial Museums?—Only through the Department of Circulation in a regular way, but occasionally a Museum Curator from the Provinces comes up and consults me about various matters, and all applications for grant in aid on objects coming within my scope are referred to me by Mr. Kennedy, of the Department of Circulation, for verification, but as a rule there is no direct communication between my Department and provincial Museums.

3359. You think an increase of the communication between you and the Museums would be of benefit?—In the case of Museums with important collections of pottery, I think there is everything to be gained by encouraging Curators of those Museums to come directly to my Department.

3360. As a matter of fact, it does not occur?—It does not occur very often. It does occur occasionally.

3361. Is the stained glass department under your charge?—Yes.

3362. (Dr. Cowley): You are in favour of a separate Museum for Oriental art and antiquities?—Yes, I should be in favour of it.

19 October, 1928.]

Mr. B. RACKHAM.

[Continued.]

3363. There is a special Museum for Indian objects. Would you attach it to that?—I should think it would be the logical arrangement that the Indian things should be exhibited as a special department of a Museum of Oriental Art.

3364. Your Oriental Art would include Chinese and Japanese Art?—Yes—Far Eastern—Japanese, Chinese and Korean, Indian and Further Indian, and I think also it would be an advantage, at all events at the start, that the Oriental section should include Near Eastern Art as well. It is just a question whether eventually there might develop a Museum of Further Eastern Art and another Museum of Near Eastern and Islamic as distinct from the Far Eastern.

3365. (Sir Robert Witt): Can you give me any idea of the relative proportions of those who visit, say, your department, who are craftsmen, as compared with the general public?—I am afraid it would be impossible. Of enquiries at the office I should say perhaps 30 per cent. or 40 per cent. would be craftsmen.

3366. As many as that?—We have a large number of students coming to ask questions.

3367. The proportion who would apply to the office would be larger than those who merely attended?—Oh yes.

3368. With regard to the machinery for co-operation, you said in answer to a question that if any machinery were devised it would involve a differentiation of the scope of the contents of each. Have you any suggestion as to what form that differentiation should take?—I am afraid I have no suggestions with the departments being framed as they are at present. One would think that at the British Museum the outlook should be mainly historical and ethnographical and with us we should have our eyes first and foremost on the artistic merits of the object; that should always be our first consideration, in fact the main, one might almost say our only consideration.

3369. In regard to the proposed meetings between the heads of departments in your Museum and those, say, at the British Museum, I gathered that you expressed preference for their being informal, on the ground that there might not be business to be done and the time would be wasted.—Yes.

3370. Are you aware that Sir Frederic Kenyon took just the opposite view and expressed rather strongly the view that the mere fact of your walking into one another's departments and into one another's Museums, even at the cost of a little time, was on the whole an advantage to both institutions?—Yes, I read that in Sir Frederic Kenyon's evidence, and I am entirely in agreement with him as regards the advantage to be gained by visiting as frequently as possible one another's Museums. The great drawback at present is that we have so little time for studying in one another's Museums, and I have rather a feeling, as Sir Frederic Kenyon put it, that when we go to Bloomsbury or when Mr. Hobson comes to my department, we are guilty of neglect of our duties, that we are having a half-holiday when we go to Bloomsbury.

3371. You also told us something of great interest, I think, in regard to the scheme that is being worked out in relation to your department of a primary and secondary series with a view to exhibiting less and storing more. Can you tell the Commission whether the result of that will be a total gain in space or will it really mean that you will save on the exhibiting space and apply the whole of what is saved on the exhibiting space to storage?—There would not be any total gain with the building as it is at present that I can see. The gain would be, I think, that in the primary series the objects would be exhibited in such a manner that they could be well seen and in such small quantity that they could be thoroughly appreciated by visitors, whereas in the secondary series they would continue

as at present, rather overcrowded but as a scientific exhibit, an exhibit rather parallel to that of specimens in the Natural History Museum, than an effective display of the objects. So long as they can be really seen it is a matter of small importance.

3372. If you are going to show very much less and show it better, and store all the rest, for students for study purposes, surely the difference between the space occupied by what is shown and what is stored is so very great that there should be an absolute saving?—Yes, but I had not intended to imply that my view is that the secondary series should actually be stored. I think it would present much the same appearance as my department on the top floor of the Museum, but it should be free to the public, the ordinary visitor should be encouraged by the Museum guides to go first and foremost to the primary series. If he has a special interest, he would go on from there to the special department of the Museum in which he was interested and there he would find a full exhibit of the things he was interested in, quite freely accessible and not in store.

3373. It is not such a drastic change as I had thought. Do you propose that everything should be accessible to the general public just as before except for this slight alteration you mention?—Yes, I think it is most important that everything that is not negligible should be easily accessible to the general public. So often an object which at first sight may seem to have little value or importance may to some individual have an interest and importance.

3374. Quite; but in that case he would ask to see it, and you would not have to show it. What I am suggesting is that you are going to gain very little if your rearrangement is going to be founded merely on saying to the public, "This room contains the best things, and this room, which you can also go into and walk freely about, contains the worst things." I rather gather, and I hope, it would take quite a different form, that it would take more the American form of deliberately showing the best in the best possible way and equally deliberately storing the rest with free access to every student, but not with free access to the general public?—Personally, I am greatly in favour of the freest possible access to all and sundry. Even among bona fide students there are many who are shy of ringing the bell at the office. Visitors have told me they had no idea that they could get information from the office, and that they would have come before if they knew they could have done so. There are a large number of people who come to the Museum. I am quite sure, not realising that the office is intended to be visited. The bell is a deterrent to students. I am in favour of free access to all. I think the exhibits should be labelled, that they should explain themselves, so that application at the office should hardly be necessary.

3375. I venture to agree that the ringing of the bell is a great deterrent, but I also suggest, and would like your view on that very definitely expressed, that the psychological effect of telling the public "Walk about in these two rooms, the one contains the best things and the other the very much less good things," will be a great deterrent to the public taking an interest in these other things, and equally will really effect no important saving in space or expense?—I do not feel it would be a deterrent to people who are specially interested in the department or sections of the department.

3376. What proportion is that of the public—5 per cent. or 1 per cent.?—More than 5 per cent., I should have thought, of the visitors to the Museum.

3377. Specialists?—I should have thought people who came because they wanted to see costumes or porcelain or what not. There are a large number of people who come to the Museum because it is one of the sights of London, or they may come from abroad and visit the Museum because it is one

19 October, 1928.]

Mr. B. RACKHAM.

[Continued.]

of the places they ought to visit. Those from abroad would find a saving of time and greater comfort if they went to the primary series where they would see the finest exhibits, arranged in a manner they could appreciate to the full; but there is a fairly large number of people who come, as I say, with some special inquiry, some special investigation, in view. They would go first, presumably to the primary series, if not already acquainted with it, and then straight to their particular objective—in fact as they do at present; but the general public would, by my scheme, be saved the weariness of having to go through department after department without any clear guidance as to what was the best to see and what they might neglect. I feel the Museum departments must be bewildering to a large number of visitors. They come to the vast Department of Ceramics seeing things exhibited in a much more crowded manner than should really be, and they have much less appreciation than if they had been able to see the fine specimens in a more worthy manner and more easily accessible.

3378. In regard to the stained glass collection, of which I think you are very rightly proud, is it not the case that supposing the Ashridge collection of glass, that very important collection which has recently been acquired to remain in this country, were to come into the hands of the Museum, it would be impossible to show it?—It is in the hands of the Museum, and we are hoping it will be on exhibition in four or six weeks' time.

3379. At the cost of what?—Fortunately, a very small cost. My scheme is to continue the screens in which the stained glass is at present exhibited, southward along the gallery that separates the two courts containing plaster casts. On that bridge at present we have some exhibits of very minor importance—modern pottery and other odds and ends of the Department. The bridge is not very well lighted for ordinary exhibits, and consequently I have placed there only things which I consider to be of minor importance. Some of those things will continue to be exhibited there, but I feel that that gallery in that way has remained at my disposal for the Ashridge glass. When that room is filled, extension for stained glass will be a serious matter—in fact, I think I could do no more without resorting to artificial lighting, which I am against.

3380. Would you see any objection to that?—I do not think glass can be fully appreciated unless it is seen by daylight.

3381. The daylight of this country in winter?—I think so. There are days when you see nothing. On the other hand—

3382. Do not you think that demands at all events the alternative of artificial light?—Yes, and we have that alternative already because on dark days the electric lights in the adjoining court are on, and the glass is fairly well seen by the light coming through from these electric lights. Personally I very greatly prefer daylight, and I think most lovers of stained glass agree with me. There is a great deal to be gained by the shifting quality of light as the day passes in the appreciation of stained glass.

3383. (Mr. Charteris): Take as an illustration the Oriental China in the two collections at the British Museum and at South Kensington. Is there any purpose which is fulfilled by them separately which could not be better fulfilled by them in combination?

—I think yes. I feel that the exhibits of the British Museum are well placed there in relation to the Museum at large as a Museum of History and Archaeology, that if the pottery were removed from the British Museum there would be a serious gap in their historical series. In the same way I feel that if the exhibits in the Ceramics Department were removed en bloc to Bloomsbury, a serious gap would be caused. In that way it seems to me that the two collections in their several places fulfil a function as they are at present.

3384. You think the collection at the British Museum would be justified on the grounds not that it is a different sort of collection from the collection in South Kensington but that it forms part of the general historical conspectus?—Yes, only I feel in my view the exhibits in the Department of Ceramics at the British Museum could perhaps be better exhibited there under a different arrangement, that is to say that the English pottery would be better placed in the Department of British and Mediæval Archaeology, so that a student of English History and English Archaeology would find amongst the mediæval things pottery as well. At present it is in the Department of Ceramics. In the same way, I rather think the Department of Ceramics in the British Museum does not include many other objects which should come within the present scope of that Ceramics Department. If there were to be a Department illustrating post-mediæval history in the British Museum, that would I suppose be clearly the place for all the pottery of the Renaissance and—

3385. Surely if you are to justify it on those grounds you would have to include pictures in the British Museum?—Yes. I suppose ideally the British Museum might logically include examples of everything which illustrates every development of human culture.

3386. Detached from that, and considered purely as Ceramics not in relation to civilisation or whatever the British Museum sets out to represent, would you say there is any purpose fulfilled by the two collections separately which could not be better fulfilled by them in combination? I am not saying whether it is a good or bad thing to combine.—I do not know that there is, really.

3387. No doubt there might be disadvantages from having a single collection, but there might be certain advantages, might not there?—To certain classes of people, I think.

3388. First of all, it would eliminate all question of competition, would it not?—Yes.

3389. Do you think it would lead to any economies in administration?—I hardly think so, because the collections, as they exist, are so large that I consider both departments are under-staffed. It is difficult for the existing staffs—

3390. Supposing that each department were fully staffed, and they were combined?—It would undoubtedly lead to an economy.

3391. It would put you in a better position, would it not, for giving loans?—Yes, I think it would enable us to detach a certain number of specimens.

3392. And it would also ensure that certain gaps which at present exist in each collection separately would be filled up?—Yes.

3393. On the other hand, of course, the fact that London is of the size it is might be considered a justification for the presence of two collections?—Yes.

3394. You think that is a sufficient justification?—I think it is.

3395. Does not it come to this, that the real issue is whether there ought to be two collections in London or not, apart from the functions which you say each of them perform?—I think there is one point that I had before me to which I have not referred, the question of the convenience of students and the general public, which I should like to be allowed to mention. The student, which I presume to mean in this case the student of ceramics, would, in my opinion, unquestionably be better served by a single department instead of two. Everything from his point of view is to be gained by centralisation. A parallel to the present inconvenient state of affairs is to be found in Paris where, for instance, a student of Italian pottery must visit three separate national museums and a municipal museum, not to speak of the national museum in the suburbs at Sèvres. In Germany, where things in general are arranged more logically, I know of no parallel. As

19 October, 1928.]

Mr. B. RACKHAM.

[Continued.]

regards the general public, the much larger question of centralisation arises. The present situation has advantages for the London public, or such of them as regard museums as places of recreation. They find something to appeal to their special tastes in more than one place. Visitors from the provinces and abroad, on the other hand, who are probably in the majority, and for whom time is a serious consideration, must find distribution a great inconvenience.

3396. Would it be true to say that it is much more the convenience of the public than the differentiation of function which is the justification for two collections?—Yes, the convenience of the London public; the convenience of the visiting public is better served by amalgamation.

3397. Yes, and the convenience of the student is better served.

3398. (*Sir George Macdonald*): And the foreigner too?—Yes.

3399. I gather, Mr. Rackham, that you feel quite clearly that there is overlapping, shall I say unnecessary or undesirable overlapping?—Yes, undesirable if we are to say that it is not a useful thing to have precisely the same kind of objects exhibited for the London public and such people in two places.

3400. In other words, I suppose you would say that if the two institutions had been under one form of government the present situation would not have arisen?—Clearly I think so.

3401. If the two institutions were united now under one body, and the governors were either the Trustees of the British Museum or the Board of Education, do you think that problem would be solved?—I should think it would.

3402. Do you see any difficulty in such a solution?—No, I do not see any difficulty.

3403. You would not see any practical difficulty in the two institutions continuing along whatever lines might be considered desirable under a common director?—No.

3404. With regard to the very interesting sketch you gave us of what was contemplated in the way of a re-arrangement, am I right in saying that your first-rate objects would be arranged in a manner which would illustrate the evolution of pottery?—No, rather the evolution of art. The pottery and other articles would be arranged chronologically by periods of art. You would have your pre-historic, your Egyptian, and so on to the Dark Ages, Middle Ages, and so on.

3405. It would be on an historical basis?—Yes, because I feel no work of art can be properly understood unless its historical antecedents are to some extent understood, and unless it is compared with works of art of the same period in other materials.

3406. If it were arranged on an historical basis, would not that aggravate the duplication which at present exists in the British Museum, because they maintain that the basis of their arrangement is an historical basis?—Yes, but the British Museum, I take it, has a wider outlook on history than we have. We are concerned with the history of art, in making the evolution of it comprehensible to the public, whereas the British Museum is concerned with the history of human culture in general.

3407. In this particular department they narrow their range of vision?—Yes.

3408. Your reply to what I have suggested would be that they are rather going out of their province when they do that?—That is my frank opinion.

3409. Just a word about the provincial museums. I suppose you would regard the Royal Scottish Museum as a provincial museum in one sense. What are your relations with it?—I had the privilege of visiting Mr. Curle and Mr. Ward last year and was very cordially received, and I found my visit was of very great advantage to myself, and I think also that my visit was of some advantage to them.

3410. I understand that. I should like you to tell the Commission in what way you helped them?—Last year I went through all the collections of pottery and glass with Mr. Curle and Mr. Ward, and found quite a number of specimens very helpful to me in my own studies, and I think I was able to give them some suggestions as to alterations in attribution that could be made.

3411. When it comes to the acquisition of objects you have been able to help them?—It not infrequently happens in the case of gifts offered to South Kensington that we decline those gifts on the score that we have objects of their kind sufficiently represented, but we suggest to the donor that he might offer them to other museums. We bear Edinburgh in mind, and not infrequently Stoke-on-Trent, and it is not an infrequent thing for donors to fall in with those suggestions.

3412. Do you think it would be possible for you to extend that system beyond the Royal Scottish Museum, which is a national museum in a sense, and apply it to any of the other large provincial museums which are local museums in the sense that the Royal Scottish Museum is not?—Do you mean that it should be systematised?

3413. Yes, and the basis of it widened a little bit. I was thinking of the other large museums in the large centres.—Yes, we occasionally pass on benefactions to them, but I think their needs are to some extent met by means of the Department of Circulation and grants in aid made. If a provincial museum wishes to buy a piece of pottery, the object is sent to South Kensington for our inspection, and, if we approve, a grant in aid is allowed on that piece.

3414. Are you quite satisfied with the way in which the circulation department works now?—I have not very much opportunity of observing, but I would say from what I do see that it works satisfactorily.

3415. One hears grumbles—in fact we have had grumbles or complaints—about the more distant museums having to pay very heavily for the cost of transport of objects and so on. Have you any suggestions for the improvement of the work of the circulation department?—I am afraid I have no suggestions here. I have not thought of the details of administration of the circulation department.

3416. Would you admit the charge that some very inferior material has been put in the circulation department?—Thinking back in the past I should say that certainly has been the case, but I do honestly think there has been a very steady improvement in that connection, and that the exhibits that are sent out on circulation now are such as we have no reason to be ashamed of; I think we have arrived at that now.

3417. You have educated the public to such an extent that they would decline to be satisfied with the inferior objects?—I hope so.

3418. (*Sir Henry Miers*): I suppose it is true that your collection is of vital importance to the students of the Royal College of Art?—Yes. The two working potters to whom I referred are both ex-students of the College. They began their study of pottery in my department, and they have gone on to establish themselves as recognised leaders of the art of pottery in this country. I myself occasionally give Saturday afternoons to walking round with the students and give them a talk on the exhibits.

3419. The same students would not find it necessary to go to the British Museum collection?—They would not find it necessary. I think, with very few exceptions, we can supply at South Kensington all that the student requires.

3420. That is rather the test of the purpose which the two museums serve?—I think it might be an advantage if our skeleton collections could be strengthened. I think it would be quite wrong to set ourselves out to form a large collection of Ancient Greek vases. We have a small collection of Greek vases; I think it is a class of pottery of which it is an advantage to have a few specimens for students from the College.

19 October, 1928.]

Mr. B. RACKHAM.

[Continued.]

3421. Could both the objects be used in the two museums for their separate purposes?—I am not quite sure. After all, we have a certain standard at South Kensington which we try to observe, but a piece of pottery need not necessarily be beautiful to illustrate the history of culture.

3422. If there were a free system of exchange or loan between the two museums, would that enable each of them to fulfil its purpose better?—I think quite possibly.

3423. So far as it goes, the distinct purpose is quite clear?—Yes, I think so.

3424. The same people would not go for the same purposes?—Amongst the students, I feel different sets of students go to the two museums for different purposes.

3425. You have arranged your specimens very carefully?—Yes.

3426. How far is that arrangement interfered with by gifts received on condition that they cannot be separated?—Our policy is to refuse such gifts, unless they are of such national importance as would render it impracticable. The Salting Collection, I think it is generally known, was a case in point. Everything possible was done, I believe, to waive the condition that the Salting Collection should be kept together. It would be a much more useful thing if we could divide it into several sections. In the case of certain minor collections I think I could say they would be refused if hard and fast conditions were made.

3427. In the case of large collections, would it be better for the public if they were separated, some allocated to the British Museum and others to South Kensington?—We have a few specimens at South Kensington that are only of archaeological interest; we have a certain amount of others which have great archaeological interest, but they are of great value as works of art.

3428. You need extensions for the stained glass collection. It would require a large extension?—Yes.

3429. Is there space on the present site?—No, there is no further space. The only solution I can see would be the removal of the Royal College of Art to another site, which would set free a block of buildings contiguous to the collections.

3430. (*Sir Lionel Earle*): There is the site known as the island site?—Yes, the island site.

3431. We have been informed that you are terribly hampered by bequests. After a person dies, could not you disregard the conditions?—I take it the bequest would lapse if the legal conditions were not complied with.

3432. Is the bequest so tied up that it goes away altogether?—In the case of the Salting Collection, if we had not complied, the bequest would have been lost to the nation. I think there is no doubt about that.

3433. You think someone would interfere—the relatives?—I take it they would have the right to interfere.

(*Sir Robert Witt*): I think, in some cases, there is a gift over to some other institution, and that is the difficulty. Collections are left to the Victoria and Albert, and if the Victoria and Albert do not adhere to any condition it goes to the Fitzwilliam.

3434. (*Sir Lionel Earle*): That is as regards some, but by no means all. It is really the vanity of people who make these conditions?—Yes.

3435. But the proper installation of your collection is enormously hampered?—It is considerably hampered, by one collection especially, a growing collection, which has to be kept together. We have the Murray Bequest which brings in a certain income every year, and the objects purchased by that income are kept together. That is a serious inconvenience to us.

(*Sir Lionel Earle*): I should like to have a small test case to see if anything would happen. I doubt it.

3436. (*Mr. Charteris*): You think it would be a good thing to penalise vanity?—I think the nation would run the risk of losing important treasures if personal feelings were disregarded in that way.

3437. (*Sir Lionel Earle*): If you had a collection tied up in that way you dare not refuse it?—As every year goes by it would be more difficult for us to accept a Salting Collection under such conditions. The Louvre is a good illustration of the inconvenience of that system. There are tied collections in the Louvre which make it very inconvenient for students.

3438. (*Chairman*): What is the proportion of your articles on loan?—The pottery which is used for exhibiting in provincial museums on loan has been permanently transferred to the Department of Circulation.

3439. Permanently transferred?—Yes, that is the present system. In the old days it was the custom to withdraw objects from exhibition all over the museum. I think it was a very inconvenient custom; it entailed a great loss of time, the show cases were left in a very untidy condition, and it resulted in inconvenience to students. The late Mr. Henry Wallis, who was a great student, used to complain when he found that a particular piece he had come to study had been sent to some other museum. Now, the public knows that any particular specimen they see in the department may be expected to be found there in six months' time, and it is not liable to be sent to a provincial museum. We find it much more convenient to have a series of collections representing the different departments solely for the purpose of loans to the provincial museums.

3440. Does not that lead inevitably to lowering the level of value of the circulation objects?—Perhaps so for the reason that there must be a large number of things, of types represented by only one single specimen in the museum, which we should feel we were not free to spare for exhibition in the provinces.

3441. You have alluded to the shyness of people ringing the bell and asking to see the director. What measures do you take to overcome that shyness?—None, except to encourage them to come again and to tell their friends that they should do so as well.

3442. Do you put up a notice at the door?—We have a notice outside the door "Enquiries."

3443. Just "Enquiries"?—Yes.

3444. You mentioned the value of the stained glass collection at South Kensington. What do you estimate the value of the stained glass collection to be?—£500,000 I should think at least.

3445. (*Sir Robert Witt*): Including Ashridge?—Including Ashridge.

(*Chairman*): Thank you very much.

(*The Witness withdrew.*)

1 November, 1928.]

Professor W. ROTHENSTEIN.

[Continued.]

TWENTY-SECOND DAY.

Thursday, 1st November, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.
A. E. COWLEY, Esq., D.Litt., F.B.A.
Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.
Col. Sir COURTAULD THOMSON, K.B.E., C.B.
Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).
Mr. J. R. CHAMBERS (*Assistant Secretary*).

Professor W. ROTHENSTEIN, Principal of the Royal College of Art, called and examined.

3446. (*Chairman*): We are very much obliged to you for coming. Would you describe the relations of the Royal College of Art with the Victoria and Albert Museum?—(*Professor Rothenstein*.) They are very close. In the case of the first year students of the Design School the Museum is practically the central point of their education. They are nearly all provincial students, and in the provinces they have had practically no opportunity of seeing what we call masterpieces. There is also surprising lack of experiment among provincial students. You would expect, after all these years of Museums, that design students especially—you would not expect it so much from painting students—would show a certain liveliness in their designs, inspired by the modern movements, but the curious thing is that their work is inclined to be tame and lifeless. In the Board of Education examinations, for instance, it is very rarely that we find really vital designers. After a year's close study through Professor Tristram and the College Assistants at the Museum, they get not only infinitely more knowledge but show much more originality and experimental quality. This result of our close association with the Museum we look upon as most valuable for our students. During the second and third year they work more in the College. The same applies to the architectural students. They get opportunities there under the Professor of studying in the large court making measured drawings. The painters and sculptors use the Museum less, though the library and print room are constantly consulted, and keenly appreciated.

3447. What is the proportion of students in the College of Art between painters, sculptors, architects and designers?—The design school is the largest school in the College. I should think it has about 150 students. The rest of the College is made up between 4 schools, painting, sculpture, architecture and engraving—another 200.

3448. How far are your present premises satisfactory?—So far as the Museum side is concerned, fairly satisfactory, though in some of the rooms the students are very closely packed, and we have no store rooms; but, as you know, the College is cut into two, and half the College occupies a number of old sheds which I believe formed part of the 1851 Exhibition. They are not only in themselves unsatisfactory, but their distance from the main part of the College makes it difficult for a person in my position to superintend the College as well as he could do if it were all in one building. It entails at least five minutes' walk there and five minutes back, and as I am only a half-time servant of the Board this means that one has to some extent to neglect the further side, for it is in Museum building where the chief work of the College is carried on.

3449. What do you mean by the statement that you are only a half-time servant of the Board?—I

am a part-time servant of the Board. I am not a whole-time servant, as Mr. Maclagan is. Consequently I am allowed the use of half my time for my own work, and I take it my successor would probably have the same kind of appointment.

3450. What suggestions have you to make for improvement?—Naturally we should like the whole College in one building. We would like proper workshops. Though it is a subject which does not concern me, probably Sir Lionel Earle knows that the keeping of these ramshackle buildings in repair is unnecessarily expensive. When I first came to the College, the pottery school occupied a small room in the middle of the school of sculpture with no ventilation at all. Parents complained of the conditions under which the pottery students worked, and after I think about two years and long negotiations we managed to get one shed from the Science Museum. None of the sheds is really satisfactory, and I suppose that if additions to the Natural History or the Science Museums are sanctioned, and building is begun, consequent noise and confusion will make them still less so.

3451. What is your suggestion for improvement? Where would you put the unified College of Art?—All I know is that a site was acquired and that site has now been lent to the French Institute, and I suppose some day, if the Government wished, it could be used for a new College again. But of final intentions I naturally know very little, though I have always been given to understand that just before the war it was proposed to build a new College. It was admitted that our present premises were not satisfactory.

3452. Would that site be adequate?—I think it would be.

3453. There you would be further separated from the Museum, you would not be contiguous?—The difference is very slight. It means crossing the road.

3454. You think that is immaterial?—That is immaterial.

3455. Turning to the Museums and Galleries in general, how would you suggest that the National Museums and Galleries could render better service in the cause of public education?—There is no doubt. From enquiries I have made, that Professor Tristram would like to have rather more contemporaneous work of the very best kind for the students of the Design School to study. He thinks it essential, especially for provincial students, that they should see the logical development of the crafts and also see the best type of contemporary work, of which they have seen nothing as a rule in the provinces. There is a further point which I have noticed. I do not know whether it concerns this Commission. Perhaps it is not the concern of British taxpayers, but Canadian, Australian, New Zealand, Indian

1 November, 1928.]

Professor W. ROTHENSTEIN.

[Continued.]

and Burmese students, who come to us for their education, have not had very good examples of European art in front of them. My own feeling is that it is very difficult to revive many of the Eastern crafts for instance, and there is no old culture in the Colonies. It is difficult not to feel that the more meretricious aspects of European art have been absorbed by Indian and overseas students, and that they have too little knowledge of the finer and more dignified aspects of European art.

3456. What do you suggest for improvement?—That there should be a more complete representation of 19th century art, and a small and careful selection of the best contemporary design and workmanship.

3457. As at present organised, do the Museums and Galleries render the best service possible to national artistic education?—That is a very difficult question to answer. I am sure you will admit that yourself. Anyone reading the old Parliamentary reports will see how general was the desire for museums during the first half of the 19th century. The inspiration given by museums and picture galleries in every walk of life will be acknowledged by everyone. But in the minds of all who pressed for national museums was the stimulus they were to give to the living arts in England and to the standards of taste and inventiveness in our industries; above all, to the resourcefulness of our artisans; these ends were insistently contemplated by all who gave evidence before the committees. What has actually happened is that the museum has brought a new class into being, the collector class, and the curious position has come about that galleries have encouraged people to look on taste as a faculty for the acquisition of highly priced collectors' pieces. In actual fact, the museum has led to the ironical situation that people know less about good workmanship than ever before. Men who can afford to employ the best craftsmen are quite out of touch with them and they have to go to the antique shop in order to surround themselves with furniture and objects of art which give an air of culture to a household. They generally lack the knowledge which would allow them to pick out the best workmen and co-operate with them for the supply of their needs. I think, despite all the good things that the Museums have done, that is the most disastrous; taste has become a matter of the secondhand shop and no longer the encouragement of the great creative assets of the nation.

3458. How could that be remedied?—It is something which has come into the blood of the period. Taste now, as I say, means quickness in picking up something that does come up to Museum standards, but the ignorance of the active crafts is constantly surprising. I happened to be a neighbour for some years of Mr. Gimson, who probably designed the best metal work and furniture which have been made during the last hundred years, and he was almost unknown; very few people bought his work; yet he could have started a great school of furniture making. The same things applies to pottery. Few of our own potters can afford, through lack of patronage, to set up kilns of their own. That is just one of the things. It seems to me a disastrous thing that taste has come to mean at best selection, at worst a matter of bargain and speculative investment, divorced from creation.

3459. Could the National Museums or Galleries do anything to ameliorate that condition?—Since you ask me, that is where a really good selection of modern work could help people who may be setting up house, for instance by showing them what it is still possible to get from gifted men and women to-day. I repeat that anyone reading the old reports made in 1836 onwards must admit that was largely the intention when grants were made for national museums. As you know, what is now the Victoria and Albert Museum came into being as a collection of objects in connection with the first Government

school of Design, the parent of the present Royal College of Art, a collection acquired to give to students the chance of studying old and modern design and workmanship of the best kind. It has now, of course, become one of the great European museums, but has developed perhaps a little too far in the direction of what I would call a collectors' Museum.

3460. The proposal has been made that Museums should show much less and should place a considerable number of their secondary objects in a specially reserved department for students and research workers. How would you view that proposal?—Most of us would agree that one of the obvious disadvantages of the national Museums is we find ourselves exhausted by the Museum atmosphere. I believe the Directors and Keepers themselves are anxious to cope with this undesirable overcrowding, and during the next fifty years, the Museum will probably develop in the direction you suggest, otherwise, with its constant growth and mass of exhibits, nobody, however well instructed, will be able to make the best use of the Museum. When it comes to the ordinary man and the general public, one would like to see a little more guidance in Museums. Take the Victoria and Albert Museum, for instance, of which I have daily experience; someone wanders into a room full of examples of Japanese lacquer work, in which he may spend half an hour, before he discovers the Department of Woodwork showing, without overcrowding, selected examples of English Gothic painting and wood carving, which leads on to an equally well chosen collection of European metal work.

3461. You would suggest that help should be given to the average person by elimination, or by more guidance?—I think first of all by elimination. One could imagine a collection of choice pieces accessible immediately on entering the Museum, which should at once give an inspiring impression of what men have achieved—and can still achieve—through the work of their hands, a collection that should awaken hitherto dormant sources of interest and curiosity in casual visitors. I think if this were done greater interest in other parts of the museum would follow. I am suggesting a selected collection on the ground floor giving a general survey of the crafts. I have noticed that comparatively few people reach the upstairs galleries of the Victoria and Albert Museum, where they can study beautifully displayed and noble collections of textiles and of pottery and porcelain. Yet these departments are two of the most inspiring and attractive in the Museum.

3462. Have you any representations or suggestions which you would care to make to the Commission?—It is very difficult not to reclaim more encouragement for the modern arts. As you know, there is no grant for the National Gallery of British Art at all, and I would plead for the creative talents as a valuable material asset of the nation. The offspring of the Museum, the collectors, have become the rivals of their parent and have driven up prices, often to fantastic figures. It seems to me that there is no proportion between the sums of money spent upon acquisition and those spent for the encouragement of the creative genius of the nation, which is a thing we are ultimately most proud of. Surely it is absurd that a man like Augustus John, for instance, now in middle age, has never been used by other than private patrons; there is no single public decoration done by him, and painters like Watts and Burne Jones, who were born decorators, with a passionate urge to appeal to ordinary men and women by means of an epic subject matter became largely easel painters. When Frenchmen or Germans come to London, instead of being able to show them evidences of the English genius for imaginative composition, we have to take them to the Museums.

3463. (Sir Lionel Earle): You mentioned that you were a half-time servant. Was that arrangement

1 November, 1928.]

Professor W. ROTHENSTEIN.

[Continued.]

made by your wish or at the desire of the State?—It was put to me. I preferred to be a half-time servant because I do not think anyone can really be useful to students—

3464. In the interests of the cause of Art you are not quarrelling with that arrangement, even as regards a successor?—On the contrary, no; it was my own choice.

3465. You think that from the point of view of the Royal College of Art that is the most satisfactory way of having the right man, so that he should not be entirely absorbed?—Yes.

3466. Do your activities bring you into direct contact with the British Institute of Industrial Art?—No, though I believe I am a Fellow of the Institute.

3467. You do not advise or assist in any way in that direction?—No.

3468. But the Museum does?—The Museum does, and we are in touch with the Federation of British Industries.

3469. I asked because we have tried, from the point of view of furniture design, of which we have to provide a great deal throughout the world to our Legations and Embassies, etc., to work in the closest co-operation with those people. The only other question I have to ask relates to the island site. That site was purchased many years ago for the new College of Art, and plans were got out in 1914. I presume you consider that that site, if fully developed, would be fully adequate for the School?—So far as I have seen from my study of the plans, yes it would.

3470. The Board of Education for many years pressed for this thing to be got on with. The Treasury invariably refused on account of shortage of funds—the old story—but the position is this. As you know, the present buildings, which were a series of houses all knocked into one, were leased to the French Institute for a period of five years from 25th December, 1925, with an extension to Christmas, 1931, at a certain rent, the rent increasing as the years went on; but we made specifically the proviso that the lease gave the Office of Works the right to determine the Institute's tenancy at any time after Christmas, 1928, by six months' notice. That is the position as regards the island site?—Perhaps I might say, Sir Lionel Earle—you may know it as a fact—that at the time I was informally approached by M. Saurat, when the extension of the agreement was being discussed. I said that so far as my own views were concerned we looked upon the French Institute as playing a very important part, the idea of a centre of French culture was very sympathetic to us, and that personally I would not press for that particular site if it was thought to be in the general interest that the French Institute should stay. I do not think the Board look upon this as the only possible site if the Treasury were inclined to favour the project of a new College.

3471. But you would not be happy from the point of view of your students if you were moved a good deal further away?—I had in mind the Government property about South Kensington. I do not know whether it is all allocated.

3472. It practically is, I am afraid, unless we purchased more land by Lowther Lodge, which would be a good way away for your purposes. From what I have read in the correspondence of the past, I think one of the great points they made was that it should be in the closest contiguity so that the students could go rapidly in and out of the Museum to study certain *objets* there, and if you were moved near Lowther Lodge I think it would be very detrimental from the point of view of the work of your students?—It would be very difficult to regulate.

3474. (*Sir Henry Miers*): Could you let me know what portion of the College of Art is contained in those very inadequate sheds?—The school of sculpture, which is a very important school.

3475. It can without great difficulty be divorced from the other part of your premises?—It is not exactly divorced—the school of sculpture would in any case be further removed from the other schools on account of the clay and plaster and other materials. There is also the school of pottery, which we had great difficulty in establishing because we have to have kilns, which, of course, make the Science Museum a little nervous; there are also the metal work and the stained glass workshops. These last form part of the general school of Design, under Professor Tristram, whose main work is carried on in the Museum buildings. He too finds it difficult to apportion his time between the Exhibition Road and Queen's Gate.

3476. You mentioned your architectural students, and also I suppose students of sculpture, making use of the collections in the Victoria and Albert Museum. Is not the accommodation there so bad that they would find it very difficult to work among such a congestion of casts?—Where they work is not the cast room, but the large court where that State barge is at present shown, where they have shop fronts and old doors and portions of houses.

3477. It would probably be more useful to your students and others if the casts in the Victoria and Albert Museum were more spaciouly housed?—I am afraid our students do not use the cast room.

3478. Not even the architectural students?—Very little. They make measured drawings of actual objects in the Museum.

3479. You mentioned the need of contemporary work being exhibited somewhere. Did you mean by that in the Victoria and Albert Museum, or in the Art Galleries and Museums of the country as a whole?—There is a Gallery of Contemporary Painting and Sculpture at Millbank. There is none where people can see the best examples of English workmanship.

3480. You think that should be developed in the Victoria and Albert Museum in the first instance?—We naturally do. Knowing how ignorant most people are of what they can get from the good craftsmen and decorators we have, that it does seem to me a very desirable activity for the Museum.

3481. A good deal has been said about the relation of the College of Art with the Victoria and Albert Museum. Have you any close relations with other Schools of Art in the country?—We are closely related to all the Municipal Schools of Art. We serve, of course, as a kind of Mecca to which students get scholarships, either from local authorities, or the State.

3482. Have you any influence upon them to encourage them to do what you think right in the way of development?—We influence them indirectly so far as we train most of the men who teach in the Municipal Schools. There again the Museum serves a most useful purpose. They carry with them the knowledge they acquire from close contact with the Victoria and Albert Museum.

3483. The purpose of my question was to ascertain whether you can encourage the local schools of art to get their local museums and art galleries to develop in the same way, but on a smaller scale of course, as the Victoria and Albert Museum?—We have no influence of that sort.

3484. (*Mr. Charteris*): Do you find that American or Continental Schools of Art give better facilities to their students for becoming acquainted with modern crafts and design?—I do not think so. I have met lately a good many French people—and I heard the other day of a distinguished German—who come to England and envy the art education given in the great London schools. They regard it as the best in Europe at this moment.

3485. They do not have greater facilities for studying modern developments than we have here?—I do not think any more, except, if I may say so, that what we call the arts and crafts are rather individual things in England, whereas in France and Germany artists naturally work much more closely with industrialists than our artists do.

1 November, 1928.]

Professor W. ROTHENSTEIN.

[Continued.]

3486. But you would like to see the Victoria and Albert Museum dealing with modern productions in the same way as the Tate Gallery does?—I would, yes.

3487. At what period do they stop?—I rather think they have few things—

3488. Quite modern?—No, I believe the most recent example of furniture, for instance, is a piece made by William Morris. In the sculpture department they have a few modern things, notably some fine bronzes by Rodin, and for some time a piece of stone carving by Eric Gill and some carvings by Gaudier-Brezka were shown; these last have now gone to the Tate Gallery.

3489. Do you think that ought to be developed?—I think it is up to Morris' time. I think it generally stops there.

3490. I was surprised to hear you say that you thought the Museums had not had a good effect on taste, or rather that the people who could afford money to indulge their taste had ceased to be creative. You think that is the case?—I think the word "taste" has become synonymous with the power of picking out things that are considered "of a good period," and if you go into anybody's house to-day, the house of a man whom we call a man of taste, you expect to see a Coromandel screen and some early Sung, or Ming china and some Chippendale chairs. But I regard taste as being a more vital and fruitful thing than that, and I would like to go into the house of a man who has made his wealth and find that he has enough taste to pick out the best living craftsmen we have among us to-day, and to use them intelligently.

3491. Is it not always the craftsman who determines what is to be in the house of a man of wealth? Has it not always been so?—I am afraid there is a very distinct difference to-day. If you read Jane Austin's novels, the young ladies complain that the furniture has been in the house for twenty or thirty years, and they think everything old "stuffy" and old-fashioned, whereas we think everything old is in good taste and that it is dangerous to have new furniture or pottery with old pictures and objects of art. I think that is a very serious matter for the crafts. I think that is the reason why they are decaying so rapidly in the country.

3492. I was wondering which came first in the order of development. Do you think it is the demand for good things which creates them or is it the creation of the good things which brings about the demand?—I think the rivalry of the past is too formidable for us. We cannot compete with the masterpieces of the past, but each generation deserves only the artists it gets, and should use what it has honestly earned, first and foremost. I think that should be the case to-day.

3493. I was wondering whether that had not always been the case. Does not Georgian go back to Queen Anne, and Queen Anne go back to William and Mary? If you take the houses of those days, do not you find them always going back fifty or sixty years if they can?—I should have thought that they used contemporary craftsmen always, that a Louis XV house had nothing but Louis XV furniture in it, and the same applies to a Louis XVI and an Empire house.

3494. You think there ought to be more co-operation between the two?—Yes, I do, very strongly. I have a lamentable experience of the difficulties that very gifted people have in getting work of any kind, and I think it impoverishes a nation to fail to use its artistic assets.

3495. You think the work is produced to-day?—I think the talent is there, but you need immense practice.

3496. Practice on the part of the craftsman?—Yes, and he cannot get the practice because the patronage is not there; it is given to the second-hand shop.

3497. Do you think the craftsman who shows himself efficient should justify patronage?—Personally I do.

3498. The patron surely does not have sufficient opportunity to see how far the craftsmanship has developed or not?—If I may say so, that is the point I am trying to make, that if one could show what it is possible to get to-day there would be more encouragement of the good people we have.

3499. You think that could be assisted by say the Victoria and Albert Museum bringing their exhibits up to date?—Yes.

3500. That is done in Galleries abroad? The Louvre does it?—I do not know. It does to some extent with regard to painting.

3501. Do you think it would be of material assistance if that were done?—I think it would be of very great assistance. May I give one example: A new school of English lacquer work in which certain young people I know are doing the most enchanting work. Instead of imitating Japanese and Chinese lacquer they are doing really original designs. They have a new process, and I could imagine comfortably-off people ordering cabinets and having them lacquered instead of buying fifth-rate Japanese and Chinese imitation lacquer—using gifted young people and having something lacquered with subjects which have some relation to our lives to-day. That seems to me the fatal thing, we have got so used to pastiche in art that the crafts show little awareness of our own habits and experience.

3502. (Sir Lionel Earle): Is the price of this lacquer work which you mentioned fairly reasonable?—Fairly reasonable.

3503. I wish you would let me know, because I might be able to assist as regards Government supplies for the big Embassies and Legations, etc., abroad.—That is what we want at the College all the time. We train people, bring them up to a certain point. . . .

3504. I will look into it if you will let me know.—That is very kind of you.

3505. (Mr. Charteris): Has the number of students at the School of Art increased?—Yes. We have doubled our number during the last four years.

3506. It is now about 400 altogether?—Yes.

3507. (Sir Robert Witt): Mr. Charteris has been asking you, in effect, the question which came first, the egg or the chicken, but the question I am going to ask will be much more easily answered than that. You mentioned that your appointment was a half-time one. I am familiar with the circumstances in which the position was offered to you, and the fact of your being a distinguished artist, which involved your accepting it on those terms, but you went on to say that you thought that was the only possible system, or the right system, for the future. Is it not the fact that in the similar Institutions abroad, in Institutions I mean analogous to your own, a whole-time system is adopted in every case—that I know of at least?—May I say I am rather surprised to hear you say so, because I was sent five years ago by the Board of Education to make a report on artistic education abroad, and one of the points that most struck me, and pleased me, was that practically all the teachers of art in the important schools were part-time teachers and were provided with studios for their own use. There is not a single school in the provinces which has a part-time head. There is not a single school which provides working studios for its staff. This is one reform I am most anxious should be adopted.

3508. You are speaking of this country? I am speaking of foreign countries.—I was speaking of foreign countries.

3509. Including America?—I was not sent to America.

C

1 November, 1928.]

Professor W. ROTHENSTEIN.

[Continued.]

3510. Because in that case certainly it is so. It is not so much, I think, a question whether the Director has a studio of his own, but whether he is in effect a whole-time man, even though a great deal of his work may be done in his own studio. May I ask you this? While you consider that essential in the case of the Director, does it apply to your distinguished colleagues?—It does.

3511. Are they all half-time men?—We had 11 whole-time teachers, and we have now only one, and I believe the College is as efficiently run. We have double the number of students and doubled the fees, which I believe go to the benefit of the Treasury, but in spite of having no increase of grant and carrying on with part-time staff—

3512. Are the students who come to your College all men and women who wish to practise some art, or are they any of them people who in effect are anxious to be trained in what I may call, for want of a better word, the scholarship of art?—There are very few who wish to be trained in scholarship; a number wish to be teachers, but most of them wish to be practising artists and designers.

3513. Among those do you consider that there is the raw material for what some of us think to be so desirable a product, the suitable Gallery or Museum Director?—I should say that the kind of education a man would get at the College, especially in the workshops, would be of the greatest possible help to him if he decided to become a Museum Director.

3514. Would it have your sympathy and encouragement that the Royal College of Art should be one of the nuclei from which a supply of that kind of mind and that kind of individual should be sent out into the world?—At present we are bound by the rules imposed upon us by the Board of Education, and the College is a college for advanced students, and entrance can only be gained by passing a satisfactory test. This test might be a severe one for a man who intended to devote his life to scholarship.

3515. So that if the Royal College of Art were to take that burden upon itself of being, perhaps at present, the only institution of its kind that is turning out men who are going to fill places in the Museum world, it would mean some modification of the present system?—Yes.

3516. Would it involve also some modification of the curriculum?—No, not of the curriculum. I think if the President's assent were given to a proposal of the kind, and he was inclined to encourage a certain number of students intending to qualify for Museum posts and for scholarships, the Board might impose easier conditions of entrance, as is done in the case of Colonial and Indian students at present.

3517. So it could be done comparatively easily with the approval of the Board of Education?—I can only speak for myself. I think the Board would be sympathetic.

3518. Are you satisfied with the privileges that are accorded to students at the different Museums and Galleries, or do you think they could be amplified or improved in any way?—I think they are treated with every consideration by all the people concerned with Museums. The Director gives us every assistance in his power, and the help which the Keepers and assistants of the Victoria and Albert Museum give the students is beyond praise. Students who wish to copy also receive every consideration from Sir Charles Holmes and his staff at the National Gallery. From that point of view we are perfectly satisfied.

3519. As regards the actual system, or the regulations which are laid down in various Museums and Galleries for students, is there anything you could suggest that could be improved?—I have not had complaints from students.

3520. Sir Lionel Earle has asked you about the site and the question of the place in which your

School is housed; is it possible, do you think, that instead of waiting for Treasury action you or those associated with the College could find some generous benefactor who would consider it a privilege to take upon himself the burden of presenting a site or a building?—That is a difficult question for me to answer. On the whole, I think it is easier to get money for the acquisition of definite works than for a building, where people are inclined to say it is the business of the Government to provide at least one national school of art.

3521. I appreciate that, but do not you think that if a determined effort were made and the necessary publicity were given, it might be worth while to try again to find such a man by making some kind of appeal which would reach those who do not hear of these things in the ordinary way?—It undoubtedly would, and I feel sure that anything of the kind would be welcomed by the President of the Board.

3522. On previous occasions we have discussed the question of casts. You referred to the importance of the sculpture work. Would you be in favour of having a central institution in which all the casts were brought together, from the Victoria and Albert Museum, the Crystal Palace, and the British Museum? Would you be in favour of having a kind of Trocadero in London if it could be arranged, or would you be in favour of leaving them scattered as they are at present?—I think to students of the history of art a Trocadero is of the greatest importance, a Museum of Casts, just as one wishes to see in London an Eastern Museum, which would also, I think, simplify the activities of pilgrims to the Museum very much. It has always seemed to me a great pity that we have no Oriental Museum, and that the Indian Section of the Victoria and Albert Museum should have to compromise between examples of Fine Art and merely descriptive models of Indian life.

3522A. Do I gather from that that you would be in favour of the creation of a great Oriental Museum, and that you would be glad to see the necessary constituent parts of other Museums concentrated in that? Would you feel strongly as to its being in Kensington or Bloomsbury?—Not at all. Seeing that this country has great cultural responsibilities, equally with material ones, in the East, one would like to see an emphatic acknowledgment of the immense contribution made by the Eastern genius to civilisation. I know that European scholars come to London to study the sources of Indian art, expecting to find fairly complete material clearly arranged. At present they are disappointed, owing to the material being divided between Bloomsbury and South Kensington, and to its place at Bloomsbury—I am thinking of the sculpture and bronzes—in the Ethnological section. While speaking of an Oriental Museum, I cannot help expressing the hope that the iconoclasm that has been persistently carried on in the East owing to the acquisitive greed among European and American collectors will be discouraged by our Museum authorities. Knowing how enlightened are our Directors and Keepers, I feel sure that they must disapprove of the many acts of vandalism by scoundrels, notably in China, where heads are knocked off images too large to be removed, to be sold to dealers' agents.* This is one of the unhappy results of the feverish acquisitive rivalry which has taken the place of the enlightened encouragement of the living arts. The Museums exist to help us to respect every garment in which the human spirit has clothed itself. It would be a generous gesture if, in certain cases, we offered to return mutilated fragments to be replaced in their original position.

* I have since been told by Mr. MacLagan that he has always refused to have anything to do with people who offer to sell single heads of this character.

1 November, 1928.]

Professor W. ROTHENSTEIN.

[Continued.]

3523. You referred to the importance of guides and guidance in the Museums. Do you not think it possible that your College might provide such people, might train them and give them the kind of general culture which under your system is what you seek to give to a large extent I hope, and thereby enrich the other Museums by sending them men and

women who would be suitable and admirable guides for those Museums?—We could not release our students from regular attendance during working hours, while they are actually working at the College.†

(Chairman): Thank you, Professor Rothenstein.

(The Witness withdrew.)

Mr. T. A. JOYCE, Deputy Keeper of the Department of Ceramics and Ethnography at the British Museum, called and examined.

3524. (Chairman): How would you sum up the uses of an adequate Ethnographical Collection?—That is a very large question, but I will do my best to answer it as shortly as possible. The primary use of an ethnographical collection is that it is absolutely indispensable to the study of certain branches of Anthropological science. I shall have to go a little more into detail. I will pass over the value to pure science. I imagine you want something more than that, and I think this may be taken as granted. But such a collection bears a great relationship to the study of humanities at large especially the study of history. Certain branches of Anthropological science with their attendant collections, give very important clues to movements of peoples in the past and in that way supplement history. Many of our collections of ethnographical objects contain all that we have of vanished races. The study of them illustrates history to the extent that it provides a survey of certain developments of great technical importance, and also explains the origin and development of crafts and industrial processes. In this way we get indications of what has happened in the past (for instance, one phase of human culture impinging on another) and this provides a certain guide to what will happen in the future. The relation of Ethnography to the humanities is in the main educational and the subject could be elaborated. The most important aspect of this relation lies in its connection with Imperial administration both from the public point of view and from the student's point of view. I think the public get an idea of what the British Empire is. They see there are other points of view than their own; and that many primitive customs which seem foolish have, when they are studied, a real logical meaning in the minds of the people who practise them. That induces a certain sympathy with subject races. As regards the Colonial administrator himself, a grounding in the general principles of Anthropology is almost essential at the present time because he has to reconstruct primitive Social systems in the light of European desires and wishes. If he knows what is there already, he can often build on that basis without upsetting the natives and causing local distress and disturbance. The Colonial Office has instituted the Tropical African Services' course in connection with which certain anthropological lectures are given. I have before now given those lectures and, frequently, Colonial administrators on returning home have told me how much they owed to them. Then there is the question of trade. An ethnographical collection visited by an importer gives him an idea at once of the economic life of the people and suggests hints as to how their industries can be developed. With regard to the exporter, he can get a very good idea, from a collection, of what is wanted by the native for the support and development of native industries. This point has been fully recognised by the Dutch who manufacture in Holland large quantities of textiles ornamented with native designs which they export to Java. We have had a parallel instance quite recently in England in the case of a Manchester cotton printer who prepared a very large quantity of printed cotton cloth for trade in the Belgian

Congò, taking all his designs from specimens in the Ethnographical Gallery in the British Museum. I understand it was a tremendous success out there. Thus even from the trade point of view, there are great possibilities in an intelligent study of ethnographical collections. Again from the point of view of the study of decorative art, and the adaptations of new forms to our own uses, more particularly in regard to the readjustment of artistic values which has taken place during the last twenty years. We are getting more and more art students studying the art of primitive man, especially African and Ancient American; quite recently a commercial firm sent two artists to the British Museum to take copies of all the Ancient Peruvian textiles. These it was proposed to utilise in the preparation of designs for wall-papers and textiles.

3525. You are very congested in the department of Ethnography?—Yes, the position is very serious from the point of view of the conservation of specimens.

3526. What is your solution and how do you think the department can be developed?—That can be summed up in two phrases, additional space, and additional staff. In regard to the space I understand there have been two alternatives put forward. One is that the whole of the ethnographical collections should be removed to some building which can be adapted or specially prepared for their display. The other is that further accommodation should be found for them on the Museum site or the site earmarked for the Museum. Of those two, I think it is unquestionably preferable that they should remain on the Museum site if possible. From this point of view—they have a close connection with other collections in the Museum and they ought to be studied together. I think the close connection with the Pre-historic collection, illustrating the Stone Age of Europe, has already been emphasised by the gentlemen who appeared before you as representatives of the Royal Anthropological Institute. The relation is not quite reciprocal because the Stone Age of Europe does not throw much light on the ethnographical collection. On the other hand I suggest that the Greek and Roman Department and the Egyptian Department are, from one point of view, merely branches of the ethnographical department because they illustrate the arts, culture and religion of certain sections of humanity. They do not stand really apart; they ought, in my opinion, to be somewhere near the ethnographical sections. With regard to the actual form of the building, if the space could be found, although I expect this is impossible, I think a building of one storey would be most practicable, but if there is to be a building of anything more than one storey it must be provided with large lifts; that is absolutely essential for the safety of specimens in process of transfer from one

† Professor Rothenstein subsequently asked that his answer on this point might be supplemented as follows:—

As stated in answer to the suggestion that the College might serve, among other institutions, to train men intending to devote themselves to the service of our national and provincial museums, I have little doubt that a concrete proposal from this Commission would be carefully considered by the Board of Education.

1 November, 1928.]

Mr. T. A. JOYCE.

[Continued.]

floor to another. As to the actual pattern of the building, that is a question I can scarcely answer offhand, but I think the best guide would be a scheme drawn up by Sir Hercules Read and printed in a volume of Essays presented to Professor Tylor in 1906. This is available. Certain modifications would be desirable, but, taken as a whole I think this scheme would be a good pattern. As regards the actual space, two years ago I prepared a report for the Trustees of which you can obtain a copy. The detailed estimate of the amount of space required is briefly as follows: I exclude the Oriental collections which I think need not be touched, and should remain under the same roof as the Department of Oriental MSS. I am considering only the ethnographical collections proper, in which I include the Ancient American collection. Broadly, we need four times the present amount of exhibition space and three times the present amount of storage space; and that space should be worked out in wall space. I should like to mention this at once. It is important to realise that floor space does not necessarily mean very much as regards the practical application of it to the display of an ethnographical collection. The paramount thing is wall space, and a building should be planned very carefully so as to give the maximum wall space. Radiators should be excluded from walls and lighting should be by skylights and clerestory windows. In the exhibition galleries we have 18,000 feet area at present and we need 75,000. We have 1,200 linear feet of wall space and we need 6,000. In the storage we have 6,000 feet of area and we need 18,000 and we have a wall space of approximately 900 feet and we need 3,000. That is budgeting for the future. I am sure in a scheme like this you would not want the same conditions to recur in thirty years' time. Besides the exhibition space and storage space, space will be required for studies, and the departmental library, a large room for unpacking and sorting collections and a workshop. The fitting up of the basement storage must include good wall cases. The present system, which we are obliged to adopt, of storing specimens on open racks is thoroughly bad for perishable objects, especially as we have not the staff to see to their continual renovation and cleaning and so forth.

3527. When you have all this increased space what increase of staff do you want?—At present the sub-department is administered by a deputy keeper, one assistant keeper, one first class technical assistant, two attendants and one house labourer. Ultimately we should want certainly two additional assistant keepers, two more attendants, one of whom could be trained up to replace the first class technical assistant, who will eventually retire, another house labourer, and, most emphatically a shorthand typist, which we have not at present. I would very strongly recommend that at least two appointments be made immediately, that is to say, another assistant keeper and the shorthand typist. An additional assistant keeper is needed now because another officer of that grade will be essential in the event of a move or a reorganisation; and it is obvious that he should have some preliminary training. Moreover the present assistant keeper has already over fifteen years' seniority and there is no one being trained up to take his place. Finally, the ethnographical should eventually be constituted a Department, and the officer in charge be allowed at least the status of a keeper.

3528. Are you acquainted with Dr. Wellcome's Museum?—Yes. I know the Wigmore Street Museum very well.

3529. And the one in Endsleigh Gardens?—No. I know the pathological Museum; that is a magnificent place.

3530. Does that supplement what you have in the British Museum or duplicate it?—Dr. Wellcome collects from a particular point of view. He specialises on the medico-religious side of anthropology and his collection is a special collection. I do not know how

far he means to go but that is his plan at the moment, as I understand it.

3531. Broadly speaking, it is an extension and not a duplication?—It is an extension and not necessarily a duplication.

3532. Now about the exhibition of student material as compared with the exhibition of exhibition material; do you think any improvements could be made in the present practice?—I think so, certainly. There are a large number of specimens which are not necessary for the public to see; in fact, it is desirable they should not see them and get tired of seeing what appear to be duplicates. I am definitely not in favour of reducing exhibition space, but of giving more space to the individual specimen, to enable it to be studied properly, and I think as many specimens as are of use and interest to the public should be placed on exhibition. There is no reason why a student collection should not be arranged, and I suggest that it should be organised on a different system. We can use a great many of our objects, which are not necessary to the main collection in the formation of series arranged on a comparative system, as in the Pitt Rivers Museum at Oxford or the Central Hall at the Natural History Museum. The comparative method is essential to students. The comparative series, however, should not be at the expense of the main ethnographical collection, which as a national collection must be geographical in order to illustrate the indigenous culture of individual colonies. With regard to the specimens which are needed by advanced students and research workers, I think a good arrangement is that adopted in the second Vase room in the Greek and Roman Department, where specimens, not immediately accessible to the public, are arranged in a parallel gallery behind the wall cases which the public see. They are quite close and transfer is easy.

3533. Would it be possible to do that in the ethnographical collection?—Not as at present constructed. It is too narrow, I am afraid. I very much hope for a new building, because I think that the long gallery system is bad in a museum. It gives a feeling of unrest.

3534. What is the thing you advocate?—A series of small rooms.

3535. Or a long gallery with buttresses?—I do not think that is so satisfactory or so intimate as small rooms. I advocate small rooms.

3536. As giving greater wall space?—Yes, and as more convenient for intimate study.

3537. Now what are the educational facilities in your department?—We give a good deal of advice to the public. I believe that is not strictly our official duty. Our official duty is that of conservation, but it has always been a tradition that we are accessible to the public and we have many earnest enquirers. Over 1,200 individuals last year signed my visitors' book, and many managed to get through without signing. Most of these visitors I saw personally. We publish guides and handbooks from time to time, and we get a large number of applications from members of groups, learned societies and schools, who wish to be shown some particular branch of the collection. When the occasion seems worth it I very frequently arrange a special series in a case or on special occasions I bring specimens into my students' room and allow the visitors to examine them there. The Universities make use of these facilities. Professor Seligman brings parties of students from the London School of Economics. I give a course of lectures at the School of Economics once a year, and bring my classes to the Museum for practical demonstrations. It was originally arranged that I should give seven lectures and two demonstrations, but owing to the special request of students I now give five lectures and four demonstrations. Students tell me they learn very much more from seeing and

1 November, 1928.]

Mr. T. A. JOYCE.

[Continued]

handling the specimens than they do from seeing lantern slides.

3538. Do you advocate an extension of the system of lectures?—I think that would be valuable. At present anthropological lecturers tend to concentrate on the sociological side, but I think the technological side should receive greater attention.

3539. Are there any other observations you would care to make on general grounds?—I think that is all under that heading. I was going to mention the staff, but as I have already spoken on that subject I think I have nothing more to add.

3540. (*Dr. Cowley*): You advocate a new building entirely?—That would be the best thing.

3541. Have you any idea of where you think it best that such a building should be placed?—I am not quite certain on this matter, but I understand that the block of land between Montague Street and Gower Street has been earmarked for an extension of the British Museum, and I think this the best locality.

3542. You think it should be on the Bloomsbury site?—I do. There is just one other question that might arise. The matter is rather pressing from the point of view of the condition of the collection, and if it were possible to get a satisfactory site at a little distance immediately it might be better to accept it at once rather than wait for the Bloomsbury site.

3543. If a building were placed any distance from Bloomsbury would that make any difference to the amount of use made of the ethnographical collections do you think?—Not necessarily. South Kensington was a long distance away when the National History Collection was placed there, and I do not think there was any decrease in popular interest. There is another point which would have to be borne in mind, which is this:—There is a large subordinate staff which is shared by the ethnographical section with other departments, and this staff would have to be duplicated. I must have stone-masons, labourers, joiners, painters, and a locksmith; and this means duplication of subordinate staff.

3544. What other institutions use the ethnographical collections specially?—Apart from private parties and the public generally, the Universities and foreign visitors.

3545. The University of London?—Yes.

3546. They really do make good use of it for their students?—Oh, yes.

3547. (*Sir Robert Witt*): Did I gather that you think the matter so urgent that you would welcome an independent ethnographical museum, geographically independent, provided it was in the Bloomsbury area, rather than wait for the possible reconstruction of your existing premises where they are?—Yes, if it were a question between two or three years and ten or fifteen.

3548. And if that were so you would advocate a system of building which would be on the lines you have indicated of study rooms and a very much reduced exhibiting space?—No, I do not want to reduce the exhibiting space from what it is now.

3549. Comparatively reduced as compared with the whole; that is to say, if there were increased space the exhibiting space would be not proportionately increased but a considerable amount of the increase would be given to the study rooms and the storage?—I should like to reduce the proportion as little as possible. If we get our series of comparative studies I should like the public to see them so that would reduce the space for the students collections. I do not want to reduce the actual exhibiting space very much proportionately.

3550. I was interested in what you said about the tradition as to the duty of the keeper. His duty was conservation. That reminds me that one of the attendants at the Louvre once told me when I enquired where a particular picture was that his duty was to guard the pictures not to show them. You feel the showing of the exhibits is at least as important as the guarding of them?—Certainly.

3551. And perhaps more could be done in that way?—I agree.

3552. And you apply that also not only to the student and research worker but to the uninstructed public?—Most emphatically.

3553. Do you see any objection to a wide extension of the guide system?—No, I think that would be all to the good. I think the official guides have been of enormous value in explaining to the public what the British Museum really is and the value of it.

3554. And you do not fear that a considerable extension of that system would impede the public otherwise or make it difficult for students and research workers to carry on their work?—Not if we had another building. At present the difficulty of conducting parties is provided by the narrowness of the ethnological gallery but I think an extension of system of popular lectures in a properly devised building would be an admirable thing.

3555. You referred to the importance of the ethnological collection to the idea of the Empire and to its relationship to trade; do you think it would be possible to enlist the sympathy and the financial help of trading concerns in that direction to get money?—It certainly ought to be possible. I think it might be done.

3556. Has any effort been made to approach the big export houses, the big Eastern houses, the big manufacturing houses who have special business with the Empire to get them to provide guides or provide money or provide exhibitions or anything of that kind?—I do not know of anything of that nature having been attempted officially in the largest sense of the word. I know a great deal has been done by keepers of departments.

3557. Individually?—Yes. I know of no official move in that direction.

3558. Would you be in sympathy of approaching such a body as the Empire Marketing Board and pointing out the essential unity of interest between your efforts and theirs?—I think it would be an admirable move.

3559. Just one other point, how do you view the duties of your department as regards expeditions in the case of ethnology—what in archaeology results in excavation. Would you favour doing rather more than you have done in the past in the way of foreign expeditions and work of that kind?—Certainly. I think it is most important that every assistant keeper from the Museum staff should have a little experience in the field, though not perhaps at first. I think it is better he should get his theory first and his idea of museum arrangement and requirements, but ultimately I think it is indispensable. You get quite a different point of view after you have been in the wild places. When you come back I think your value has very greatly improved.

3560. Would you be in favour of any of the funds of your department being allocated definitely to sending your staff into the field and abroad to see foreign museums with a view to equipping them better for the work you have in your own?—Most decidedly.

3561. (*Mr. Charteris*): You gave some figures in relation to the expansion in the future. I think you said it would last thirty years.—I am hoping this would last for a great deal more than thirty. I see no reason why it should not last for another century.

3562. At the same rate of expansion?—No, at a diminished rate of expansion.

3563. You do not have any opportunity of training pupils at the British Museum?—No, we do not.

3564. Do you think it would be desirable that you should be able to train people on to fill vacancies as they occur in the administration?—Yes, it would be useful, but I think perhaps the present system is as good as any, getting somebody whose education is

1 November, 1928.]

Mr. T. A. JOYCE.

[Continued.]

more or less finished. A man with a university education picks up museum work very quickly. If you have a young and immature person so much time is taken up in training him. It is a doubtful benefit.

3565. Do you get people with technical education from Universities?—Most of the universities have various courses in anthropological grounding. I think it is better for them to get their early training there.

3566. (*Sir George Macdonald*): Sir Robert Witt was asking you about the relative amount of space to be devoted to exhibition and storage. If you had all the space of both types that you would wish do you think many of the objects that are now on exhibition could be stored?—I think quite a number could, but on the other hand we have so many in storage which should be exhibited, that the space provided by a judicious "weeding-out" would be more than occupied. There would however be a big stocktaking and we could get things properly arranged.

3567. Do you find your work seriously hampered because it is called an ethnographical department instead of an ethnological department?—No, I do not think so.

3568. You do not think you would fundamentally alter your methods if the name were changed?—No, I do not think so. Personally I am indifferent to the title of the Department provided I get the space. The public are becoming accustomed to the word ethnographical, and therefore I doubt the value of a change.

3569. You spoke of field work and the desirability of members of your staff going abroad, you were abroad yourself in America a year or two ago?—Yes, I have had three expeditions in America.

3570. In what capacity did you go then?—On the first occasion I went to New Mexico to join in an American expedition as guest. The second time I went out to report to the Trustees on some newly discovered ruins in British Honduras and the third time to commence excavations there. Last year these operations were continued but I was not there.

3571. I suppose you find that in every way a great aid in your work?—It was invaluable to me.

3572. Then in regard to the teaching objects of your department, what do you do in that way in the meantime? I rather understand that you have given lectures or a course of lectures for the University College?—Yes.

3573. Those are given in the University College?—In the London School of Economics.

3574. Do you think your staff could to any great extent be spared for lecturing purposes or is their time fully occupied in other duties?—My lecturing is done in my spare time and I imagine it would be the same in future. In connection with the Universities, it is rather difficult to say this quite definitely, but I imagine that the Trustees of the British Museum would not wish to undertake any active teaching in such a way that it would conflict at all with any University.

3575. That is the point I want to get at, you do not think it desirable that the British Museum should develop a teaching department in connection with this?—I think there would be a very great difficulty in connection with the universities.

3576. Then as to the project of a folk museum; have you any definite suggestions to offer in that connection?—I am fully in support of the project. Time is getting short and specimens are rapidly disappearing. I have in the British Museum, as a matter of fact, a series of folk objects which I have rescued. They are kept down in the basement and there no Government money has been spent on them. They are not strictly the Trustees' property but they are available when such a museum is started.

3577. That is partly why I asked the question. Is there any chance of duplication if such a museum were started?—These objects would be available for any properly constituted folk museum.

3578. You would not continue to develop your collection of folk objects concurrently with the development of a separate folk museum?—Certainly not. We should not have the space.

3579. There would be no danger of any overlapping in that connection?—Not in the least.

3580. Then you spoke of a shorthand-typist; one can imagine that would be very useful. Have they shorthand-typists in the other departments of the Museum?—Some departments have.

3581. Such as?—I think in the Greek and Roman Department. We used to have one in the old Department of British and Mediæval Antiquities and there are one or two in the Director's office, but I have not one in mine. It does take up a lot of time dealing with the official correspondence.

3582. (*Sir Henry Miers*): I suppose you have read the evidence of the Anthropological Institute?—Yes.

3583. Are you in general agreement?—Yes.

3584. They have really expressed what you think is desirable?—They express a great deal I should like to say myself.

3585. You mention the desirability of having a single floor building for ethnography. That, I suppose, is for overhead lighting and wall space?—Yes.

3586. Failing that, is there any scheme by which you could have the wall space required?—Yes; I do not think that is an insuperable difficulty. I was thinking rather of the transferring of objects from store to exhibition space without leaving the same level. In a single floor building it can all be done on the level. I believe the idea was suggested, for instance, that the machinery hall at Wembley should be allotted for ethnographical purposes, and that would have been admirable from my point of view. The hall could easily have been cut into small rooms, and there would have been no running up and down stairs with the specimens.

3587. Can you point to any museum abroad where the collections are well exhibited?—Yes; there are several museums in America which are extremely good, notably the Museum of the American-Indian in New York. Part of the installation of the new Chicago Museum is excellent, but what strikes me more than the excellence of exhibition is the excellence of the storage. They are working, it is true, on rather a different system from ours. They are concentrating on collecting at the moment, so they concentrate on storage. We rather concentrate on doing something for the public, and I am afraid the storage facilities have been rather neglected. There are some very good museums in Germany too, the Hamburg and the Munich Museum.

3588. Have you seen the Colonial Institute in Amsterdam?—I have not seen that.

3589. I take it if you wished to exhibit all you have now exhibited you would require two or three times the present space to put these things out adequately, to redistribute what you have now in cases?—Yes; and the additional space which I suggest, would allow for a good deal of the material in the present store to be brought up and exhibited.

3590. Then about the comparative series stressed by some witnesses from the Anthropological Institute, that would form a separate section?—A sort of side line.

3591. But the storage ought to be on a geographical system?—I recommend that.

3592. And also the student series?—The student series, yes, on the geographical system. Probably the comparative series, which I have suggested, properly and adequately organised, would suffice for the ordinary student, apart from the advanced research-worker.

3593. That would be a separate room?—Yes.

3594. Preferably?—Yes.

3595. Would you have also a separate series or separate rooms for people engaged in investigation—work rooms?—Yes, that is what I mean. In addition to the space that is required for exhibition and storage space is required for studies, students rooms and library. For instance, a room is often required

1 November 1928.]

Mr. T. A. JOYCE.

[Continued.]

when a traveller, returning from an exhibition with a collection of which he is prepared to let the British Museum have the pick, wishes to unpack his specimens, sort them, and write them up.

3596. Do you think there is anything to be gained by having a study series adjoining the exhibited series? I was thinking of the Cardiff Museum.—Yes, that is what I meant when I said that I considered the arrangement in the second Vase room of the Greek and Roman Department is so excellent.

3597. (*Sir Lionel Earle*): Do you consider there is an adequate site at the British Museum if some of the neighbouring houses were pulled down?—There would be adequate space, but the space would be too valuable for other museum purposes for the whole of it to be allotted to ethnography.

3598. You mean other departments of the Museum would want it?—Yes, part of it; but I think room could be found here for ethnographical collections.

3599. Now then, there was a proposal which fell through at Wembley. Would you think Wembley as good as Bloomsbury as a site, or were you merely influenced by the building?—I was influenced by the building. It was the Palace of Arts. It was an admirable building, and Wembley was not further out from Bloomsbury than South Kensington was when the Natural History Museum was built there, and London is growing out northwards.

3600. The reason I ask this is it seems to me if the ground which belongs to the Trustees is likely to be required for other purposes, would it not be better to go out somewhere near Hendon or Wembley, or a district selected by yourself where the land is infinitely cheaper?—That is a very distinct point. But I am rather loath, if it is found possible to do otherwise, to divorce the ethnographical series from the Greek and Roman and Egyptian.

3601. Would you prefer to sacrifice your one storey building and have four or five storeys on the British Museum site rather than a one storey building designed to meet your requirements on a site further away?—I think so.

3602. Which is the Museum in Europe which you consider from the ethnographical point of view is not only the best building but the best arranged, Munich?—Either Munich or Hamburg. Cologne is extremely good, but I think Munich probably.

3603. I understood that even if you had a new building, one storey building, built to meet all your requirements you would not advocate from the point of view of exhibition to the general public much elimination of your present exhibits?—There would be very considerable elimination, but all this elimination would be replaced by more important material in storage which it is not possible to exhibit now.

3604. You cannot suggest from a scientific point of view elimination of a great deal of the exhibits in the rooms now to rooms where the student could go but not the ordinary promenader through a museum?—I do not think we could eliminate any space. Any specimen which was removed would have to be replaced by another better one from below.

3605. I am almost overwhelmed as an ordinary individual by the mass.—I think that can be got over by spacing out the specimens in smaller rooms and supplementing the collection by photographs.

3606. Have you experience of Folk Museums abroad; have you seen the one at Stockholm and those in Berlin?—No.

3607. Would you consider as far as you can judge that fifteen acres would be adequate to instal a decent folk museum with the cottages and so on?—I should think a great result could be achieved in a space of fifteen acres. The best folk museum I have seen so far is the small one at Salem, Mass. It is quite small but they have a colonial house.

3608. They have not the same opportunities in America of providing folk museums?—No. Their history does not go back so far.

3609. (*Chairman*): What would be the cost of an extensions such as you envisage?—I am sorry, we have not considered that at all. We should have to consult an architect.

3610. Comparing your collections with those on the Continent and America, broadly speaking, how do you compare?—I think our collection on the whole is superior both in wealth and diversity of specimens. There are certainly branches of ethnography which are shown better on the Continent, or rather better illustrated on the Continent and in America, but taken broadly I think ours is the richest and finest collection in the world.

3611. You have done nothing, the Trustees have done nothing to enlist the support of business houses interested in Colonial matters?—Not as far as I know, apart from personal efforts.

3612. (*Sir Henry Miers*): Do you think it would be desirable to have somewhere a special exhibit of Imperial material, I mean gathered from the various parts of the Empire?—Do you mean permanent or temporary?

3613. Permanent?—No, I think it would be better to let each colony have its own separate exhibition, as at present in the British Museum. This method should appeal to the pride of individual colonies and they might be induced to supplement the collections. The geographical arrangement enables Colonial visitors to see the indigenous products of their colony grouped together.

3614. If it can be done at the British Museum?—Yes.

3615. It would not require a special collection?—No.

3616. (*Sir Lionel Earle*): What is the best American Museum?—The Museum of the American Indian at Broadway and 155th Street. This is supplemented by a magnificent storage building out in the Bronx Park, fitted with airtight storage rooms with special doors and beautiful lifts.

3617. That is not open to the public?—No, it is open to the student.

3618. (*Sir Robert Witt*): None of the museums you have referred to in America are one storey buildings?—No, I mention that as a counsel of perfection.

3619. And it is chiefly because if we had one here you would get over the question of lifts?—Yes.

3620. But provided you have proper access the Boston system with storage below, students' rooms and then exhibition above would be possible?—Yes.

(*Chairman*): We are greatly indebted to you for coming.

(*The Witness withdrew.*)

2 November, 1928.]

Mr. H. A. KENNEDY.

Continued.]

TWENTY-THIRD DAY.

Friday, 2nd November, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.
A. E. COWLEY, Esq., D.Litt., F.B.A.
Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
Sir HENRY MIERS, D.Sc., F.R.S.
Col. Sir COURTAULD THOMPSON, K.B.E., C.B.
Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).

Mr. J. R. CHAMBERS (*Assistant Secretary*).

Mr. H. A. KENNEDY, Keeper of the Circulation Department, Victoria and Albert Museum, called and examined.⁽¹⁾

3621. (*Chairman*): How long have you been head of the Circulation Department?—Since 1922.

3622. What are your views on the possible creation of a Central National Circulation Department, which might act for all the National Institutions in London, and how do you think such a Department could most conveniently be administered?—Should it be decided widely to extend the facilities for borrowing objects from the National Museums there can be no question, I think, that the business-like way in which to effect the distribution would be by means of a Central Circulation Department. The co-ordination of the various loan collections would avoid overlap and waste of effort and the close association of the Department with all the National Museums would facilitate the administration of the grant-in-aid of purchases by local museums. The officers of such a department could act as liaison officers between local curators who find it impossible to visit London and the officers of the various National Museums. Packing and despatch could be distributed evenly over the year and the staff kept in constant employment. In short, a Central Department would be, as Sir Francis Ogilvie said, the simplest way to work.

Seeing that the new Department is so much a matter of the future, only the most tentative suggestions can be made at this stage as to the most convenient method of administering it. The existing organisation at South Kensington has had long experience of the work and could easily become the foundation of a new department to which additions could be made as and when necessary. Inasmuch as its scope would gradually extend beyond that of the Victoria and Albert Museum there would be a tendency for it to become independent of it administratively, but it would still remain in close touch with it. It seems to me important that the association with the Board of Education should continue, because so much of the work will always be connected with the schools.

3623. Then this department in your view would be under a Committee representing the different National Institutions?—I think there would have to be some sort of advisory body, or some means for the head of the department to refer to the Central Council for Museums, if there should be one. There would be I suppose, as part of this scheme, a Joint Co-ordinating Council for the whole of the museums.

3624. And then this Circulation Department might be in direct connection with that?—I think the head of the department would have to consult it at almost every stage when any new step of policy was taken. I think you will have to advance by stages.

3625. Could such a step be taken under present conditions?—The Department of Circulation as it is to-day is so cramped for space—apart from the offices it normally occupies only 25,340 square feet—that it

would be impossible to accept much more material at present, except the travelling collections of Turner watercolours from the Tate, or the British Museum travelling collection of prints. But as soon as the general principle of a Central Department is accepted, there is no reason why all applications for loans should not be addressed to the Victoria and Albert Museum in the first instance for transmission to the Director concerned. In many cases no doubt we should be able to provide the Director with useful information as to local conditions; sometimes it might even be possible to arrange for transport in connection with our own van journey. Our vans are travelling over the country all through the year except in the holiday time. In any new building on some nearby site—for example, a new College of Art on the island site opposite—Circulation could put to good use a floor which might otherwise be rather empty. I refer to the basement. Provided light and air were available on the ground floor for the offices and a workroom, and provided that the basement were dry, properly protected and provided with suitable lifts or slipway, there is no reason why the travelling collections should not be stored in the subground floor and be inspected there by visiting curators by artificial light.

3626. Have you any such store in use now?—No. Our galleries are supposed to be exhibition galleries. Some of them are poorly lit, but they are in theory exhibition galleries. They are all on the ground floor.

3627. Are any area floor galleries available at South Kensington?—No, there is no more space there I am afraid. It is rather a matter for the Director than for me, but I do not see where we can squeeze in any more room there.

3628. They are all occupied?—They are all fully occupied. In July and August the congestion in the department is terrible. Most of the art schools change their loans in the summer, and the congestion near our packing room is acute. We have sometimes spread out into the North Court, and in most years recently we have been able to occupy about one-third of it for these two months. This gives us another 3,000 square feet; but that is the best we can hope for, I think.

3629. Taking the Circulation Department of the Victoria and Albert Museum as it exists to-day, what are your views on the standard of the objects circulated, and have you any improvements to suggest?—In his reply, No. 2837, Mr. MacLagan has already dealt with the criticisms as to the quality of the objects in the travelling collections and there is not much left for me to say. It is, of course, not the case that only objects of very secondary importance are included in the collections; and I think that if any of our critics were to make a

⁽¹⁾ A memorandum by Mr. Kennedy will be found on page 251 of the Oral Evidence, Memoranda and Appendices to the Interim Report.

2 November, 1928.]

Mr. H. A. KENNEDY.

[Continued.]

round of the Institutions to which we lend, he would in the end feel bound to admit that ours are generally the best selected and the best displayed objects in the Museum. It is true that some of our collections are better than others, but this is natural, since local conditions not infrequently make it impossible for us to send our best things, either because the premises are not safe or because the Institution is lacking in vitality. In this connection, seeing that a good deal was said about reproductions by the Museums Association, I should like if I may to observe that very few reproductions are now to be found in the collections we lend to local museums. Certain classes, of course, can only be represented by reproductions; Ivories, for instance, or Corporation plate and the earlier Silversmiths' work. On the other hand, practically all the specimens of Pottery, Ironwork, Textiles and Woodwork are originals. I find that of 4,700 specimens lent during the last three years to sixteen Museums selected at random, about 360 were reproductions, but if the above-named categories are excluded, the number falls to 175. This is not a big percentage and many of those loans are similar to reproductions which are thought worthy of exhibition in the main Museum. No one would contend that the collections do not still admit of improvement, but on the whole they seem to me to reach a high standard. My colleague, Mr. Torrens, who has been twenty years in the department and has worked under the old system as well as the new one, tells me that, in his opinion, the material we are sending out now is much better than it was under the old arrangement prior to 1908 when the curators would come up and pick things out for themselves.

3630. Can you just tell the Commission briefly the difference between the old system and the new?—Prior to 1908, so I understand, there was a nucleus of objects which were always in circulation, but in addition to those the local curators had the right, or the privilege rather, of coming up and going round the museum with an officer of the circulation department. If there was an object that a curator particularly wanted, he indicated it, and if it was not too valuable the object was taken out of the case and transferred to circulation for the time being. Then at the end of a year it came back and was replaced in its case. Since 1908 the collections are entirely separate. We have a separate purchase grant, and additions and improvements are being made every week.

3631. Apart from their own purchase grant, does the Museum buy certain objects and transfer them directly to the Circulation Department?—No, not now. A gift might come in which we share with another department, or we might share a purchase, but they never buy and then transfer. We pay for it ourselves. Of course, it is only a matter of book-keeping.

3632. But goods are accepted directly for the Circulation Department?—Sometimes, yes. Sometimes, for instance, a visitor will bring in a piece of embroidery of a type already represented in the central collection, and the textile officers ask whether the owner has any objection to its being sent to local museums? If the owner says "None," they send it down to me.

3633. Do you consider an extension of that practice possible, objects being accepted for circulation definitely?—Certainly. Every year we express the hope in the annual Review of Acquisitions that readers will give us specimens.

3634. Can you tell us the number of provincial museums and art schools benefited by your Department and also say whether that number could be definitely increased?—In 1927 we made loans to eighty-two local museums and four temporary exhibitions and we made grants in aid to twenty-one museums. It is possible that if our Regulations were modified we should be able to make loans to a few more institutions (especially art galleries) among the five hundred and thirty listed in Sir Henry

Miers' Report on Local Museums; but quite apart from questions of security, I am very doubtful whether the educational effect of displaying two or three cases of works of decorative art year after year in a small and lifeless museum filled with quite incongruous specimens is such as to justify the expense and trouble involved. In this connection I should like, if I may, to mention our loans to art schools, training colleges and secondary schools, because I feel that in the formation of taste, the effect of anything which we can lend to schools may very likely be much more direct than that of specimens left in museums. For one thing we are dealing with younger and more impressionable minds, of which something can be made; and for another the object forms part of a definite lesson with the result that it produces its maximum effect. Our resources are limited, and it seems to me to be much better to put any material which we can spare into the school collections than to issue it to small and lifeless institutions. Of course, it is possible for a student to be sent into the museum to see the specimens, but there are distractions there which make study more difficult; and in any case an object which is seen every day in the school is likely to impress itself on the mind more deeply than one seen at intervals in a museum.

3635. What is the number of art schools to which you lend?—In 1927 we lent to two hundred and eight art schools, three hundred and nineteen secondary schools and twenty-six training colleges. We have probably reached the peak as regard the art schools; the applications from secondary schools are steadily increasing—we have had twenty-two new ones this year and I expect there are still many to come. This is all to the good, because it is not much use producing a craftsman in the art schools if there is no public to appreciate his craft and buy his goods. It is in the secondary schools that the opportunity occurs to furnish the public of to-morrow with the capacity for such appreciation.

3636. What are the regulations governing your Circulation Department? Do you think they stand in need of amendment?—The regulations governing our activities are those printed in the Regulations for Technical Schools, &c., 1909-1910 (C.D. 4736). The most important of those relating to loans is the first (Article 85 (i)), which requires that the objects lent should be supplemental to others of a similar character contributed by the locality. This clause was framed many years ago with a view to giving effect to the Museum policy of stimulating the formation of collections of works of Decorative Art in local museums. A modification would be necessary if effect is to be given to the general desire to widen the circle of our loans. On the grants side we have no trouble at all in regard to the administration of grants in aid for purchases of an artistic character, but on the scientific side new machinery is wanted rather than the amendment of the regulations. So long as it is only a question of buying a few stuffed mammals or birds, it is not difficult to come to a decision, but some local museums have reached rather an advanced stage of development on the scientific side, and difficulties arise, since the subjects illustrated are outside the scope of the Science Museum. As to the possible extension of the grant in aid I am of opinion that if funds could be made available, Fine Art should be included, but I should not go so far as to agree that the grant in aid might be extended to "anything that comes within the scope of museums." This seems to me to be far too wide.

3637. What is the system in force now regarding grants in aid and what is the amount of grants in aid which you have available?—The total amount available is £1,000 a year, but last year we did not spend as much as that. There was a time, four years ago, when we had to reduce the grant. We had to reduce the grant to 30 per cent. for two years. For another two years we could only afford to give 40 per cent.; but last year we were able to

2 November, 1928.]

Mr. H. A. KENNEDY.

[Continued.]

give 50 per cent., and I expect we shall be able to give 50 per cent. this year.

3638. What was the cause of that reduction?—The vote in the Estimates was cut down to £10 for the three years 1922-1923, 1923-1924 and 1924-1925. Fortunately the vote is a grant-in-aid which we can carry forward from year to year. We had accumulated rather a large sum and this enabled us in the year 1922-23, when the Vote was first cut down, to give the full 50 per cent. The next year we could only afford to give 40 per cent.—we were still living on savings. In 1924-25 the Vote stood for the third time at only £10 and we could not afford to give more than 30 per cent. The next year the allowance rose to 40 per cent.; and last year it was 50 per cent. At the same time that our grant was cut down, the number of applications from local authorities happened to go up. Since then they have tended to fall.

3639. There are two things, are there not, a fund for grants in aid and a fund for purchases for the circulation department?—Yes, two Votes. The purchase Vote for circulation is not a separate Vote; it is part of the general Museum Purchase Vote. We are allowed £1,000 out of that, but the other is a separate item in the Estimates.

3640. Are there any general representations you would care to make?—I do not think I have any general representations to make, but there are one or two points in connection with the circulation of objects to the Dominions overseas, one or two practical difficulties—in regard to which the Commission may like to have some information. We all sympathise with the movement and appreciate the difficulties which must be encountered in the Dominions in art teaching for want of suitable examples, but there are certain risks which I think will have to be taken into consideration if lending overseas becomes at all extensive. It is comparatively easy to send an oil painting on canvas to the other side of the world, but objects in the round are a different matter and risks of damage in transit are by no means negligible. For instance, in 1926 we sent to the School of Art at Grahamstown, South Africa, a collection of 78 frames containing specimens in various materials, pottery, embroidery, metal work, etc. Although these were packed by our own skilled packers two specimens, a repaired Italian terra-cotta pilaster of the sixteenth century and a thirteenth century Persian tile were found to be in pieces on arrival, while the glasses of 10 out of 12 frames in one packing case were broken, the whole case having apparently been dropped. The damage does not amount to much it is true, but it is rather more than we should expect to incur in circulating some 30,000 frames in one year in this country. Moreover, we still have in front of us the possibility of damage on the return journey. The risks on the return journey are generally greater than on the outward journey, because the local packing is sometimes less skilful.

Lord Crawford and Sir Charles Holmes have already drawn attention to the danger of sending panel pictures across the Equator, but I am not sure whether any witness has mentioned the possibility of damage to delicate water-colours from the strong light in other countries. We have found that some of the exhibits in our travelling collections, for instance, water-colours and textiles, are already, in our comparatively short history, showing signs of fading, and one cannot help feeling that in sunnier countries the fading would be much more rapid. Humidity in the atmosphere might also have to be taken into consideration in certain places should a loan of water-colours and even prints extending over two or three years be in contemplation.

3641. What is your experience of breakages or damaged objects on loan in this country?—Generally we have very few. Not infrequently the covering

glass in the frame is broken, nearly always on the return journey. Occasionally a tile slips, but not very often, slips away from its fitting and may get a little chipped or something like that, but those accidents which happened on that one trip certainly represent more than we should expect to get in this country in a year.

3642. (Sir Lionel Earle): Have you no basement accommodation at the Victoria and Albert Museum that could be used for this purpose?—There is a little basement space under the department, but we could not use that; it is occupied by moulds for casts and in any case it would not be very suitable.

3643. There is no other basement room that could be made available?—There is the crypt, but that is full.

3644. I am not clear about your suggestion as regards the island site, if the School of Art is built there. That site will only carry, in our opinion, a certain height of building; you cannot build an enormous skyscraper there, and the building you could put there would not be more than adequate to replace the space already occupied by the existing School of Art; whether they would require the basement or not I do not know. We can find out, of course, but it does not look as if it is going to give any surplus room over the space they occupy at the present moment. Lord D'Abernon asked you about damage and loss in transit, have you ever suffered loss or damage while objects have been in provincial museums?—We have had two thefts. The first one was at West Ham in 1900, the Passmore-Edwards Institute. A burglar got away with several rather valuable things. It was in pre-1908 days, when curators and teachers were allowed to come up and pick things out. The teacher had selected one of those two handsome caskets which belong to the Trevelyan silver dressing-table set, late seventeenth century; and, I believe as a concession to him, the Director allowed this casket to go to West Ham where it was stolen.

3645. It is only by theft you have suffered?—Only by theft.

3646. Never from neglect?—We change the collections every 12 or 15 months, so there is not much chance of that.

3647. Under the old regime, when the curators were allowed to come up and select objects, was it not possible that the standard of things they got was better than it is to-day?—No.

3648. Would not they definitely ask for better things?—They would not have been allowed to have them, I expect. I was not there, but I suspect there was a mark on any object that was too valuable to be sent out.

3649. In fact, the Director of that day never allowed a thing to go out that could be missed by anybody who might ask for it?—I was not at the museum in those days. It is said that a visitor from the country once came to look for something in the museum, and found that it was on loan in the very town from which he had just come, in the local museum.

3650. (Sir Henry Miers): On the difficulty of distant museums sharing in the lending system on account of the cost of transport, do you see any way of getting over that?—I do not know that there is difficulty. I do not know that it amounts to very much. I was looking at some figures the other day. Preston, for instance—this year it has only cost them £6 odd; Truro, £6 odd; Hastings only £2 odd. I do not know that such a price is a prohibitive one to pay in order to receive the loan of our specimens for 15 months.

3651. You do not think it necessary to introduce a differential scale?—A flat-rate similar to the old one? I did myself rather favour a flat-rate, but an increased one. We used formerly to demand 50s. a van, but that was when carriage rates were 4½d. to 6d. a mile. They are now from 1s. 1d. to 10½d.

2 November, 1928.]

Mr. H. A. KENNEDY.

[Continued.]

A trip to the Midlands which in those days used to cost £6 now costs about 16 guineas.

3652. It has also been asserted that small museums cannot share in the grant system because they cannot afford to pay the percentage. I do not know whether to your knowledge small museums have applied for grants and then found they could not afford it?—We assume they have not applied because they have not sufficient funds to pay the 50 per cent., but I do not know how we can help them unless they get a benefactor like the Carnegie Trust to help them, or unless the whole scheme is changed and the grants are made on the institution rather than the object.

3653. Small museums which are specially desirous of assistance in purchase for that reason cannot get it?—If the curator of a small museum is keen and the place is really a good one, I cannot help thinking that he can raise a little money locally for a purchase. I think, if he is an energetic man, he ought to be able to do that.

3654. Could you say how many applications you receive for grants in aid in excess of those which are actually given?—We refused one application last year. If anybody applies for a grant, he nearly always gets it; last year was rather exceptional. Last year we issued 149 forms of application and 25 to the Scottish Education Department. Twenty-two applied. This year we have sent out 140 circular letters inviting curators to write and ask for forms of application if required. Forty forms were eventually sent out. So far we have received 12* applications.

3655. It seems as if there is not a very wide desire to have this assistance?—It does. This year we took every rate-supported museum on your list and sent to each curator a letter asking whether he would like to have this form of application. We did that because the form of application is rather a big one.

3656. (Chairman): Have you got a copy of the form of application with you?—No.

3657. Could you send it?—Yes, certainly. It is rather a big form and we thought it would be better and more economical to write and ask whether a museum wishes to apply and to send the form only if they do.

3658. (Sir Henry Miers): Do you provide that almost all your loans are made by cases, that they select cases of objects?—Museums, yes; schools not so.

3659. Are they satisfied with that or do they urge that they should be allowed to select specimens?—I think they are satisfied on the whole. One curator, who has recently retired, was always rather keen on that, but generally they appear to be satisfied.

3660. It is a fact that those who want the best collections come early? First come first served?—Not entirely. It is not a question of first come first served; the desired collection may not happen to be in when they call and they do not see it; that is all. It may come in the week after their visit.

3661. Then with regard to accommodation, are there any times when you have less than your normal accommodation? Does that Exhibition of Industrial Art occupy part of your space from time to time?—No, we have a fixed amount of space.

3662. On the question of circulation to schools, do you get applications from the larger Public Schools at all?—Some of them apply to us. We have had loans at Harrow and Westminster; we have a loan at Rugby and Sherborne. A good many of the large Public Schools are now inspected by the Board of Education, are recognised as efficient, and come to us for loans. Winchester is another instance.

3663. Finally, with regard to the selection of museums to which loans can be made; it does involve a sort of classification of those who have

deserved for various reasons to receive loans and those which do not?—If a curator applies for a loan, almost the only consideration is whether he has any decorative art or not, apart from the question of security. If a museum applies to us for a loan, that is the first question. If it is a new museum, we say—we will lend you two or three cases for a year or two and see how you get on.

3664. And this central system if introduced, both in regard to scientific and artistic objects, would involve a very different classification of museums?—Yes, it would I think.

3665. And a larger collection would be necessary, assuming there were many others?—I am a little doubtful whether there are many more museums on your list who would be big enough and important enough to have loans from us.

3666. On the scientific side?—I am not quite clear about the circulation of scientific things. Wouldn't it be rather a case for long deposit loan in the case of scientific objects?

3667. I do not know yet what is really wanted, but claims have been made that scientific objects should be circulated just as artistic objects are now?—I think Sir Arthur Keith said that in zoology it would be impossible.

3668. It is interesting to know your view about that?—At each stage one would have to consider what one was going to circulate. Art obviously is the first thing to do.

3669. (Sir George Macdonald): Perhaps you would elaborate a little your idea as to a centralised lending department for all the museums?—It is so much a matter of detail, is it not? All that would be necessary would be to provide the space and the staff and to hand the material over to us.

3670. That is what I want to get at, that it would be an integral part of the Victoria and Albert Museum?—I said I thought it would tend to break away from the Victoria and Albert Museum because it would develop far beyond the scope of the Victoria and Albert Museum, but it should always be very closely associated with the Victoria and Albert Museum if only because the greater number of the objects which would be circulated would be artistic.

3671. I ask the question because I think Sir Frederic Kenyon told us that in his view it ought to be an integral part of the Victoria and Albert, and the British Museum for instance, ought definitely to hand over to the Victoria and Albert any objects which they thought might go into circulating collections?—If he had said an integral part of the Board of Education I should agree, but I think there will be a tendency to break away from the Victoria and Albert Museum in the long run.

3672. He says here: "... I should have thought it was much better to extend the existing department of the Victoria and Albert Museum. They have experience of lending work and it would be only duplicating administration if a second department were established at the British Museum." That was referring to this central depot. Now when you transfer objects to the circulation department I suppose you take them back to the Museum at some time?—Hardly ever when we have transferred them, but it does occasionally happen. During the last four or five years some water colours have gone back and one or two majolica plates, but that is about all.

3673. And do I understand you to say that no second-rate objects are circulating?—No. I said it is not the case that only objects of very secondary importance are circulated. I think all our objects are certainly up to the standard suggested by Sir Frederic Kenyon in his evidence.

3674. You would distinguish between secondary importance and second-rate?—Oh yes.

3675. How would you distinguish?—It is rather difficult—

3676. You do not feel you can put it more clearly?—No. I was trying to express it in terms of objects.

2 November, 1928.]

Mr. H. A. KENNEDY.

[Continued.]

3677. We had, of course, some quite definite complaints though I do not know that they were substantiated—in fact they were not—about the inferior quality of a good deal of your material in the circulating collections. You will probably have seen that in the evidence?—Yes, I have seen that. Take English pottery round about, say, 1800. You get some good pottery of that time and some which is less good. Naturally you only send your best collection of English pottery of that period, which may be rather valuable, to those museums which can keep it safely, and if a secondary museum were to ask for English pottery one might say, We have a collection which is not quite first-rate, but you can have it if you wish; and if the curator agrees, off it goes. I think there must be two classes of collections so long as there are two classes of museums.

3678. If I told you that someone had said to me that you were actually corrupting the public taste by the pottery you were sending out, you would call that an exaggeration?—I should. We have one or two collections of modern ware to which some people might object, but I cannot think of anything else. In a museum you must have most periods represented unless the level of design or craftsmanship is too low. As a matter of fact in the selection of objects for the Travelling Collections particular attention is always given to Form.

3679. I take it you do not find that the regulations as to cost of travelling and so on hamper the circulation to any extent?—I have not experienced it. They have complained about these increased rates, but I do not think it has affected the circulation.

3680. You do not find any falling off in the number of applications from the more distant centres?—No, I have not found that. We send to Truro on the one side and Aberdeen on the other. There was Elgin, we did go to Elgin for a time, and we do not go there now. However, I do not think it was a question of transport which led to the withdrawal of our loan from there.

3681. Then you speak of grants in aid of purchase, what is the procedure there for a local museum which proposes to purchase an object? You approve the object I take it, do you?—Yes. The curator writes and says—can we have a grant on such and such a specimen of decorative art? We say—let us have a look at the object, and he sends it up. If it is all right and a suitable purchase for the museum in question, we send it back and promise a grant. On the scientific side we dispense with the inspection.

3682. You have I think a departmental officer travelling usually, except in the holiday season, with your collections; what is his function?—The three of us, as a matter of fact, go in turn. We check the collection which we left in the museum the year before and make sure the objects are there. We then unlock the cases, take the specimens out, and the collection is packed by the attendant who goes out with us. We then arrange the new material in the case, lock it up, check it over with the curator and come away.

3683. That is precisely what I wanted to know. Do you ever do anything in the way of demonstration locally to those officers?—Directors and curators?

3684. Yes?—No. Years ago we used to, but we do not do it now.

3685. Presumably you do not do that in the case of schools either?—No.

3686. It is simply sending the objects there. Do not you think it might be rather a good thing for some of your experts, who are travelling in any event, to do something in the way of demonstration locally?—We are not experts in my department; we are merely administrative officers. If you were to send an expert out with the collections it would be possible, but I do not know whether—

3687. If you are not experts how do you judge of the quality of the object proposed for purchase?—We do not do it. We send it up to the expert officers in the Museum.

3688. I gathered you said you had a look at it?—“We” is the Museum. All purchasing and that sort of thing is done through the expert officers.

3689. Do you think it would be a good thing if one of the Museum officers could occasionally be spared to go over the country and give demonstrations of that sort locally?—I am not sure about giving demonstrations, but I think it would be a good thing for them to go about the country a little and see what is going on in local museums and help the local curator on points upon which he is in doubt. We are, in fact, doing something of the kind at the present moment. We are trying to send a pottery assistant to the Potteries occasionally and a textile assistant to the north.

3690. I am glad to hear you say that the Victoria and Albert Museum has something to learn from the local museums?—I said learn something of local museums.

3691. No doubt that would be a very great advantage?—I have not the least doubt they could help the curator, because you cannot expect the local curator to know all about every class of object, pottery, textiles and so on.

3692. Just one further question, do you think the arrangements for safe custody and so on are satisfactory in the local museums?—As soon as we get an application we go down and have a look at the place and satisfy ourselves that it really is safe.

3693. One of the same type of officer?—I generally go myself if I can. I always go and look at new applications myself and then I report to the Director and he will agree that the loan should be made or not.

3694. (Sir Richard Glazebrook): On what basis are the museums to which loans are made selected? Merely on their application, or do you take the initiative?—Merely on their application.

3695. You do not take any initiative in selecting them?—No.

3696. Then you said, I think, that there was a regulation that the articles were to be supplemental to those furnished by the locality. Do I understand that you favour some alteration of that regulation?—If the circle of loans is to be extended, we must alter it, because so long as that regulation stands we can only lend to the museum if it contains works of decorative art similar to our own. We cannot go to an art gallery which is solely a gallery of paintings.

3697. Then you said that, so far as the scientific side was concerned, new machinery was required. What sort of objects are included in the scientific side?—All sorts of specimens, zoology, geology, palaeontology, mineralogy and botany; practically the whole of science.

3698. Objects then that are shown in the Natural History Museum mainly?—Yes, mainly; very few of the type shown in the Science Museum.

3699. You referred later, I think, to the Science Museum, and said there were some difficulties?—Yes, because there is no machinery by which the Natural History Museum can know anything about local museums as part of their official duties.

3700. And so far as the Science Museum is concerned, is there any machinery by which they can learn?—They could, but there are never any applications, or hardly ever any applications, for assistance towards the purchase of models illustrating the application of science to industry.

3701. Never any applications?—Hardly ever. Years ago we helped Dundee; there is a technological collection there. Recently Doncaster started a small section illustrating their local industry of engineering and we helped them with a model locomotive.

3702. Have you any view as to the importance or desirability of encouraging the other side, applications of other local industries?—There are certain places in the country where I am surprised that they have never done that. For instance, except for the exhibits at West Hartlepool, I think I am right in

2 November, 1928.]

Mr. H. A. KENNEDY.

[Continued.]

saying there are no engineering models anywhere on the North East coast.

3703. (Mr. Charteris): You circulate water-colours, but you do not circulate oils, do you?—We do not circulate them much. We have a few which we lend, but they are not organised in any way.

3704. Is there any demand for them?—Yes. Those places which have oil paintings change them every year or every other year.

3705. Would you like to be able to circulate more than you do in the way of oil paintings?—Yes, I think so, if it was properly done, if a collection could be arranged by schools, or on some scheme; but there must be a plan.

3706. Do you think it would be an advantage if you were able to include in your Circulation Department the products of modern art?—We do already have some modern art.

3707. I thought the Victoria and Albert Museum had no modern art?—There is a little in the main museum and we in Circulation have a good deal.

3708. Derived from the Victoria and Albert Museum?—Some of it has been derived from the departments; some of it we have bought. We bought in the last few years two pieces of pottery by M. Starte Murray; a very interesting footstool with needlework after a design by Roger Fry, and, of course, the graphic arts—we are always buying woodcuts.

3709. Who buys for the Circulating Department?—What generally happens is this. It depends a good deal on the department. In the textiles department and in the print department vendors seem to bring the material in; in the other sections generally I go out and look for it. When I see a piece which looks good and fits in with our scheme, I have it sent in, and the technical officer examines it. If he says it is right and it is offered a reasonable price, we buy it.

3710. The final examination is with the technical officer?—The technical officer, and the Director, of course.

3711. Do you get any complaints from the institutions to which you send these things as to the quality of them?—No.

3712. Not since 1903 is that?—I should say, not for the last four or five years. I do not know what happened before then. I am informed that this year, for the first time, the art masters said they were satisfied. Hitherto they have generally complained that they cannot get what they want; but this year, I understand, they were contented.

3713. Have you found yourself hampered by the terms of bequests in regard to objects that you would like to circulate?—All the bequests we circulate are objects which have been bequeathed free of condition. We do circulate a good many bequests. There are two collections of pottery which always have to be kept together. The condition is rather a nuisance, but the collections in question are homogeneous and so they go round.

3714. Do you know if there are any things in the museum itself which would be circulated if it were not for the terms of bequests?—There are a great number of objects in the museum which cannot be circulated, even if the museum wanted to circulate them, because of the terms of the bequests. The whole of the Jones Collection, for instance, can never go out.

3715. (Sir Robert Witt): Mr. Kennedy, if I happened to be the director of a provincial gallery and I wanted the Victoria and Albert Museum to lend me something, who would decide whether or not it should be lent?—The Director of the Victoria and Albert Museum.

3716. Would it go in the first instance to the departmental chief?—It would go to me if you wanted to borrow something in the department of Circulation.

3717. Something which I thought ought to be transferred from the museum proper to your department; who would decide that question?—That

would go to the technical officer concerned who would communicate with the Director and the Director would then decide. That would not come to me at all.

3718. That would be a matter for the department and then for the Director?—Yes.

3719. I understand that your department is congested now as regards space?—Yes.

3720. Apart from that, supposing you had unlimited space, would you feel any difficulty in doubling the amount of objects to be lent?—We should have to have much more staff.

3721. Apart from space and staff, would there be, in your opinion, any difficulty in doubling the amount of objects that were lent?—You mean, would there be a sufficient demand from the country for double the quantity?

3722. I rather meant, if the demand were there, would you think double the amount could be supplied?—Not from what we have got at present.

3723. Perhaps I have not made myself clear. Supposing there was a demand for double the number of objects, would it be, in your opinion, possible for the Museum out of its collections to meet that demand?—By transfer from the main Museum?

3724. Yes, that is what I meant?—I do not think I am in a position to answer that because that is entirely a matter for the technical officers. It would be they who have to say how many specimens are required for their reference series on any theory of arrangement, and I do not think I could give any answer to a question like that.

3725. You referred to the fact, I think, that you wait to be asked for loans; is that right?—Yes, that is right.

3726. Are you of opinion that you could do something by way of advertising, or of offering loans, to increase that demand?—It depends so much on the place. Outside the Museums to which we go, I know so little about all those numerous small local Museums in Sir Henry Miers' list. Of those which I know personally but which we do not visit, there are not many that could be encouraged to apply for loans of Decorative Art. I think if a curator is keen he will apply.

3727. Have you any method by which you differentiate and perhaps even catalogue provincial Museums according to whether they are—I think the phrase you used was "small and lifeless institutions" or otherwise?—No, we have no regular list, but the three of us in the department know these places well and have our own ideas about them. We have never drawn up a formal list. I tried to do it myself some years ago. The first two or three are quite easy, places like Birmingham, Norwich and Nottingham are quite easy to classify, but when you get down to the smaller places it becomes more difficult.

3728. What I was really getting at was whether you thought with your advantages and position as a great central institution you could do rather more to help others to help themselves?—I think Local Authorities are inclined to rush into a Museum rather than the reverse. My experience is that, especially in these latter years, Local Authorities buy a park as a recreation ground and get a house with it, and then they start a Museum.

3729. You are not suggesting that is not a very good thing?—It may be a good thing, but generally the building is quite unsuitable for the purpose.

3730. You said, I think, you had some figures and you would give the Commission the figures of what the annual expense of circulating is to your Museum and what the contributions of the boroughs amount to in the year?—The figures I had were the figures relating to the grant in aid. I could get those figures, the cost of circulation to the country year by year.

3731. Yes, the cost of your circulation, and I think it would be interesting to know what the proportions are between that and what these, in some cases very poverty-stricken, Museums are asked to contribute?

2 November, 1928.]

Mr. H. A. KENNEDY.

[Continued.]

—So far as loans are concerned they contribute nothing except half the costs of transport, and the local housing charges.

3732. I mean the expenses, the expense of transport, insurance and so on?—I have not got that information with me, but I do remember that when we went into this question of transport six years ago we found that we spent £830 and recovered £155. It just came at the wrong time and the Board of Education felt that they could not go on doing that any longer. I have figures of the grant in aid which show how much we have paid away each year; that is just about half, the other half is contributed by the Museums.

3733. I think those figures would be valuable.

3734. (Chairman): Perhaps you would send in a table of all the figures you have mentioned?—Yes. It is the total cost of transport during the last two or three years and the amounts actually contributed.

3735. (Sir Robert Witt): By the boroughs, for whatever purpose, transport insurance and so on?—I do not know what they pay for insurance. We do not have anything to do with that.

3736. You are only concerned to know that they have been insured to the amount you specify?—That is all?

3737. You send round your representative with these vans and he delivers the goods and sees, as you have told us, how they are dealt with. I believe they are, as a matter of fact, rather carefully listed, but do you send with them any kind of literature, any kind of instructive literature to indicate the basis upon which this particular selected collection has been put together, or its relation to any other collections there? For instance, if you were sending pottery to one of the Five Towns, would you send any memorandum which would indicate its importance or its bearing, in comparison with what was already in the exhibition, or would you merely give them the stuff and say—look at it?—No, we do not merely give them the stuff. We give them a note, if the collection admits of it. Chinese pottery, for instance; Persian pottery; English pottery; and the rest, they have their "Note" which gives something of the history of the craft and a brief bibliography.

3738. Where is that found? Merely a label in the case?—A big label.

3739. It is a label in the case?—Yes.

3740. And beyond that you do not do anything else? You do not circulate anything else with it?—No.

3741. No hints or instructions, say, even to the Director as to how he should make use of this particular exhibit?—No, we do not do that certainly; but he should know.

3742. Even in a small and lifeless institution?—We do not go to many of those now-a-days.

3743. (Chairman): I do not quite understand why there is such a small demand for grants-in-aid?—I think simply because the Local Authorities are so short of funds and one of the first things to suffer is the local museum.

3744. To obtain your grant in aid they have to contribute an equal sum?—Yes. It does not really amount to very much. Last year we spent £870, that is to say roughly twice £870 was the total expenditure of all the Local Authorities on objects other than paintings last year.

3745. I want to be quite clear about your idea of a central lending department. You suggest it should be under some central museum authority and in close connection with the Board of Education?—I think it should be associated with the Board of Education and be in touch with a central museum Council. I think it might be a department of the Board of Education like the Victoria and Albert Museum. It seems to me that the head of the department would need to have power to refer

questions of general policy to some central body consisting of the heads of the national museums, if there were such a body. I imagine that it would be necessary to advance by carefully thought stages and that after we have dealt with the circulation of works of art, the question would arise what is to be the next class to circulate and somebody has got to settle what it is to be. That must necessarily depend a good deal on the view taken as to what it is that the local museums ought to have and what can be spared from the National Museums. It would need an expert Council to settle a question like that.

3746. A Council representing the various interests?—The heads of our three great institutions. I think that such a body would be sufficiently authoritative to say—that the next step shall be ethnology or a series illustrating Roman Life and so on.

3747. As at present organised the only things you lend are objects belonging to the Victoria and Albert Museum?—That is all.

3748. You never obtain objects from other museums which you pass on, on loan?—No. We have borrowed once lately. At the present moment we are circulating to schools of art some drawings which we borrowed from the London University. We found that we were in urgent need of good life drawings, and through the assistance of Professor Tonks, the University obligingly let us have some of the prize work which has been done from time to time at the Slade. We borrowed that and are sending it round the schools, but that is the only loan we have circulated.

3749. (Sir George Macdonald): If this central department is not to be a department of the Victoria and Albert Museum but a department of the Board of Education, what will happen to my country?—The legal position between ourselves and Scotland has been rather a doubtful one since 1899. I suppose we would go on helping Scotland as we do now. The Board's superintendence of education does not extend to Scotland, but the Board still lend to Scotland by virtue of the Charter of Incorporation and as successors to the Science and Art Department.

3750. Still we have the Victoria and Albert Museum as a buffer?—It is rather a difficult position legally, our relation to Scotland.

3751. I think you will require to think that problem out before you elaborate your scheme very fully?—You would still have your central Circulation Department as the buffer.

3752. (Sir Richard Glazebrook): In answer to Sir Robert Witt just now you referred to the Notes that were sent with the cases, would it be possible to let us have a copy of one of those?—Yes, with pleasure.

3753. I think it would be interesting to see the kind of thing. Then with regard to the small museums, you said sometimes the principal officer should know, although he did not know; might it not be part of the duty of a department of the Board of Education to help to educate him?—Surely he should have got his education before he became a curator?

3754. Completely?—That is one of the difficulties, is it not, to find a satisfactory curator to direct local museums.

3755. Can you not by means of your loan collections do something to improve the position, to improve the knowledge and status of those people?—We help them with their own collections indirectly. I expect that a curator often has specimens, e.g., pottery about which he is not quite sure. He will come to us and ask for a collection of that type because he knows that our material is correctly labelled and above suspicion. Then, when he has borrowed it, he works on his local collection.

3756. You do help to educate him?—Yes. That is only an idea of mine. I do not know that it is so. I suspect that is so.

(Chairman): We are greatly indebted to you.

(The Witness withdrew.)

2 November, 1928.]

Mr. FRANK V. P. RUTTER.

[Continued.]

Mr. FRANK V. P. RUTTER, Art Critic of the "Sunday Times" and sometime Curator of the Leeds Art Gallery, called and examined.

3757. (Chairman): I think you were at one time Curator of the Leeds Art Gallery?—Yes.

3758. We are anxious to hear of your experience there, whether you have any suggestions to make on the subject of loans from the national institutions to the provincial institutions?—In my opinion the most useful loans to provincial art galleries are circulating collections, and in this respect I should like to support and confirm the evidence already given by Dr. E. E. Lowe. I entirely agree with him that collections to illustrate schools of painting would be very valuable. The greatest difficulty I had to contend with at Leeds was the general ignorance about all schools of painting prior to about 1850. My experience as a lecturer at other provincial cities has impressed on me that the same difficulty confronts the curators of most municipal galleries. I consider that the greatest educational need of the provinces, as regards art, could be best met by the organisation of a series of circulating collections, illustrating the history of painting from the Italian Primitives to, say, the end of the eighteenth century. I attribute largely to this ignorance of the Old Masters the tendency of provincial art gallery committees to look upon all pictures solely as illustrations and to ignore their decorative, aesthetic and historical value. The organisation of these circulating collections is a matter which requires much thought, but I imagine it could be done best from the National Gallery. I do not suggest that the most precious masterpieces here should be sent travelling, but I believe that a sufficient number of school pieces and minor works could be spared to form circulating collections of the highest educational value.

3759. Would that circulation be organised under a central lending department, an expansion of the present lending department at South Kensington?—If South Kensington could draw on the resources of the National Gallery and if they had the organisation I imagine they could.

3760. How would you suggest that the educational facilities offered by the national museums and galleries in London could be improved?—Properly qualified guide-lecturers have already greatly increased the educational value of the London museums and art galleries, but if possible it would be a further advantage if each institution had a lecture room that was available for qualified persons. I understand that a lecture room or rooms is part of the equipment of all American museums and has been found very useful there, and where possible I imagine that an increase in the number of reference rooms and study rooms is also desirable.

3761. Do you advocate an extension of the present guide-lecturer system?—That depends entirely on how the public is responding to it. If the numbers attending those lectures is greater than can easily be managed by one person, then I imagine more guide-lecturers would be desirable because I know from my own experience, in taking parties round an art gallery or museum it is very difficult to keep control of a large group.

3762. What do you consider the appropriate number?—I should think about 30 to 40 as a maximum.

3763. Have you any suggestions to make for improving publicity arrangements in connection with the national museums and galleries?—On that previous point of educational facilities, I noticed recently when I was in Vienna at the History Museum there they had a number of art students, I imagined they were like our Slade students, loosely attached to the museum, speaking various languages and competent to take parties round. The remuneration paid by the visitors was I think 10 Austrian schillings.

3764. Corresponding to what?—Six and eightpence. That made it possible for quite a small number of people to have a special and competent guide. I do not know what the arrangements were between

the museum authorities and the students, but it struck me as an idea that was very pleasant for the visitor and very useful.

3765. That was paid by each visitor?—No, that was for the services of the guide.

3766. Irrespective of the number of people?—Yes. There were all sorts of parties taken round by these attached students whom you could choose for one person or for two or three persons.

3767. And they were obtained by application at the central office?—Yes. I imagine that they corresponded to students from, say, our Royal College of Art here, probably in their second or third year. I engaged the services of one young lady and found her most intelligent and most helpful.

3768. I suppose you suggest that having to lecture would very likely improve the lecturer's own knowledge?—Possibly.

3769. Have you any suggestions to make for improving the publicity arrangements?—Yes. While an official printed bulletin or gazette would be most useful to collectors and students, I imagine that so far as the general public is concerned the most effective publicity is to be obtained through the ordinary Press channels. Full information as to new acquisitions, by purchase, gift, or bequest, and also as to loans should be sent to the Press by each institution concerned. This is already done to some extent, notably by the Victoria and Albert Museum and by the National Gallery, but a great deal of valuable publicity is lost by a want of method in the sending out of this information. From the Press point of view it is of the highest importance that information of this character should be sent out well in advance and that a "release date" for the information should be agreed upon. All editors are reluctant to give publicity to items of news that have already appeared in print, and owing to the exigencies of printing, the weekly journals can only be placed on a footing of equality with the daily Press by receiving the information some days before publication is permitted. For example, an item of news sent out broadcast without any condition on a Monday would be likely to be printed only in the daily papers of Tuesday. But if sent out on the Monday with the stipulation that it was not to be published before Saturday, then it would be good news not only for the daily papers of Saturday, but for all the weekly papers appearing on that day, and also for the Sunday newspapers. This method would, I think, give a maximum of publicity to each news item concerning the national museums and art galleries, and I imagine it would be desirable that an officer at each institution, preferably one with some acquaintance with Press work, should be appointed to deal regularly with the sending out of these news items to the Press. I expect most of you are familiar with the kind of thing sent out by the National Gallery and the Victoria and Albert Museum. You will notice there is no mention there on what date it is to be released. That is a point upon which I should like to lay very great stress.

3770. Have you any suggestions to make for improving the connection between curators and museum directors and the public?—No. I think it largely depends on the individual. The only point I should like to make is that many provincial curators do feel the need of some central authority to which they could appeal. I think I am right in saying that the headmaster of a secondary school, if he has any difficulty with his committee on a certain point, can appeal to the Board of Education and they will send an officer to investigate the affair and possibly the headmaster may be right, and if so he has a chance of his policy being carried out, but the curator of a municipal art gallery, if he should differ on any important point with his art

2 November, 1928.]

Mr. FRANK V. P. RUTTER.

[Continued.]

gallery committee, has no appeal whatsoever because he has no central body of experts, recognised authorities on the subject, who might possibly support him, or might not; there is no appeal at all. That makes it extremely difficult for the really conscientious curator, who has at heart the best interests of his art gallery or museum, when it comes to a difficult point. The question is then either resignation or carrying out a policy which he considers to be wrong.

3771. Speaking generally, are the salaries given to provincial directors and curators adequate?—They certainly were not before the war. I have less experience of what they are now. I do not think any man takes up a curatorship or directorship of a provincial art gallery with the idea of making a fortune; he has to be some sort of enthusiast. I think the most important galleries now give adequate remuneration, places like Liverpool and Birmingham and so on, but I believe in some of the smaller cities it is really very difficult for the curator to make both ends meet.

3772. Do you consider that in the case both of provincial and central directors adequate facilities are given for foreign travel and foreign study?—I do not know that I am sufficiently well acquainted with what the facilities are. They are obviously most desirable. In Leeds I was given practically no facilities for travel by the Committee, except my annual holiday of about a month, but with their permission and at my own expense, I used to come to London about once a month in order to keep in touch with conditions here and I used to go abroad once or twice a year also. That was entirely at my own expense and not officially at all.

3773. Have you any other representations which you would wish to make to the Commission?—I cannot think of any. The point I made about the desirability of a central authority is very important, I think, from the point of view of provincial curators.

3774. How would it be composed? In what manner?—Something equivalent to the Ministry of Fine Arts in other countries. It would be something equivalent, I think, to the Board of Education to whom the headmaster has his reference.

3775. And would be in connection with the Board of Education?—I should think so. In fact I think it would be very desirable if it were possible to link up all provincial art galleries with the Board of Education. I have a very slight knowledge of the United States, but I believe most of the American museums are governed by Boards of Trustees on which three authorities are represented, the Local Authority—the City Council, some National or State Authority equivalent to the Board of Education, and a body of local collectors, and if the control of provincial art galleries could be widened and have a broader basis of that kind I am sure it would make things much easier for the curator and increase the efficiency of the gallery.

3776. That is to say, you would place the curator under a Board which was not merely local but national?—Yes.

3777. (Sir Robert Witt): You have spoken in your capacity as ex-director of a provincial art gallery and also as representative of a well-known newspaper. In both those capacities I think you might help us in regard to one or two other points. From the point of view of the local provincial museum, we are told on the one hand that the central institutions are sluggish and conservative about loans and, on the other hand, they reply that they are not pressed and bothered and asked for loans as much as they would expect to be and that the facilities they do give are not made use of. What would be your views as to that?—I can only say, speaking from my own experience, that I always met with very ready response from the national museums to all the applications I made. For

example, before the War I organised an exhibition of the works of Constable at Leeds and the National Gallery responded very generously with loans on that occasion. During the War we had two very important works from the National Gallery, Turner's "Yacht Racing at Cowes," and Whistler's "Old Battersea Bridge." I can only say, for my part, I found great willingness to lend.

3778. Do you think that the demand for loans on the part of provincial galleries and museums is as great as it should be?—No, I do not, because I think to a great extent they do not really know what to ask for. It is exceptional to find any provincial art gallery with a clear-cut policy. They are all rather inclined to be vague and beyond the idea of perhaps asking for the loan of some Turner water colours or Turner oil paintings, or just one particular picture, they do not seem to have a very clear idea of what to ask for.

3779. Do you think all the metropolitan institutions might give them some help and guidance in that respect?—I think they might and it is for that reason I am so extremely keen on the circulating collections. If I might amplify that. A fairly well-equipped art gallery might very possibly ask for a loan which is to fill a gap, but there are so few galleries of that description in the provinces that the more or less permanent loan just falls almost into a void and after it has been there for a few weeks nobody takes very much notice of it, whereas a group of works definitely on view for six or 12 months is likely to attract far more attention and get more notice and have a much greater educational value.

3780. You do not think that even the most eminent provincial museums would resent suggestions made as to what they should borrow, or if, having asked for one thing which they could not obtain, they had the reply—why don't you ask for something else instead?—I think an alternative might be suggested with all courtesy and in a way that might not offend them. A great deal would depend upon how it was done.

Another point in regard to the treatment of his local public by the provincial gallery director and his treatment and handling of his Museum Committee; are there any suggestions you would like to make in regard to how he can increase the local interest in these matters?—I believe myself that his best way of increasing local interest in these matters is for each provincial centre of any importance to organise, if it is not already in existence, something equivalent to a local branch of the National Art Collections Fund. When I was at Leeds I got some important collectors in the neighbourhood to form a Leeds Art Collection Fund and that undoubtedly was the means, not only of stimulating interest in the gallery but also of attracting a number of very important gifts. I think a development of local interest is probably the best way of doing it. It works very well in the National Gallery and it would work equally well with the provincial gallery. I do think that the National Art Collections Fund can do the work for the whole country without some local support in those centres.

3781. In the case of the provincial gallery or museum there is often a local hero, a local distinguished artist, whom they might accumulate, whom they might illustrate and exhibit?—That is frequently the case.

3782. At present in this country we have no organ, no bulletin, no periodical of any kind which is issued by the metropolitan museums as a whole. The Victoria and Albert Museum, I think I am right in saying, has its annual bulletin and the British Museum has just produced a Quarterly. Would you be in favour of some joint publication which would be of interest to all the provincial galleries in showing what all the metropolitan museums have

2 November, 1928.]

MR. FRANK V. P. RUTTER.

[Continued.]

acquired, say, in the last three months, if you made it a Quarterly and what special views or special exhibitions were then being held in London?—I think that would be a very excellent thing. A Quarterly would no doubt be better than nothing, but I think if it were possible to do it monthly it would be still more valuable.

3783. Do you think all the local museums would subscribe to it?—I imagine there would be no difficulty in that. I think they would all be very glad to subscribe to it.

3784. Just one other point. Do you think anything more could be done by a system of grants in aid to local museums on the lines of the Victoria and Albert Museum, and perhaps extended to works of art of all kinds?—Yes, I think that would be a very, very great help, a very great help, because it would very largely strengthen the curator who had not a very expert Committee. It would tend to give his local Committee more confidence in him if he could say that certain purchases he recommended would be supported by some small grant, however small. The prestige of it would help him enormously.

3785. (Mr. Charteris): Do you think it of importance that each gallery should have an area set apart for the exhibition of new acquisitions?—I think it is good that new acquisitions should be seen together at some period of the year, but whether there should be in a provincial gallery a definite space set apart for this—

3786. I was thinking more of the museums in London?—In London, yes, on lines something like the Louvre, for example, where for a certain time new acquisitions are placed on a screen—

3787. And at the Victoria and Albert Museum, they do it there now?—I believe they do.

3788. But, of course, giving publicity to the fact that you have new acquisitions is not much good unless you have space to show them?—No.

3789. It is desirable, you think, that there should be space for that?—I think it would be desirable to show them as new acquisitions for a limited time, say six months at the maximum.

3790. (Sir Richard Glazebrook): You spoke of there being some central authority or body that was to serve as a kind of Court of Appeal in case of difficulty between the director and his Committee. Would you attach any other duties to such a body? Would it be there merely for that purpose?—It depends so much on what the body is. I was simply expressing my opinion as an ideal for the director. The director feels very much having no body to appeal to. I could not presume to say what the other duties of such a body should be, but I am quite certain that it would be of enormous value, not only to the directors of provincial museums, but also to the Committees of those museums. At present there is practically no body that they can turn to for advice.

3791. But you do not suggest any other duties? You have not thought that out, perhaps?—I have not thought that out, no.

3792. Then with regard to the municipal museums, at present they are chiefly controlled by a Committee of the municipal authority?—They are controlled generally by a certain number of elected members, Aldermen or Councillors, elected members of the City Council, but usually they also have a number of co-opted members.

3793. Do you want to extend that system? You talked of having experts or people with special knowledge?—That is the gravest difficulty, Sir. If I may be perfectly candid, as I am sure you would wish me to be, my experience at Leeds and I think you will find it is the experience of most directors in the provinces was that the co-opted members are not invariably elected for their expert knowledge. That is the great trouble, that the co-opted members who should be absolute pillars of strength to the Committee are very often little better than reeds; they have been co-opted for social or political reasons and so on.

3794. How would you get these other expert members on to such bodies?—On to the Municipal Committees?

3795. On to the Committees of Management? Perhaps I misunderstood you?—My point was, Sir, that it is desirable to relate the municipal galleries in any way to some central authority. Supposing, for example, there could be a very small grant to them from, say, the Board of Education and that grant was dependent upon fulfilling certain conditions, taking proper care of their exhibits, the building being fireproof, and so on, it would give the outside authority some little control.

3796. To be entirely outside of the municipality?—Entirely outside. To be candid, I despair of ever effecting any amelioration in the committees themselves, human nature being what it is.

3797. I think there would be difficulty in doing that. I thought you were suggesting some way of doing it?—It is quite impossible.

3798. (Sir George Macdonald): You drew a distinction between the two types of loans to provincial museums, permanent and temporary, and I gather you think the latter the more important?—I think the latter infinitely more important.

3799. You would be in favour I gather of including in those circulating collections really good things?—Yes, particularly old things. I do not think circulating collections of nineteenth century art would be anything like so valuable as circulating collections of fifteenth or sixteenth century art. I know that would be difficult, but it is exactly the early art which, from my point of view, is the foundation of all excellence.

3800. We have been told that it is very unfair on the stranger coming to London and expecting to find practically all the examples of one particular artist in a particular Gallery or Galleries here to find that they are in circulation in the provinces. What have you to say to that?—My reply to that is, if I may take an example, it might be wrong perhaps to send Botticelli out of the National Gallery, but there is no reason why the School of Botticelli should not be sent and the School of Botticelli for the provinces would be almost equally as valuable. A good School picture would be extremely valuable. It is really very difficult for any person who has not lived some years in the provinces looking after art matters there to realise the extent of the ignorance even among reasonably well-educated people. It reflects in so many ways. When, as frequently happens, a painting, say a nineteenth century Royal Academy painting, is offered to the Committee and the Director thinks it is already represented and it is not the kind of picture it is desirable to accept, the Committee has not the knowledge of painting really to form a competent opinion as to its value; on the other hand, they do attach enormous importance to the family from whence this picture comes and the position with which we are faced over and over again is, "Well, we really cannot offend this man who has been so good to the town and done this, that and the other by refusing to accept the picture."

3801. I was trying to visualise the working of this central authority who would control provincial museums; I think something you said in one of your answers to Sir Richard Glazebrook threw some light upon it, but perhaps you might explain it a little more fully. If you go back to the analogy of the Board of Education, you spoke of the right of appeal which the headmaster has to the Board of Education; what had you in view?—I imagine that to get effective control it would be necessary for the local body, the City Council, say, to have some advantage in submitting to that control and, therefore I imagine there would have to be something in the nature of a small grant or some advantage of some kind to offer them, in return for something that they could lose.

2 November, 1928.]

MR. FRANK V. P. RUTTER.

[Continued.]

3802. A large grant?—The larger the grant the less likely they would be to object to the control.

3803. I do not think the headmaster has any right of appeal to the Board of Education except in so far as the Board's inspectors may report that a certain policy has been adopted which is not in accordance with the wishes of the headmaster and the school is suffering. Then the Board may say, on the report of their inspector—we will stop the grant. Unless there is to be a grant to the provincial museum that you can stop, I do not see how the central authority is going to work?—Except that, of course, if the circulating collections became a very important thing the threat of knocking them off the circulating list would be effective in some measure. I am afraid it is a matter that has got to be developed. Unless there is a quid pro quo you cannot expect the Local Authority to submit to the decisions of the superior authority.

3804. There must be a sanction behind control of that kind?—Yes. I imagine quite a small grant would be the thin end of the wedge.

3805. (*Sir Henry Miers*): You said that very few local galleries have any definite policy; would you indicate the sort of policy you might expect them to adopt?—For example Birmingham has specialised more or less on Pre-Raphaelite pictures; the Whitworth Institute, Manchester, specialises on English watercolours, but it is very rarely you find even as much specialisation as that. Liverpool, for example, had a wonderful opportunity when it was left the Roscoe Collection of Old Masters to build up something rather valuable there. So far as I know, although it spends a great deal of money on purchases, it has not thought to build up the Roscoe Collection of Old Masters.

3806. You mean a policy of specialisation?—A policy of specialisation to some extent.

3807. That would make it more easy to refuse inappropriate gifts?—Yes.

3808. (*Sir Lionel Earle*): You said just now you thought ancient things, comparatively ancient things, were very much more important to send to provincial museums; were you speaking only of pictures?—I was thinking chiefly of pictures.

(*The Witness withdrew.*)

3809. The reason why I ask is that we had a very intelligent and distinguished witness before us not so very long ago and he said the crying scandal, in his opinion, was that modern art, apart from pictures, was not in any way patronised in the shape of furniture and designs of all sorts. That is why I asked that question as to whether you were referring only to pictures?—I was really only referring to pictures, but I must say I am inclined to think that all round it is more important to have the ancient things. The provinces are so far behind in their knowledge of ancient art that I think it is more necessary to repair their ignorance in this respect than to increase their knowledge of the modern. There is far more opportunity for a provincial museum to acquire or borrow modern works on its own initiative.

3810. Even from the point of view of developing craftsmanship in the country?—Even from the point of view of developing craftsmanship in the country. It would be a very bold man who asserted that any modern craftsmanship is superior to the craftsmanship of the past. I think they can learn from it and I think you would find in the Victoria and Albert Museum, for example, that in the sections devoted to creative design, probably far more use is made for study of the ancient than the modern examples.

3811. It was interesting to hear of the student guides at Vienna; was this post-War?—This year.

3812. Probably the people who availed themselves of those privileges were English or Americans?—Yes.

3813. I do not suppose any Austrian could afford to pay 6s. 8d. It was really catering for the foreigner?—It was catering for the foreigner. Those students spoke English quite well. I think there were others who spoke French and were qualified to take French visitors round.

3814. (*Chairman*): I understand that at present provincial museums have no central control and no central co-ordination and that this lack of co-ordination by some superior central authority is detrimental?—Very detrimental.

(*Chairman*): We are greatly indebted to you, Mr. Rutter.

TWENTY-FOURTH DAY.

Thursday, 29th November, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.

Sir MARTIN CONWAY, M.P., Litt.D.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).

Mr. J. H. PENSON (*Assistant Secretary*).

Mr. J. CURLE, LL.D., F.S.A., Curator, and Mr. J. G. CALLANDER, Director, National Museum of Antiquities of Scotland, called and examined.*

Also Present:

Sir JOHN FINDLAY, Bart., K.B.E., LL.D., Chairman, Board of Trustees, National Galleries of Scotland.

3815. (*Chairman*): Would you sum up what you consider to be the advantages of the control of the Museum by the Society of Antiquaries?—(*Mr. Curle*): The Society of Antiquaries, with a membership of 1,022, exclusive of Honorary Fellows and

corresponding members, spread over Scotland as well as over England, is of the greatest value to the Museum in reporting discoveries of archaeological finds, and in making local investigations for its benefit. As Fellows of the Society, the members feel

* The Memorandum submitted by the Council of the Society of Antiquaries of Scotland in reply to a Questionnaire addressed to them by the Royal Commission will be found on page 240 of Vol. of Evidence which accompanied the Commission's Interim Report.

29 November, 1928.]

Mr. J. CURLE, LL.D., F.S.A., and Mr. J. G. CALLANDER.

[Continued.]

that they have a special interest in the Museum. Very large additions to it have been made in recent years through excavations undertaken by the Society or at the charges of individual Fellows. The collections have further benefited by much expert knowledge bestowed upon them by members of the Society without any cost to public funds. The *Proceedings of the Society* record every addition made to the Museum, with full scientific descriptions, and, not infrequently, with illustrations. The annual increase of the Library due to the exchange of the Society's publications is very considerable. Since the year 1895, when a grant of £200 was first allocated by the Treasury for the purchase of antiquities and books, including binding, up to 1928, the sum received has amounted to £6,400. During the same period the amount laid out by the Society from its own funds or from subscriptions upon the excavations which have added so much to the interest and prestige of the National Collection, amounted to £7,423 19s. 5d. The market value of the objects secured for the Museum through these excavations must exceed in value the sum spent. The price of Scottish antiquities when they come into the market has increased enormously in recent years, and with foreign competition it may become impossible, with any such grant as the Museum possesses, to purchase the finer things. The Society's excavations are thus doubly important as a means of adding to the collection.

3816. The question of accommodation has already formed the subject of enquiry by a special sub-committee. Would you, however, like to supplement your views as to the present and future provision in the Museum of Antiquities?—I do not consider that any addition to the present building can be made. Some addition to the space available in the Museum could be made by altering the construction of certain cases. On the ground floor, there are 29 cases, not counting window and wall cases, which cannot well be altered. Of these nine are flat horizontal cases—the remainder being higher cases, with interior shelving. Some additional space could be obtained by replacing eight or nine of the flat cases by the higher type. In the first floor gallery there are 13 flat horizontal cases which could be replaced by 10 of higher type. Comparative gallery—There are in all, not counting those lining the walls, some 10 cases of varying sizes; only four are upright. The gallery, if rearranged with higher cases, could accommodate a good deal more than it contains at present.

The Museum Collection tends to increase at an average rate of about 685 objects per annum. Taking the increase over a period of 20 years, it works out over average periods of five years as follows:—

	Objects.
1907-12	2,836
1912-17	3,247
1918-22	5,262
1922-28	2,453

Of the total of 13,798 objects which went to increase the collection during this period, 1,724 came by purchase, the remaining 12,074 objects by donation.

While the Museum can probably find room by the alteration of cases to accommodate the influx of small objects for some years to come, it becomes increasingly difficult to dispose of objects of larger size. It is evident that before many years are past the present premises will be found inadequate for the collections.

3817. On the subject of educational facilities do you see how these could be improved or increased?—The collections contained in the Museum are of great educational value, as they illustrate our history from the Stone Age down, more or less, to

the 18th century, but I do not think the material which is stored up there is sufficiently taken advantage of for educational purposes. There is great need of small models, diagrams and plans, to make the Museum more interesting and instructive, but space for these is not for the moment available. A guide lecturer for one or two days a week, whose services would be at command of the education authority or the general public, would be a great advantage. It should be arranged that school children be taken over the Museum.

The catalogue issued by the Society in 1892 is out of print, and, indeed, it is out of date. There is only on sale a small guide, sold at the price of three pence. A good illustrated catalogue or guide, on the lines of the sectional guides of the British Museum, is much to be desired. I would further suggest the issue of an attractive series of post-cards, coloured if possible, illustrating a certain number of the finest and most typical things.

3818. What is the system of loans in force between you and the British Museum?—There does not exist any system of loans of Scottish objects between the Museum and the British Museum. No loan could be made by the Council without obtaining the consent of the Board of Trustees.

3819. Do you mean the Board of Trustees of the British Museum?—No, the Scottish Board of Trustees. The power to make such loans would be desirable, provided that the British Museum could reciprocate.

3820. What about administrative co-ordination between the Nation's Museums and Galleries? Do you consider that increased co-ordination would be advantageous?—As mentioned in our Memorandum, the only official administrative co-ordination is with the British Museum over the purchase of Scottish antiquities, which was, I believe, the result of instructions given on the recommendation of a Treasury Committee, appointed on 24th October, 1893, to deal with the question of certain Celtic ornaments found in Ireland, and with the relations between the British Museum and those of Edinburgh and Dublin.

As regards the Royal Scottish Museum, which to some small extent might accept objects suitable for the National Museum, I think it would be difficult to lay down any hard and fast rule. The spheres of activity are pretty clearly defined, and it is recognised that the National Museum of Antiquities has a primary claim to objects illustrative of Scottish history and archaeology.

3821. Turning to the subject of dual control, there is a dual control by the Society of Antiquaries and the National Galleries Board of Trustees?—Yes.

3823. Is that an efficient arrangement?—I cannot say that I consider the control exercised by the Board of Trustees in any way inefficient. Sir John Findlay, the present Chairman of the Board, has been helpful to us in many ways, and we welcome him on our Council. In calling attention to the system of dual control in our Memorandum, we have in view conditions which may arise when it becomes necessary to remove the museum from the National Portrait Gallery building. It must be kept in view that the functions of the Board of Trustees are now chiefly concerned with the galleries more immediately under their charge, and the pictures and other collections there. The museum must occupy a very small portion of their time. It might quite well happen that none of the members was interested in it, and the Society of Antiquaries not having any representative on the Board would have no means, other than by correspondence, of placing its requests before the trustees, or of knowing how they were dealt with. In the event of the museum being installed in a separate building, where no question of a joint staff of attendants would arise, I consider that it should be in a position to control its own affairs, without the intervention of another body between it and the

29 November, 1928.] Mr. J. CURLE, LL.D., F.S.A., and Mr. J. G. CALLANDER.

[Continued.]

Government. I agree that so long as both the museum and the Portrait Gallery are under the same roof, it would probably be inconvenient to make any change.

3824. If it were considered expedient to make a change, do you require legislation, or would an agreement between the parties be adequate?—Under the National Galleries of Scotland Act, 1906, there were transferred to the Board of Trustees for the National Galleries of Scotland, subject to the provisions of the Act, the powers, duties and liabilities vested in or imposed upon the Board of Manufactures by Treasury Minute, deed or other instrument. The collections having been made over to the Board of Manufactures by Treasury Minute and a formal conveyance, the present powers of the Board of Trustees could only be set aside by Statute.

3825. What about the present arrangement for appointing the higher staff?—I am not satisfied with the present arrangements for appointing the higher staff. At present, in the event of a vacancy occurring, it is open to the Secretary of State for Scotland under Section 4 (5) of the National Galleries of Scotland Act, to appoint the officers of the Board of Trustees, and therefore the higher staff of the museum, without consulting either the Board of Trustees or the Society of Antiquaries. On the occasion of the last appointment to the post of director of the museum, the Secretary of State consulted the Society of Antiquaries through the Board of Trustees by sending down the names of two applicants for the post for consideration, but he was not bound to do so. If the Society is to work harmoniously with the director in the management of the museum as it has always done in the past, it is essential that the council should be satisfied as to the qualifications of the holder of that post. Men with the qualifications necessary are not always easy to find in Scotland, but the society being in touch with a large number of people interested in the subject is probably more competent than any other body in Scotland to fill the situation. While I recognise that the actual appointment must be made by the Secretary of State, I am of opinion that it should be made on the nomination of the society.

3826. (Sir Lionel Earle): You mentioned in the first instance an alleviation of your congested conditions by altering the design of cases. I presume that the cases which now exist were provided by my department in the past?—I think so.

3827. And the design and actual form of the case was decided by your own Board or staff?—The design of certain of these cases came to us from the old museum. At the time when the collection was of moderate dimensions they were very good and probably in many ways the best. Naturally for the displaying of a great many objects a flat case is the better, but if you have to economise room you can do it by raising the exhibits on staging.

3828. When you get to that no very distant date when you will be no longer able, either by changing cases or anything else, to exist satisfactorily, I suppose the only solution will be a new building and a new site?—I think so.

3829. It would mean then that that existing building would either be given over to the whole of your side, or the whole of it would be given over to the picture side?—I think the position really is that the building naturally reverts to the Portrait Gallery.

3830. Therefore it would mean the removal of your museum?—Yes. I think we can have no claim.

3831. At what date do you consider that will be almost forced on the Government?—It is a very difficult question. So much depends on the class of things that come to us. No doubt for ten years we can find room for small objects, but if large

objects come to us you can understand it fills up very much more quickly. But we certainly at present have not much room for accretion, and we have no room to put in the diagrams, plans and maps that I think are essential to a properly arranged archaeological museum.

3832. You would not go so far as to say that it was essential at the present day?—No.

3833. But it might possibly be necessary within ten to twenty years?—I should think within ten years.

3834. We have never got out any scheme or plan or anything as to the cost of what it would entail, and that is the reason largely why I am asking these questions?—I may say that we could always crowd and put more things into drawers or into boxes, but if the collection is to be properly displayed we shall want more room in ten years.

3835. It might be advisable to consider at an earlier date the needs, considering the way they are growing at the present time, and to have some site in the offing?—It would be desirable.

3836. (Sir Henry Miers): You said that there is great need for space for educational purposes. Can you under present conditions secure any more space by transferring particular objects to storage?—No.

3837. The storage space is entirely filled up? There is no free space for storage?—There are a certain number of drawers that we can put things into. Probably in our cellar we could box a certain number of things, which is undesirable.

3838. Still, you cannot make use of the collection for educational purposes now, even for such things as school visits, without securing some more space?—There is no reason why schools should not visit the museum at present.

3839. I got the impression last year, when on a visit to the museum, that it was very badly congested?—It is, but still I think you could quite well take a number of parties of school children.

3840. It is not done very much at the present time?—No. (Mr. Callander): We can take parties of 30, but no more.

3841. Has it been suggested that there should be some arrangement with the schools for periodical visits?—(Mr. Curle): I have made the suggestion. It did not come from the schools.

3842. Have the schools ever applied for permission to do so?—(Mr. Callander): Yes, occasionally we get a class, and various societies come in, and I find that from 20 to 30 is all I can accommodate at a time.

3843. They come with their own teachers under those circumstances?—Yes.

3844. There is a statement in the memorandum that the museum itself is not in a position to institute excavations, but would that be necessary seeing that the society conducts excavations?—(Mr. Curle): No. I do not think you could ever put the museum in the position of excavating. I think that ought to be left to the society.

3845. That did not mean it was not able to do so for financial reasons?—Yes, for financial reasons the museum could not. We have no money with which to do it.

3846. It would not be desirable, even if you had the money for that purpose?—We should be very glad to have it.

3847. I said "For that purpose." Perhaps it is stated somewhere whether any large cost of maintenance falls upon the society, the maintenance of the collection?—No.

3848. The grant that is received is sufficient to cover the cost of maintenance?—The whole of the cost of the maintenance of the building, and the

29 November, 1928.] Mr. J. CURLE, LL.D., F.S.A., and Mr. J. G. CALLANDER.

[Continued.]

attendance, the officers, is met through the Treasury Grant.

3849. I was thinking of the maintenance of the collection?—No.

3850. That does not involve any cost to the society?—No. We pay for the services of a typist who keeps the museum registers and work of that kind. That is all.

3851. It is stated in the memorandum that the window cases have drawers, but it is implied I think by that that the central cases have not. I forget?—No, I think it is only the window cases that have drawers that are open to the public. Some of the central cases have glass sides and display things, but there are others that have closed drawers. (Mr. Callander): The new cases that we have got during the last four or five years have all got drawers.

3852. Could the old cases be provided with drawers also?—(Mr. Callander): I am afraid not.

3853. In regard to the drawers that are accessible to the public, do you find any damage accruing to the specimens?—No. The fact is that the public do not very often look into the drawers. Students do, but I am happy to say that the children have not discovered them. They would bang them in and out.

3854. That is why I asked. There is such a risk attached to it. I did not know how far it had been an inconvenience to you.

3855. (Sir George Macdonald): You have told us that the Council contains certain representatives of the Board of Trustees. I suppose the Board of Trustees does not contain any representatives of the Council?—(Mr. Curle): No. I believe there was a suggestion in the Report by the Departmental Committee on the Board of Manufactures in 1903 that one member should be nominated by the Society of Antiquaries, but that was no done.

3856. Have you any idea why that suggestion was set aside?—I have no idea.

3857. I suppose you would feel that the Board of Trustees was large enough already?—(Sir John Findlay): The Board of Trustees is a comparatively small body consisting of only seven members, and the amount of responsibility and work we have in connection with the museum is hardly sufficient to justify the attendance of a member representing the Society of Antiquaries. Very often there is absolutely nothing at our meetings that has any relation to the museum at all.

3858. I am not discussing it from a practical point of view, but what theoretically would be your justification in the circumstances for the Board being represented on the Council and the Council not being represented on the Board?—(Sir John Findlay): Take one specific instance. A case occurred when the Auditor-General was not satisfied, and a representative of the Board had to appear before the Committee of the House of Commons on Public Accounts. He went there quite ignorant of what particular items were in question, and he found it was the question of stocktaking in the museum that was at issue. Therefore it is essential to a certain extent that the Board of Trustees, as long as they have that responsibility, should have a certain intimate knowledge of the conduct of affairs of the society and the museum.

3859. Yes, but might not that knowledge be acquired in another way, if you, as Chairman, had among your constituents, so to say, a representative of the Council?—A representative of the Council on the Board would, I am afraid, have very little to do. We have to submit the estimates for the services of the museum. We have also, as part of our own functions, to look after the attendance and the cleaning of the building. But apart from that and the estimate—and I may say it is not a thing that comes before the Board much, it is done by the Chairman and a committee—the only

thing we have to do really is to receive and forward their report. I think at the majority of our meetings the Society of Antiquaries is hardly mentioned at all.

3860. To turn to another point, accommodation was mentioned by the Chairman. You are aware of the terms of the Treasury Minute of 1851, under which the Treasury undertook, on behalf of the Government, to provide accommodation for the Museum of Antiquities. I think you are in a personal position to answer this better probably than anyone else. You do not consider that the generosity of the donor of the present building absolved the Government from their responsibility in any way in regard to that?—No, I do not think so. The whole negotiations in regard to the provision of that building were very complicated. It was rather before my day, but the outline of things was this. The Royal Scottish Academy was to go into the building, which was formerly known as the Royal Institution. The Society of Antiquaries were rather reluctant to leave it, and there was some difficulty in finding accommodation for them. The first proposal was that they should go to what is now the Royal Scottish Museum, in Chambers Street. The Antiquaries objected to the accommodation to be provided; they were anxious that their museum should not be mixed up with the other. Then there was talk about both portrait gallery and museum going to the Royal High School. Ultimately the Board of Manufactures came to the conclusion that the best plan was to accommodate the museum also on the site which was provided for the National Portrait Gallery, and there were considerable negotiations. My father increased his offer for the building from £15,000 to £20,000 to make it possible to lodge the museum also. He laid it down, however, as a definite condition that the building was to be a National Portrait Gallery and that the Museum of Antiquities so far as possible should be a distinct building. That was given effect to rather symbolically by carrying the division wall up through the roof. There are only a few inches above it, but that remains to this day as an outward and visible sign of the requirement that the two should be separate buildings. The building was decorated, the outside sculpture and everything designed as for a portrait gallery, and accordingly I think it would be to a certain extent—a very large extent, perhaps—a breach of the original understanding with him, that the building should be handed over as a whole to the museum, or that any larger portion of it should be given over to it.

3861. I think I quite see your point there. What I wanted to be at was this. You do not consider that your father's generosity relieved the Government for all time coming from the obligation to provide accommodation for the National Museum of Antiquities, if and when the accommodation of the National Portrait Gallery proved to be insufficient?—No, I would rather look at it in this way, that I think, as I say—I have not the figures before me—that my father did give an additional £5,000 to provide a building adequate to house the museum as well as the gallery. If the whole building is appropriated by the National Portrait Gallery I think this money should be paid out as a contribution towards the building of a new museum.

3862. There was no National Portrait Gallery in existence when your father came forward with the offer to provide one?—None.

3863. It was a new creation?—A new creation.

3864. Whereas the Museum of Antiquities was an institution which was already in existence and for which the Government were obliged to find accommodation? Is that the position?—That was the position.

3865. One question, to come back for a moment to the Council and the Board. The Director of the museum, as I happen to know, is present at meet-

29 November, 1928.] Mr. J. CURLE, LL.D., F.S.A., and Mr. J. G. CALLANDER.

[Continued.]

ings of the Council and takes part in them. Does the Director of the National Gallery take part in the proceedings of the Board?—He is present. He has no vote. He is merely present in an advisory capacity.

3866. He is present when even the business of the Museum of Antiquities is discussed?—Yes. That is to say, he is not asked to withdraw.

3867. You were speaking of accommodation, Mr. Curle, and you estimated about 10 years. In your evidence you made no reference to what I think everyone will agree is the most congested part of the museum, that is what is popularly known as the "graveyard"?—(Mr. Curle): Yes.

3868. Have you any suggestions to offer for rearranging that "graveyard"?—I am afraid I can make none. Collections of sculpture and stones are almost invariably very difficult to make attractive-looking. If you take the Steinhalle at Mainz with all its wonderful Roman stones, it is not an attractive-looking thing when you go into it, and it is difficult to arrange them unless you have more space. I do not agree with the suggestion which was made when the Sub-Committee visited the museum in Edinburgh, of putting these stones on the staircase. I think there would be great risk if they were away from the eye of the attendants. There is still unfortunately a tendency on the part of people to write their names on things of the kind, and they might do a great deal of damage.

3869. You have seen a great many foreign museums? Have you seen anything comparable to the "graveyard" anywhere?—I should think in Mainz, you would almost—

3870. The Steinhalle. I know the room you mean there. It is not quite so unsightly?—Perhaps not.

3871. You refer to the society having direct communication with the Government. Is there any link at present between the Council and the Treasury?—We have a Treasury representative on the Board. The King's and Lord Treasurer's Remembrancer is appointed as a representative of the Treasury.

3872. That is in terms of the original Minutes?—Yes.

3873. What do you suppose is the idea of the inclusion of the King's Remembrancer?—I suppose he is a watch dog, to see that we do not dispose improperly of the funds which we receive.

3874. The £200 was not paid then?—That is quite true. That is his position now, I think. I may say that the Treasury has from time to time certainly given us assistance. In the case of the Traprain silver they gave a grant directly for its restoration.

3875. That came direct from the Treasury?—Yes.

3876. Through the King's and Lord Treasurer's Remembrancer?—I believe so.

3877. You speak of the relations with the British Museum. Do you consider those satisfactory now?—Certainly. I am quite satisfied.

3878. There is no likelihood of a repetition of what happened in the case of the Glen Lyon brooch?—None whatever.

3879. What exactly was that?—It arose over competition for the Glen Lyon brooch. We were anxious to purchase it and we put forward a claim to bid for it. The British Museum refused to recognise that we had any preferential claim to bid, and they bought it over our heads. There was considerable feeling over it and at the same time there occurred the trouble over the wonderful Irish things which were found at Cork, and were sold by Mr. Day to the British Museum. A question was raised in Parliament over them, and the two questions culminated in the remit to a Treasury Committee which I have referred to.

3880. Instructions were given as the result of that recommendation?—Yes.

3881. (Chairman): What was the date of that?—1903.

(Sir Lionel Earle): There has been trouble since over another stone?

3882. (Sir George Macdonald): That was a donation, not a purchase. You said something about the advantage which the expert knowledge of the members of the Society is to the museum. I do not know whether modesty would allow you to elaborate that point at all?—(Mr. Curle): I feel it rather difficult in your presence to speak on this subject, but I may say that if there is anyone to whom we are indebted in that way it is to Sir George Macdonald, who, as everyone knows, is extremely competent in numismatics and has taken continual trouble to go through hoards of coins and to give study to them and expert knowledge which no one else in Scotland really possesses.

3883. That was not the answer which I meant. I might reciprocate. But apart from present company, so to say, there are numerous instances. If you take the question of seals, I suppose the leading authority on Scottish seals, who is dead now, was a prominent fellow of the Society?—Yes.

3884. And rendered assistance in that way—assistance which would have had to be paid for if it had not been provided voluntarily?—Of course. And the collections we have received in recent years and the working of these up—take the Traprain silver for example—required expert knowledge which was provided out of the Society.

3885. And away from the museum?—Yes.

3885A. I suppose that silver might be valued at a very large sum, much more than is represented by the cost of getting it?—Yes.

3886. A vastly larger sum than is represented by the cost of the excavations plus the Treasury contribution of £1,000?—Yes. The Treasury contribution for restoring the Traprain silver was under that, it did not cost so much.

3887. I suppose you would agree that if these objects were to come into the market there is no saying what they would fetch?—A set of chairs and two settees were sold in Edinburgh for over £10,000 in the last week. I think our Traprain silver is worth to an American collector certainly as much as that.

3888. About the catalogue. The existing catalogue, I presume, was provided by the Society and paid for by the Society?—Yes.

3889. You contemplate the provision by the Society of a fresh catalogue?—Yes.

3890. That would not mean any further expense to the Treasury?—No.

3891. It might possibly mean some special expert assistance to be paid for in the way of reproductions?—Yes, it might, but we could probably produce the blocks.

3892. (Sir Richard Glazebrook): I think you said that you had no guide lecturer?—No, we have none.

3893. Why not?—We have no funds with which to pay one.

3894. It is simply a matter of lack of funds?—Yes. There is no one of that sort on our staff at all, and of course our purchase grant is a very small one.

3895. May I ask a question of Sir John Findlay? I think you said, referring to the gift of £15,000, that part of this money might, under certain circumstances you mentioned, be "paid out"—I think that was your phrase? Who would pay it out? (Sir John Findlay): The Treasury. I only mean that that was money given for the benefit of the Society of Antiquaries. If you give that accommodation over to the Portrait Gallery I think the Society of Antiquaries have a claim to that money.

3896. From the Treasury, but not from the Portrait Gallery?—The Portrait Gallery *qua* Portrait

29 November, 1928.] Mr. J. CURLE, LL.D., F.S.A., and Mr. J. G. CALLANDER.

[Continued.]

Gallery has no funds at all, except its endowment fund.

3897. (*Mr. Charteris*): Is the £15,000 the result of the removal from the Mound?—No. It is a pretty long business, and it is sometime since I looked into it.

3898. Perhaps I can ask a question which would shorten it. The Society originally had the premises on the Mound?—The society and the museum were lodged in the Royal Institution building. They were turned out of there. Both bodies were turned out to make room for the Royal Scottish Academy. The question was where was the Museum of Antiquities to go? They first attempted to send them to Chambers Street; then there was a general proposal to utilise the High School, and then it was suggested that it should be accommodated jointly with the Portrait Gallery.

3899. Their removal only set free space for accommodation by some other body?—Yes.

3900. It was not property that was parted with afterwards.—(*Mr. Curle*): No. The property was the property of the Board of Manufactures, and now it is vested in the Office of Works.

3901. (*Sir George Macdonald*): And the Government recognised their responsibility to the Royal Society by providing premises for them?—(*Sir John Findlay*): Yes, they bought premises for them.

3902. (*Mr. Charteris*): At the present time, you have, have you not, power to lend objects?—(*Mr. Curle*): We only do so if the Board of Trustees give us consent. We can do it and have done it, in the case of the Royal Scottish Museum.

3903. Have you made use of that?—In our memorandum I think we mention one or two cases in which we have done it. We have lent to the Royal Scottish Museum certain Egyptian objects which did not come quite well into our series. We have lent them a large collection of silver which was left to us in recent years, and they in return have lent us some Scottish objects. But I should like to say, with regard to lending, that we must keep in view that our museum is so very much made up of donations by people who like to see their own gifts that it makes it more difficult to lend than in the case of a museum where the great bulk of the things come in by purchase.

3904. That applies with still greater force to questions of sale?—It does.

3905. You have no power of sale at the present time?—No.

3906. Do you think it would be desirable to have it?—I think it would be certainly desirable to get rid of things that we do not require. To take an example, some years ago we had a duplicate made of a mask which was in Abbotsford. After a time we got the original and I should like to be able to get rid of a duplicate of that sort. In the library we have many books which are no good to us and are out of date, and I think it would be desirable to get rid of those.

3907. If you had the power, do you think it might be made use of to an appreciable extent?—To a small extent.

3908. (*Sir Lionel Earle*): Would you be able to sell in the case of bequests, gifts?—No.

3909. You would be debarred from that—I think that would be difficult.

3910. (*Mr. Charteris*): That would require special legislation—I think so.

3911. I suppose that power of sale would make no sensible difference to the amount of room?—No.

3912. Have you ever considered the desirability of keeping the museum open after dark. Is the museum lit?—Yes, it is lit. No—judging by the number of people who come during the day on its

present site, I really do not think it would be desirable.

3913. You do not think that people whose day is occupied might take advantage of going there in the evening—I hardly think so.

3914. You have never heard of any demand of that sort?—No; and it would involve considerable difficulty over the staff. (*Sir John Findlay*): It would mean extra staff.

3915. The question has been raised in the case of other museums and I wondered whether it had occurred in connection with your own.

3916. (*Sir George Macdonald*): What is the position with regard to Sunday opening?—(*Mr. Curle*): It is not open on Sunday.

3917. That question was raised?—It has been raised.

3918. A decision was come to?—(*Mr. Callander*): The society decided to open, but the War came on and the matter dropped.

3919. (*Mr. Charteris*): Has it not been reconsidered since the War?—(*Mr. Curle*): No.

3920. You think, apart from the financial aspect, that it would be desirable that the Museum of Scottish Antiquities should be open on Sundays?—I certainly think it would be desirable to open it on Sunday afternoons.

3921. In your memorandum you say that the mutual understanding which exists between yourself and the Royal Scottish Museum is largely based on the good will of the directors of the two museums, but that there is no guarantee of a continuance under a change of personnel. Do you think a formula could be devised which would regulate the relations of the two?—I find it very difficult. I have thought over that a great deal—unless it could be laid down that we have a primary claim to objects illustrative of Scottish history and art. At the same time, there are objects which you do not want to prevent the Royal Scottish Museum from acquiring and which we might not be able to purchase because they were too expensive or too large, say a large piece of Scottish panelling or a piece of tapestry from an old Scottish house. It is extremely difficult to lay down a hard and fast rule.

3922. I suppose it ought not to be beyond the wit of man—at any rate a Scotsman—to devise some sort of rough formula on which to work?—Judging from Acts of Parliament, they sometimes get so complicated that you cannot quite tell what they mean. There is a certain give and take between the two museums which I should hope would continue. The only risk might be of getting some ambitious person at the Royal Scottish Museum who desired to have everything.

3923. But if it could be done it would be desirable, would it not?—If it could be done.

3924. Some method of regulating?—It would be desirable, but I feel it is extremely difficult.

3925. (*Sir Martin Conway*): How many members are there in your Society?—1,022, not including honorary fellows and corresponding members.

3926. (*Mr. Charteris*): Do you take any means of bringing to the notice of the public the Museum of Scottish Antiquities?—I cannot say that we do. There are a few guide posts in the streets.

3927. At the entrance in Queen Street there is nothing to call one's attention to it, is there?—Just outside there is an aluminium plate.

3928. There is only the aluminium plate?—Yes.

3929. There are many plates in Queen Street?—It is larger.

3930. I agree. You do not think it would be advisable to indicate rather more plainly to the public?—I do not think it would make very

29 November, 1928.] Mr. J. CURLE, LL.D., F.S.A., and Mr. J. G. CALLANDER.

[Continued.]

much difference. The Museum is rather in a back-water in Queen Street and we do not get anything like the attendance we should get if we were in Princes Street.

3931. You do not think it would increase the numbers by calling attention? It is curious how apt one is to overlook the entrance to the Museum.

3932. (*Sir George Macdonald*): I think the Board of Trustees, or the Town Council at the instigation of the Board of Trustees, has recently put up a large board at the Mound?—Is not that so?—(*Sir John Findlay*): Yes. Two or three years ago we got directions to the Museums put up on one of the lamp posts in Princes Street.

3933. (*Mr. Charteris*): Are there any excavations which you know of which it would be desirable to carry out immediately?—(*Mr. Curle*): There are many things which could be done.

3934. If you had the funds you would embark on them at once?—I think so, certainly.

3935. (*Sir George Macdonald*): There are very few years in which you do not do something of the kind, I suppose?—Very few.

3936. (*Sir Robert Witt*): Reference has been made to the question of storage. Apart from questions of expense, or space for arrangement, do you see any objection to what may be put tersely as storing more and exhibiting less?—Up to a certain point I see no objection to it, but when you come to deal with early things, there are small differences in them, and therefore it does not do to put away too many of them; you lose something, and a museum gains by representing things in a mass, I think, though they may be somewhat near each other.

3937. Would you agree that those objections apply mainly to students and not to the general public, that is to say, all those points you put so admirably just now would be just the points which would appeal to students? On the other hand they might, to the ordinary public who are not experts, make the Museum rather overwhelming and uninteresting?—I think the general public would be impressed to some extent. Take for example the Viking times. I believe, if we possessed and could exhibit a considerable number of brooches of the Viking time, that it would impress people with the influence of that civilisation on our country in a way which it would not do if we merely showed one or two brooches which might be typical of the whole lot.

3938. I was rather venturing to put the other point, that the public would be more interested in seeing perhaps not two but, say, perhaps twenty Viking brooches, especially if they were beautifully shown, well labelled, well explained in the label with their history and importance, rather than by seeing a case with, say, two hundred which could not be so adequately arranged?—I quite agree that if we ever got two hundred we could quite well cut it down to some extent. No doubt it does apply to certain things like small flints, with which it could be done.

3939. Arising out of that, assuming that there were withdrawn from exhibition some of these large numbers of more or less similar objects, would you be willing to extend your practice?—I think you have the power—of loan rather more freely?—There, of course, our difficulty comes in in the fact that so many of these things are donations to us, and certain living people might be rather annoyed if they came to the Museum to look at their things and found that they had been sent to Perth or Dundee or to the British Museum.

3940. That would undoubtedly apply to living donors, but in the case of the testators of the more remote gifts—and the gifts will necessarily become more remote in time—would that objection have the same force?—No doubt a time would come when

the family would forget about the donation, but still we have labels to say that the object has been given by so and so, and they constitute a memorial to the man who gave it very often.

3941. I agree. One other point with regard to lending. I think you said that you would be in favour of lending to the British Museum, provided the British Museum reciprocated?—Yes.

3942. I am venturing to ask whether even if the British Museum did not reciprocate you would be prepared to advocate lending in the hope that they would follow, perhaps, your good example?—We should be much more chary as to what we lent.

3943. Someone has got to begin lending if the principle of lending is to be extended?—I put it in this way, that we are not going to lend anything to the British Museum or anyone else which we consider especially important in our collection.

3944. I do not think anyone would suggest that that should come into question.—There might be cases of duplicates which we do not regard as of first importance which we might lend to the British Museum if we had the power.

3945. If everyone waits until everyone else is willing to do so, nothing happens?—No.

3946. And it is rather wise and generous, perhaps, sometimes to be the first to start?—Quite. Might I say, with regard to lending, that it must be remembered that there are other museums in Scotland which might naturally desire to claim to receive things on loan too.

3947. In reference to the question of guides, I think you said that you would be in favour of having a paid official guide on one or two days a week?—Yes.

3948. Do you wish to limit it to one or two days a week? Would you have any objection to having a daily guide?—None whatever, only I do not think it would be justified by the number of people coming. What I thought was that the system in vogue at the Royal Scottish Museum might be followed, where one or two ladies are paid at the rate of something like 10s. for a lecture for the afternoon and could be employed without spending a great deal of money, and could be got when wanted by, say, the schools making arrangements.

3949. The question of publicity has already been referred to. There are instances in other museums of the attendance having been largely increased owing to suitable methods of publicity in the form of catalogues and postcards and advertisements and notices and all the many other ways in which in commercial life people bring their wares to the notice of the public. Do you think that in that direction something might perhaps be done, more than has been done in the past? Assuming that you were provided with the necessary funds, could you do more than has been done?—Undoubtedly. I did not mention, perhaps, that of every meeting of the Society in the winter there is a report given in the "Scotsman," and other papers, and at these meetings there really are described the things which have come in usually within the last year, so that that does form a kind of propaganda, and we know quite well that when, for instance, the outcome of the excavations at Newstead and Traprain resulted in a large influx of numbers because the results were pretty well advertised.

3950. Have you thought at all of putting your new acquisitions, temporarily at all events, in some one particular room?—We do.

3951. You do that already?—Yes.

3952. So that everyone who comes to the museum would know where to see what you have recently acquired?—Quite. We put them in a case on the

29 November, 1928.] Mr. J. CURLE, LL.D., F.S.A., and Mr. J. G. CALLANDER.

[Continued.]

ground floor near the door so that they are the first things that people see when they come in.

3953. You co-operate with the Press from the point of view of publicity and give them notices of what is coming in, or work of that kind?—I do not know that we do it as much as we might. We might perhaps do more in that way.

(The Witness withdrew.)

Sir JOHN FINDLAY, Bart., K.B.E., LL.D., Chairman, Board of Trustees, and Mr. J. L. Caw, Director, National Galleries of Scotland, called and examined.*

3955. (Chairman): Sir John, with reference to your memorandum, perhaps you would explain in some detail your reasons for desiring any amendment of Clause 4 of the Act governing the appointment of the Trustees?—Since that memorandum was put in, the Act has been amended by the reorganisation of the Office of Scotland Act—the disability has been removed.

3956. In your memorandum you say that the Board would welcome freer intercourse and a larger measure of loans and exchange with municipal and colonial and foreign galleries. What is the legal position in this respect?—The legal question of the powers of the Trustees in regard to loans has never been raised, and they have always assumed that, like their predecessors, the Board of Manufactures, they are entitled to lend any of the pictures in the Collection provided that (as in the case of Gainsborough's, Mrs. Graham) it is not prohibited by the terms of the bequest. Nor do they consider that they are precluded from lending outside the United Kingdom, though this has only been done on one occasion, when Boucher's Madame de Pompadour was lent to an exhibition in Paris. At present there are some hundred pictures on loan, at Kirkcaldy 97, one at Arbroath and three at York. Such loans are of two kinds. They may either consist of loans for considerable periods of works of minor importance, or loans for shorter periods of important works to special exhibitions such as the forthcoming exhibition of Dutch masters. Though reluctant to deprive the Collection of works which visitors would expect to find there, the Board believe that these loans serve to make the importance of the Collection better known. We have received loans from the National Gallery, the Tate Gallery, and the National Portrait Gallery, which have added considerably to the interest of the Collection, but nothing from either South Kensington or the British Museum. Though we have been very generously dealt with, I think it would be an advantage to all Galleries if the system of loans were extended, and particularly if some of the stores of prints and drawings in the British Museum could be made available for loan. We find that any new acquisition or loan if brought before the notice of the public always attracts visitors and adds to the interest taken in the Gallery. It would be an advantage if the present arrangement were formalised, and lists of available materials were interchanged among various Galleries. We assume that we have no power of sale or exchange. Personally, I do not know what our legal position in this matter is; it has never been raised.

3957. What administrative method of improved co-ordination would you suggest?—We are entirely satisfied with the present relations between the authorities of the different national galleries, and on various occasions have been most grateful to the heads of the National Gallery and the National Portrait Gallery for calling our attention to works which they thought might interest us. The position in regard to purchase has been equally satisfactory, and there has never been conflict or com-

petition. Our interests are to a certain extent different, but whenever we have both desired the same thing an amicable arrangement has always been arrived at. In the case of the Langton sale, for example, there were two portraits which would have been appropriate additions to the two Portrait Galleries, and we agreed to take one each. More recently a similar arrangement was made with South Kensington. The present state of affairs is, however, a personal matter, and is due to the sympathy and good will obtaining between the present holders of the offices involved. There has been conflict in the past and without suggesting any formal arrangements there is something to be said for the definite enunciation of the principle that the heads of these galleries have something of the nature of a collective responsibility for the national galleries as a whole, and should regard it as part of their duty to know the needs and conditions of other galleries and endeavour to help.

(Chairman): We are greatly indebted to you, Mr. Curle, for your evidence.

3958. Would you suggest anything in the way of regular formal meetings?—I doubt if that would be desirable or necessary. I do not think you could make it more than once a year, but if you restricted it to that, it might be very useful; as a matter of fact they do meet oftener.

3959. Are there occasional visits?—Yes.

3960. Now the question of accommodation has already formed the subject of inquiry by a separate Committee. Perhaps you would like to supplement your views both in the case of the National Gallery and the National Portrait Gallery?—The building now occupied by the National Gallery was formerly occupied jointly by the Royal Scottish Academy and the National Gallery. When it was re-constructed after the passing of the National Galleries (Scotland) Act, the whole building was devoted to the National Gallery, the wall space available being nearly doubled. Before the passing of the Act, 374 pictures were exhibited. In the twenty years since the institution of the present Board, 151 pictures have been received by gift and bequest, 121 have been purchased, and 333 have been received on loan for various periods. Gifts, purchases, and loans may be taken as representing an increase of 300. The result is that the space available is now completely utilised and of recent years in order to find room for important new acquisitions it has been necessary to withdraw older and less interesting ones from exhibition. Elimination has now reached the point beyond which it is not desirable to carry it. Increased accommodation is therefore necessary if it is to continue a live institution. The building is a symmetrical classic building on an open site, but it would be possible by the erection of pavilions at each corner and by extending the present transept to provide considerably increased accommodation for pictures, special accommodation for sculpture, and facilities not now existing for educational work and the repair of exhibits. A plan showing how such additions might be made has been prepared by H.M. Office of Works at the suggestion of the Director. I may say that the Office of Works assume no respon-

* The Memorandum submitted by the Trustees in reply to a Questionnaire addressed to them by the Royal Commission will be found on page 238 of Vol. of Evidence which accompanied the Commission's Interim Report.

29 November, 1928.]

Sir JOHN FINDLAY, Bart., K.B.E., LL.D.,
and Mr. J. L. CAW.

[Continued.]

sibility for that plan whatsoever. It was merely prepared for us as an act of courtesy by Mr. Paterson at the Office of Works. Mr. Caw is here with me and will be able to explain that the general effect of it is to make additions to both sides of the building and in this way it would add considerably to the space available without in any way interfering with the present rather distinctive and attractive effect of the Galleries as a whole.

3961. When you mentioned the improvement of educational facilities, did you mean a lecture theatre? Yes. For example, the Professor of Fine Art in the University of Edinburgh brings his students down very often and there is no seating accommodation of any kind in the Gallery.

3962. Is that a very grave want?—Not a very grave want; there are others, for example, accommodation for the cleaning and restoration of pictures which in some ways is more urgent, within our own appropriate sphere. Then there is the question of the National Portrait Gallery. At the National Portrait Gallery the position is somewhat different. At present all the exhibition rooms are occupied, and while closer hanging and increased screen space would afford accommodation for a few years, the question of expansion will have to be faced before long. The building stands on an island site and additions are not practicable. The Museum of Antiquities which occupies a portion of the building is already over crowded, and extra room is urgently needed. You reach congestion at each of those institutions at approximately the same time. Should it be found possible to move the museum elsewhere the accommodation thus set free could be very profitably utilised for various purposes. With this space at their disposal the Trustees would be able to arrange for a Prints and Drawings Department. There is nothing of this kind at present, though a good deal of material is available. It would be particularly devoted to Scotland, though outside work would not be excluded. There is nothing of this kind at present at Edinburgh, and there is a good deal available in the way of Prints and Drawings, and if we could supplement this collection with a collection of characteristically Scotch prints and manage to borrow something from the British Museum, we could give in Scotland a very interesting collection of a kind that is not there at all. I believe I am correct in saying that the National Library of Scotland is not prepared to concern itself with Prints as the British Museum does.

3963. Then what about fees?—We would certainly favour the total abolition of fees. The yield is quite insignificant. It is a somewhat anomalous position that in Edinburgh the Royal Scottish Museum, the Museum of Antiquities and the National Portrait Gallery should be open free while fees are charged at the National Gallery. Copyists are not now sufficiently numerous to make it necessary to consider them.

3964. Could the educational facilities afforded by the National Galleries be improved?—The present position in regard to educational facilities is this. In addition to the official catalogues, cheap illustrated guides dealing with the National and Portrait Galleries are sold for 6d. and 3d. These supply to some extent the place of Guide Lecturers, whose services would be difficult to utilise in Edinburgh owing to seasonal fluctuation in attendance. On the other hand, the fullest use is made of the Gallery by the Edinburgh Educational Authority and two parties of elementary school children are taken round by a lecturer every school day. Since 1915 every child in the schools between 8 or 9 and 14 years of age goes twice every year. The system has been in use for some time and yields excellent results. The children come back and often bring their parents with them. Regular visits are also paid by private school and training college pupils

in charge of an Art Master. A scheme for the teaching of Art appreciation in higher grade schools is being formulated at present by the Authority in consultation with the Director of the Galleries and the Director of the College of Art. The Professor of Fine Art in Edinburgh University also makes use of the Collection in connection with his lectures. Occasional lectures on Art appreciation and the Galleries are given to Societies and Clubs by the Director and Keeper. Some time ago an attempt was made to induce the schools to use the Portrait Gallery in the teaching of History, and two lectures were given to school teachers by the Director, but no scheme has yet been formulated, though a few schools and parties come from time to time. These lectures were given to school teachers by the Director just to indicate how the material collected there might be made use of, but, as I say, no definite scheme has been yet formulated.

3965. With regard to the appointment of the higher staff, are you satisfied with the present arrangement?—So far as the arrangement in the National Gallery and the National Portrait Gallery are concerned we are entirely satisfied with the practice which has been adopted. The Board has filled up three vacancies, and in each case the Secretary of Scotland, with whom the appointment lies, has asked the Board to advertise for candidates and to select some one to appoint and submit the name to him. I raise this question because we are also responsible to a certain extent for the Society of Antiquaries, and the practice there in the one instance when an appointment had to be made was not quite on the same lines, but as far as we are concerned we are perfectly satisfied with the practice. The only question is whether it would not be desirable that it should be formulated in some way—that it should be recognised that this is to be the practice to be adopted in future. Under the Act the Secretary for Scotland can fill any of these vacancies over our heads.

3966. (Sir George Macdonald): You agree with Mr. Curle as to the Society of Antiquaries?—Yes, on any appointment bearing on the Society of Antiquaries we have always taken them into consultation.

3967. (Chairman): Are there any further or particular recommendations you would care to make to the Commission?—The only question in regard to which I would like to say a word, if you wish it here, is in reference to the question raised by the Director of the Royal Scottish Museum in regard to any competition between the Galleries and Museum in respect to sculpture. The present practice of the Board of Trustees is to a certain extent dictated by lack of funds and partly by lack of accommodation. We have no suitable place for sculpture and recently in order to improve the decorative effect of the Gallery we moved out of the ordinary Galleries all the white marble sculpture and segregated it in a room of its own. During the past twenty years we have acquired 13 works of sculpture, but of these 10 have been small and of a kind that to a certain extent are sufficient to give a representation of work in sculpture contemporary with the pictures and also to add considerably to the decorative and furnished effect of the Gallery. The only large ones were Thomas Carlyle in white marble, which was a gift by Lord Rosebery; a figure by a modern Frenchman which goes rather appropriately in an arched niche in the staircase, and *L'enfant Mort* by Bartolomé which fits in very well with French pictures. At present there cannot possibly be any competition between the Royal Scottish Museum and the National Gallery. I do not think there is anything else.

3968. (Chairman): Is there anything you would like to add, Mr. Caw?—(Mr. Caw): No, I think Sir John's statement covers everything completely.

29 November, 1928.]

Sir JOHN FINDLAY, Bart., K.B.E., LL.D.,
and Mr. J. L. CAW.

[Continued.]

3969. (*Sir Robert Witt*): You have referred to the plans which have been got out for the possible addition to the Gallery. I understand you regard that as still of the nature of a castle in Spain, but if and when it does take tangible solid form, how long will that give you space for approximately?—I cannot undertake to prophesy that, I am afraid.

3970. At the normal rate of progression will it give you 50 years?—(*Mr. Caw*): It depends on the way the Gallery is developed, but 50 years—it might serve for that time. It would be auxiliary to the main Galleries and by concentrating the more important pictures in the main Galleries one would sustain the interest, while the auxiliary rooms might hold the minor works related to those in the main Galleries.

3971. I think, Sir John, you said that you had gone as far as you could in the direction of withdrawing pictures from exhibition and placing them in storage?—(*Sir John Findlay*): We have gone as far as we would like to go.

3972. Have you considered any method by which perhaps you could go further, not by withdrawing things permanently from exhibitions but temporarily and dividing your pictures into roughly two classes—those that must always be on the walls and those that should be on the walls always if you had the space to show them, and therefore the second class would consist of pictures which would take their turn on the walls?—I think a good deal is done in that way at the present time. With new acquisitions and small room, it is continually a question of rehanging, and in the course of that pictures are brought out and put back. The public gets its favourites continuously and it gets a certain variety in regard to the minor pictures.

3973. You referred to having a Print Room. You have already an important collection of drawings?—Yes.

3974. And at present they are practically not known to the public?—A very interesting collection of Allan Ramsay drawings were recently exhibited, and represent material for which we would like to have opportunities.

3975. And considering their quality you think that they would well justify a Print Room system?—Yes.

3976. I think your Gallery is open on Sundays?—It is open on Sundays.

3977. Is it lighted for evening opening?—Yes.

3978. And is it ever open in the evening?—(*Mr. Caw*): Prior to the War it was open two nights a week. During the War it was closed firstly because of the danger of the roof lights showing and secondly for economy. It was restarted after the conclusion of the War one night a week, because two nights a week did not seem to justify themselves. Then the Exchequer squeezed the Board to make some economies, and Saturday night went and it has not been revived.

3979. May I take it that it is not the opinion of the Director or the Board that the Gallery should not be open in the evening, but simply that it is a Treasury economy?—Yes, you may take it that the Trustees wish to give every facility possible to the public to visit the Gallery.

3980. I think, Sir John, you referred to the guide lecturers and said that their services would be difficult to utilise in Edinburgh owing to seasonal fluctuations in attendance?—(*Sir John Findlay*): That is so. You see, in winter the afternoons are very short for light; the numbers vary very much, and the average is distinctly low.

3981. Might not that be a question of cause and effect, and if you had the guide lecturers not only in the afternoons but also in the mornings throughout

the year as we have in the London National Gallery, it would add to the popularity of the Gallery as well as to the enhancement of the reputation and fame of the collection?—Personally I doubt very much whether you would attract enough to make it worth while. Certainly not going on the whole year. Perhaps once or twice in the year if it were advertised you might get enough people to go then, but we have not the population there you have in London.

3982. That is quite true, but the reputation of the Gallery stands so high throughout the world that it might perhaps justify the spending of something on publicity in order to create this same public?—We do a good deal already in the way of publicity, in the way of new acquisitions—they are always kept before the public, and that is really very effective in bringing people. The moment you get a Press notice of any new acquisitions people do come and see them right away.

3983. (*Sir Martin Conway*): Are they all photographed?—(*Mr. Caw*): Not all. A large number are photographed, but by no means all.

3984. (*Sir Robert Witt*): In respect to restoration of pictures, cleaning and relining, have you your own restorer or do you go outside the Gallery, and, if so, to one or more persons?—We have no restorer employed by the Gallery regularly. There would not be work enough for a restorer in the Gallery, and personally I very much question whether it is desirable to have a restorer on the premises for whom you have to find work. Restoration is largely done in Edinburgh, principally by one firm. It has to go out because we have not a proper repairing room or a table. On one or two occasions I have had a table put into the library and relining done on the spot. The matter of relining is a technical matter, and is practically left by the Trustees entirely to the officials. Only once or twice have we thought it desirable to refer a question of this kind to the Board.

3985. There is no one, I understand, who calls himself restorer to the National Gallery of Scotland?—Nobody holds an appointment, and occasionally we have had work done outside. We have had work done by the man in London who works for the National Gallery here, and in the case of the Hals which was recently treated, that was done by young Martin de Wilde, who was really one of the causes of the discovery.

3986. (*Mr. Charteris*): Has the Act which has recently come into operation done away with the three members?—(*Sir John Findlay*): What was done away with was the provision that three members should be members of publicly-elected bodies in Scotland.

3987. Does the Board still consist of the same members?—Yes, but the Secretary for Scotland can appoint anyone without considering whether they are members of a Parish Council or not.

3988. And I see the period of office is five years. Is that long enough—does that remain under the Act?—That remains under the Act. Yes, practically the Board has always been re-appointed, and I think five years is quite long enough.

3989. It is the same Board that deals with the National Portrait Gallery?—Yes.

3990. And there is no permanence in appointment as in the case of the National Portrait Gallery in London?—No, the Board is appointed for five years. Any casual vacancies are filled up for the remainder of the five years, and the practice is to re-appoint the Board *en bloc* unless anybody wants to go off.

3991. Have you considered the desirability of having a power of sale of pictures?—No, there is a good deal of rubbish in store, but it would not fetch much. It is a legal power I cannot advise you in regard to. In the case of the Society of Antiquaries

29 November, 1928.]

Sir JOHN FINDLAY, Bart., K.B.E., LL.D.,
and Mr. J. L. CAW.

[Continued.]

the collection is held by the Board at the disposal of the Treasury, but what the responsibility of the Treasury as regards the property of the National Gallery is I am not prepared to say.

3992. But the hundred odd pictures Mr. Caw said were in store, would any of these come under your category of rubbish?—Yes.

3993. And in regard to those do you not think it would be desirable to have a power of sale?—Looking at it from the point of view of the Trustees, Mr. Caw knows better the conditions in regard to those in store than I do. They never really considered the question of sale at all.

(Mr. Caw): Might I suggest that in the case of sales there is nothing that would bring in very much money? It might give a certain amount of space. These are in the store of course, but the point is that the power of sale, if exercised, would bring little revenue to the Gallery, and the Treasury might collar the money when we did get it, but in addition there is the fear of weakening the confidence of pious donors for very little return.

3994. Yes, but apart from those two considerations, do you think it desirable that the Gallery should or should not have the power of sale?—(Sir John Findlay): I think on the whole it is better that we should not. You would not contemplate selling some Raeburns and buying something else.

3995. Exercising the power is another matter, but I wanted to know in the abstract whether you thought it desirable or undesirable that the Gallery should have the power of sale?—(Mr. Caw): Would it not be better to have a greater power of loan, because if so, they would use it?

3996. First of all I want to dispose of the question of sale. Is it the view of the Trustees that it is not desirable that there should be a power of sale in the Galleries?—(Sir John Findlay): It is not a question that has ever been raised or considered by the Trustees? But I should think their position is that they do not want the power if there is some way of getting rid of rubbish; for example, as at the Royal Scottish Museum, where you have a Disposals Board or outside Authority. Then there may be something to be said for it.

3997. (Mr. Charteris): But with regard to the powers of loan, would you suggest any increase in the powers of loan?—We assume that we have free power of loan. We can lend what we please and where we please.

3998. You do so now?—We do so now. I do not know whether it would be better to inform local Galleries what we have for loan, but they usually ask for what they want.

3999. Then I see that on certain days fees are charged for entrance, are they not?—Yes. The exaction of a fee seems to make the same amount of difference in Edinburgh as it does in London?—Yes.

4000. Would you do it for the sake of £101; you would be in favour of doing away with it altogether?—Yes, I would.

4001. When did the Gallery first begin purchasing sculpture?—The present body of Trustees was appointed in 1907. I can give you the details.

4002. Is there anything about sculpture in the original charter or instruments under which the Gallery was initiated?—Neither pictures nor sculpture are mentioned in the National Galleries of Scotland Act. It transfers to the Board all property belonging to the Board of Manufactures. The Collection of the Board of Manufactures handed over to the Board of Trustees included sculpture, and therefore the presumption is that you should carry on with sculpture as well as pictures.

4003. And they have had power to acquire sculpture?—They acquired one work of sculpture in 1908. That was the first. It was an antique marble bust

given to them by the late Lord Carmichael. They bought a statue in 1911. The next thing was Lord Rosebery's gift of Carlyle. They got in 1919 from the Serbian Government a bust by Dr. Mestrovic of Dr. Elsie Inglis, and the first serious purchase was in 1922, which was Bartolomé's L'Enfant Mort.

4004. If the sculpture is moved from the hexagonal room what amount of space is that?—It is a very small room, not as big as this. (Mr. Caw): You could hang a lot more pictures in this room. It is a badly lighted room.

4005. (Sir Lionel Earle): It might be improved?—No, it is almost impossible to improve it.

4006. It is a darkish room, I know.

4007. (Mr. Charteris): The pictures quite recently have been removed from there?—Yes, but they were not well shown there.

4008. With regard to photographs, they are taken by a firm in Glasgow?—Yes.

4009. Do they pay over 33½ per cent. of the proceeds—is that a contract extending over a number of years?—It is more of a custom or arrangement than a contract.

4010. They have a monopoly?—Any other person is allowed to photograph if they make application specifically for the purpose.

4011. But they do not have to handle the proceeds or any part of them?—The photographs sold in the Gallery are supplied, and we get a third of the monies received for them.

4012. Do they have any coloured ones?—They are all in black and white.

4013. (Sir Martin Conway): You said that every new acquisition was photographed?—No; a good many, but not all.

4014. The photographs are sold individually. There is no publication. You do not have a publication of new acquisitions every year?—No, we do not. A number of them are illustrated in the little guide book. There is an illustrated edition printed when a new edition of the ordinary catalogue comes out, but the illustrations for that are getting rather out of date. At present, however, there is being prepared a record of the acquisitions during the last twenty years which will include about 70 reproductions of additions to the National Gallery and about 30 of the additions to the Portrait Gallery. These will ultimately be available to work into a book of illustrations which is better than an illustrated catalogue.

4015. I hope you will not print on both sides of the paper, because it is necessary to have photographs accessible to every student on a separate sheet. What publications are there of antiquities, new acquisitions especially; are they always photographed?—(Sir John Findlay): No, certainly not.

4016. Generally?—They appear in the Proceedings but not otherwise.

4017. What some of us find who are interested in Art History is the great difficulty of getting photographs of particular objects of all sorts and kinds of antiquity, and the Museums are so unequal in their supply of photographs which students can get. Is there any sort of aim to make available objects of antiquity which fall into the Collections in Edinburgh?—There is the extensive series of photographs in the Proceedings of the Society of Antiquaries. Any new acquisition of importance is bound to be photographed there. That is more available for students than any photograph on sale in the Gallery, because these Proceedings are to be found in any Archaeological Library, but to attempt to have on sale in the Museum a collection of photographs that would satisfy the students would be absolutely impossible.

4018. In publications of the Society of Antiquaries you have blocks made and prints by way of illustration?—These blocks are kept, and they are put

29 November, 1928.]

Sir JOHN FINDLAY, Bart., K.B.E., LL.D.,
and Mr. J. L. Caw.

[Continued.]

at the disposal of anybody writing on that subject, which of course, from the point of view of the author, is of much greater service than photographs.

4019. If I wanted a particular two or three objects, I could get blocks on the subject?—If they had the blocks they would be prepared to lend you the actual blocks.

4020. They keep them?—(Sir George Macdonald): Yes, they keep them. The blocks are all kept, and there is a continuous stream of applications for loans and not only are the objects described in papers reproduced but there is always a list of acquisitions published at each meeting and any important object found is reproduced there.

4021. (Sir Martin Conway): You say that the South Kensington Museum never lends you anything; yet it is the Museum which mostly lends. What reason is there for their failure to lend to Edinburgh?—They have an extensive lending Collection at South Kensington, but they do not do much in the way of lending single objects, and the arrangements are very rigid. They instituted the arrangements themselves. Any bit of sculpture that we wanted to get, I doubt if we would get it.

4022. Water colours you would get?—In an arranged series. Their rules are rather hard and fast.

4023. (Sir Richard Glazebrook): As regards accommodation, do you consider that the only or the best way is some addition to the existing buildings?—Do you mean that we should go into another building altogether?

4024. Possibly.—At present the building is better than any other in Edinburgh could be. It is in the centre of the City, and no other site would attract the public in the same way.

4025. From that view, additions to the present building would be best for increased accommodation?—We should prefer that.

4026. Then with regard to the National Portrait Gallery, additional accommodation might best be got by taking another home for the Society of Antiquaries?—Yes.

4027. (Sir George Macdonald): We have Mr. Curle's statement as to the growth of antiquities. Have you any corresponding figures for the National Portrait Gallery?—About the same.

4028. It depends on the rate at which Scotland turns out distinguished men?—It depends upon the extent to which we have bought up existing pictures of the past generation, and it depends on the output of genius in recent times, and it depends a little on bequests.

4029. There is a question which I ought to have put before. When the happy time comes, when there will be provided another Museum for the Society of Antiquaries, do you think that dual control ought to continue?—No, I do not think the Board would have any particular interest in continuing that control. I think they recognise that in the Council of the Society of Antiquaries you have as good a body for the management of the Museum as you could have.

4030. Then with regard to fees, you feel it rather anomalous that a fee should be charged at the National Gallery, and that the National Portrait Gallery and other institutions should be free? Are not there institutions nearer to the National Gallery, where a fee is charged? What about the Scott Monument?—You pay there 3d. to go up.

4031. How much do they get from that?—£400 a year. More people pay to go up than come into the National Gallery free. I do not know why; perhaps the literary association takes them up there.

4032. I wondered if we might look at that plan which Mr. Caw has brought with him. (Map produced.)

4033. (Chairman): This is a map of the existing building.—(Mr. Caw): Yes. Mr. Paterson accepts no responsibility; it is merely a matter of courtesy that he drew out this plan on ideas supplied by us, and this is a photograph of the existing building showing the alterations that would take place and the appearance of the building.

4034. You really adapt the present scheme of the building and throw the walls out?—Entirely. It would only be a case of building this part at each corner and taking the centre down and carrying that out a few feet, not nearly as far as it is at present, in projection. (Sir John Findlay): The face of it could be brought forward.

4035. (Sir Lionel Earle): I was going to tell Sir John that I personally could not recommend anything of this sort unless the Fine Art Commission of Scotland endorsed it, because the building is so unique.—(Sir John Findlay): The Trustees have never seen this plan and are not committed to it.

(Sir Lionel Earle): It was merely tentative.

(Mr. Charteris): You will remember that the sub-committee were opposed to it very much on the grounds you are mentioning.

(Sir Lionel Earle): Yes. It will arise when we reach the stage that we have no longer got an inch.

4036. (Sir Henry Miers): Are the two Galleries used much by copyists?—The National Gallery not so much as it used to be. The Portrait Gallery is only used by copyists if they want to copy a particular picture.

4037. Is it known what proportion of these copyists are genuine students and what proportion copy for commercial purposes?—They are mainly genuine students.

4038. (Sir Lionel Earle): There is one point as regards repairs to pictures. Mr. Caw informs us that they did not repair the pictures, but one question you put forward was to get a room for repair in the Gallery.—It would be more satisfactory to have the work done under the supervision of the Director in our own building. For instance, recently it was thought desirable that two pictures should not go out and the work had to be done in the Board Room.

4039. Now as regards what you call rubbish in store, obviously it would not be over advantageous, I suppose, nor certainly do any good to the Gallery, to be lending that rubbish to other people?—No.

4040. Ought not some power to be given to you to get rid of that rubbish by sale or something else, seeing that it is not worth anything? It does seem silly to store pictures which are really rubbish, and the question is whether the Trustees ought not to have power to dispose of rubbish?—I am not a lawyer, and I do not think anybody knows what our powers are. The Board did give away a good deal of the property of the old Board of Manufactures. Some of the casts formerly shown in the Statue Gallery were given away without the consent of the Treasury. (Mr. Caw): It came under the appropriation of property order.

(Sir John Findlay). Part was given in gift to the Art College. The more interesting ones historically the Board retained, and lent on permanent loan. Probably with the consent of the Secretary for Scotland we can dispose of anything, but the question has not arisen. As regards pictures in storage, we would be blamed if they disappeared, and it would be better to keep them.

4041. Might it not be desirable to ascertain whether the Board of Trustees has powers, and might it not be worth a recommendation by this Commission that they should have power?—Would you like me to make more enquiries?

(Chairman): Yes, please, that might be useful.

4042. (Mr. Charteris): There is one question I would like to ask. Would not really the best solution with regard to the accommodation question be that the present building should be left as it is and

29 November, 1928.]

Sir JOHN FINDLAY, Bart., K.B.E., LL.D.,
and Mr. J. L. Caw.

[Continued.]

that there should be a new building for the Collection corresponding to the Collection at the Tate Gallery in London?—Into which Gallery would you put the Raeburns?

4043. They would remain in the National Gallery. —What would you put in the new Gallery?

4044. In the Tate Gallery there is a working rule that pictures painted since 1850 should go to the Tate Gallery and sculpture since 1850. A moveable date and that could be changed from time to time. Broadly speaking, the National Gallery remains the seat for the old masters, the other Gallery would be a Gallery which would contain comparatively modern Art?—You would find a great deal of prejudice against the breaking up of the Scottish pictures.

4045. Is not that better than breaking up the building? There would be a good deal of prejudice against that?—There might, but that has not been considered by the Board.

4046. And then Edinburgh would be in line with Paris and London?—Yes, but there would be a certain prejudice against having a Collection in one building which did not show the development of Scottish Art. If you made a division like that, the amount of Scottish Art which would be left in the Scottish Gallery would be the Raeburns and Allan Ramsays.

4047. 1850 is not a fixed date. I only want to get the rough position. You do not favour that view?—I think it would require more consideration.

4048. You would then have the sculpture removed from the National Gallery and place it in this other Gallery which would contain the modern Art?—Where would you get your Galleries?

4049. I am only asking you, supposing the financial difficulties could be got over, because if it was thought very desirable that this should be done there is the possibility that it could be done.

(Sir Robert Witt): Scotland might find a Sir Henry Tate.

4050. (Mr. Charteris): Yes, I wanted to know if that was the view held by the Board of Trustees. (Mr. Caw.) Certain of the Trustees would object to the removal of the sculpture, because they believe it adds to the interest of the collection to have contemporaneous works in other mediums along with the pictures.

4051. (Sir Richard Glazebrook): The removal of the sculpture gives you more room. (Sir John Findlay.) The sculpture we have in the Gallery takes up no room.

4052. (Mr. Charteris): It takes up the hexagonal room, which used to be occupied by pictures. Do you not think that an exhibition of modern art requires that it would be desirable to have a separate gallery rather than make a sort of addition such as is proposed in this sketch?—Do you want a personal opinion?

4053. Yes, it would be valuable.—Something might be done on these lines if you are driven to it. If you find that that building cannot be altered, it is essential that the main Collection should be kept there as a National Gallery, but a portion might be removed to a supplementary gallery of modern Scottish Art.

4054. Then your view is clear, that if there is extension the whole thing must be kept where it is?—Yes.

4055. And if it cannot be extended, you must reluctantly let a certain amount go out.

4056. (Sir Richard Glazebrook): And you would rather have the building altered than let any of it go out?—I am not committed to altering the building—it has not been threshed out.

4057. (Chairman): I should like to know what funds you dispose of in the purchase of new pictures in the National Gallery?—We have the Union annuity of two thousand a year which the Secretary

for Scotland has prescribed for various purposes. The bulk of that goes for purchasing pictures. We have a purchase grant of £1,000 a year and the interest on Cowan Smith's bequest of £50,000.

4058. You have practically £5,000 a year?—£4,000 to £5,000 a year.

4059. What is the system of purchasing—who determines the pictures to be purchased?—The ultimate responsibility rests with the Board. The pictures are put forward to the Board mainly on the responsibility of the Director. The responsibility is usually taken in consultation with individual members of the Board.

4060. Do you find that that system works well?—There is absolutely no difficulty with it at all. You have a compact Board of seven members, and I do not think you could devise in the circumstances a better system.

4061. And the National Portrait Gallery?—Exactly the same.

4062. What is the amount of your funds there?—We have the interest on an Endowment Fund of £20,000 and also a grant of £200 a year.

4063. There again you find the same system of the Director acting in concert with the Trustees works well?—Yes. The Director in both cases has power to purchase up to a certain amount, and very often one or two of the Trustees, or a quorum of the Trustees will take the responsibility of making the purchases, especially in the case of the National Portrait Gallery, where portraits crop up at an auction, and we get a few days' notice of them between meetings.

4064. (Sir Robert Witt): Just in regard to the question of loans, there are no restrictions whatever in regard to lending?—The Board acts on the principle that there are no restrictions of their powers whatsoever.

4065. And they have power to lend even what has been bequeathed to them?—Yes.

4066. They have power to lend even if it is bequeathed on condition that it may not be lent?—No. Take, for example, the picture I was referring to, the Gainsborough, it was bequeathed to the Gallery on condition that it never left Scotland. We would never let it go to England.

4067. I raised this point because I wanted to see how far you would be prepared to accept the conditions of the National Gallery Loan Act. Do you think the two National Gallery Loan Acts and restrictions of loan should apply? In the National Gallery we may lend a picture after it has been bequeathed or given us for 15 years if there is no restriction upon lending at all. We can also lend it after 25 years if there has been a prohibition of lending. Would you be in favour of similar powers for Scotland?—The question of the prohibition of lending has never arisen in the case of our galleries except in the case of this one picture, where it was a matter of personal sentiment, and as things have been, we would prefer to have freedom of powers.

4067A. Supposing a very important collection was offered to you or left to you on the condition that it must always be kept together, say, would you wish to be bound by that in perpetuity?—No, certainly not, these conditions with regard to keeping might force us to refuse the collection.

4068. But it might be so valuable that you would not wish to do that?—We have been on the whole remarkably fortunate in these restrictions.

4069. (Mr. Charteris): As Sir John has been good enough to give us his personal opinion, perhaps we should ask for Mr. Caw's views on the same subject. —(Mr. Caw.) Generally speaking, I think an extension would add to the interest of the Gallery and enable us to extend both the foreign schools and the representation of the National school. The fact that the National school comes under the same roof with the old masters adds to the interest of the whole

29 November, 1928.]

Sir JOHN FINDLAY, Bart., K.B.E., LL.D.,
and Mr. J. L. CAW.

[Continued.]

collection. But the fact remains that in Scotland we have no modern National Gallery (Glasgow and Aberdeen have more scope in that way than we have), and there is no doubt that there is a need for a modern gallery in Edinburgh where the collection formed by the Scottish Modern Art Association would form a good nucleus. The diploma Gallery is there, but that is under restrictions. It belongs to the Academy, and they deal with it, though through old association we exhibit it. As Mr. Charteris says, there is a great want in Scotland of a modern gallery, and if we cannot get the National Gallery

extended on the present site, then certainly a separate modern gallery is desirable.

4070. (Sir Richard Glazebrook): That is subject to whether you can get the existing Gallery extended. Would you prefer to see the existing building extended in some kind of way?—I have a prejudice; I have an affection for the Gallery; I have served in it so long, that it seems to me more desirable to extend the Gallery than to build another gallery on another site in the meantime.

(Chairman): Thank you both very much for your evidence.

(The Witnesses withdrew.)

TWENTY-FIFTH DAY.

Friday, 30th November, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.
Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
Sir RICHARD GLAZEBROOK, K.C.B., LL.D.,
F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt
Sir HENRY MIERS, D.Sc., F.R.S.
Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (Secretary).
Mr. J. H. PENSON (Assistant Secretary).

Dr. ALBERT MANSBRIDGE, Chairman, and Mr. LUXMOORE NEWCOMBE, Librarian, of the Central Library for Students, called and examined.

The following Memorandum was submitted by the Trustees of the Central Library for Students:—

FOUNDATION AND GROWTH OF THE LIBRARY.

In his "Report on Library Provision and Policy," presented to the Carnegie United Kingdom Trustees in 1915, Professor W. G. S. Adams suggested that "a central lending library, common to the Workers' Educational Association, the Adult School movement, and all other organisations of working men and women which are carrying out systematic study work, would be an institution of great public utility." In 1916 the Carnegie United Kingdom Trustees, in response to a request from the Central Joint Advisory Committee for Tutorial Classes, made a grant, conditional upon an agreed amount being raised from other sources, towards the establishment of the Central Library for Students. The Workers' Educational Association placed at the disposal of the Central Library its library of 1,392 volumes, which had been administered in connection with Toynbee Hall for the benefit of university tutorial and other adult classes.

In their Third Interim Report, issued in 1919, the Adult Education Committee of the Ministry of Reconstruction dealt at length upon the importance of the Central Library for Students, and made it the centre of their proposals for the improvement of the public library service. It is interesting to note that eight years later the Departmental Committee on Public Libraries stated in their Report* (paragraph 450) that the Central Library for Students is the centre of their Report also. Even a hasty perusal of the Report of the Departmental

Committee will show that most of their recommendations depend upon the immediate development of the Central Library for Students as a national central library.

The Library has grown steadily in response to the demand that has been made on it by the libraries and adult classes throughout the country. Its growth has also been limited by the financial resources at the disposal of the Committee. But the time has now come when the following two questions have to be considered: (a) in view of the large demand now made on the Library, can it continue its work on its present income of about £5,500? and (b) does the scope of the work of the Library need to be extended?

THE NEED FOR A NATIONAL CENTRAL LIBRARY.

The Departmental Committee on Public Libraries state in their Report (paragraphs 446 and 447): "We regard this [i.e., the Central Library] as the most indispensable feature of a national library service, and we attach especial importance to the recommendations which we have to make under this head. It is the logical complement of the various forms of co-operation set out in the preceding sections. To this climax all our proposals point; and without it we have little hope of the country obtaining the organised system of public libraries which it needs. In this opinion we do not stand alone. The desirability of a central or national lending library to supplement the resources of urban, county, and other libraries has come to be accepted in every quarter as almost axiomatic. . . . Librarians of every type of library, representatives of library authorities, education authorities, organised bodies

* Public Libraries Committee, Report on Public Libraries in England and Wales (Cmd. 2868), H.M. Stationery Office, 1927.

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

of students and of teachers from every part of the country, have expressed their desire for some institution performing the functions of a national lending library, as part of the system of library service. It would be impossible to ignore such a consensus of opinion, even if the Committee considered such an institution unsound in principle or impracticable by reason of its cost or of the difficulty of administration. The more the idea has been investigated, however, the more obvious it appears that it contains within itself the only solution of certain specific problems of library service which not many years ago might have been considered hopeless."

The Committee go on to say (paragraph 449): "Moreover, the unanimity on the question of the utility of a Central Library does not arise from theory but from practical experience. It is this fact that makes the consensus of opinion all the more significant. It is not a plausible theory, which has been caught at by persons conscious only of the defects of the existing libraries. The feasibility of supplying certain definite and pressing needs by an organisation of a new type has been demonstrated through actual experience. And although the experiment has been limited in its scope (partly through want of funds, but partly also through the necessity for developing the machinery in accordance with actual requirements), it has already convinced those who have made most of it that it is indispensable to any national library service."

The recommendations of the Departmental Committee, so far as they concern the Central Library for Students, have received the whole-hearted and enthusiastic approval of all bodies and persons interested in the public library service of the country. Among the bodies that have adopted resolutions in support of the recommendations of the Committee are: the Library Association; the Association of Special Libraries and Information Bureaux; the British Institute of Adult Education; the Seafarers' Education Service; the County Councils' Association of Directors and Secretaries for Education; and the Association of Technical Institutions. The Joint Standing Committee on Library Co-operation, as representing the university libraries, have shown their approval by arranging to transfer the work of their Enquiry Office, which is their main activity, together with a grant of £50 a year, to the Central Library for Students. (See paragraph 380 of the Report of the Departmental Committee.)

The Report of the Departmental Committee makes it clear that if the Central Library for Students had not been in existence, or if the Committee had not thought of the possibility of establishing such a library, they would have been compelled, either to make no recommendations that would have been of any assistance to the great mass of the public libraries of the country, or to recommend that some form of State aid should be given to, at any rate, the large group of poorer urban and county libraries. Had such a recommendation been adopted it would have involved a very large annual expenditure compared with the small sum of £5,000 which has been recommended (paragraph 482) as an annual interim grant to the Central Library until its new constitution can be put into force. It is safe to say that even an annual grant of £100,000, divided among several hundred libraries, would not give anything like so satisfactory a national library service as the one that can be given by a national central library costing a fraction of that sum. Moreover, it must be remembered that the service given by the Central Library is not limited to the urban and county libraries (as direct State grants would be), but it caters for the adult classes and is of great value to university, special, and all other types of libraries. In making their recommendations the Committee have adopted the one solution to the problem of a reasonably adequate public library service that is the most efficient and the most economical.

The Departmental Committee state (paragraph 483): "There is throughout the country an expectation that the work so well begun by the Central Library for Students will be extended as one result of the labour of this Committee. Many other reforms are desirable, but few can be carried out without considerable expenditure. Of all the feasible suggestions for increasing the benefits of the public library service, the extension of the work of the Central Library is the one which is immediately capable of realising the most far-reaching advantages, and at a cost which, from a national point of view, is trifling. It is safe to say that no expenditure of a small sum would be likely to effect such an improvement in the general efficiency of the system, both in its direct advantage to readers and in its educational reactions, as an expenditure on the development of a Central Library administered on the principles suggested."

A study of the tables appended to the Report of the Departmental Committee reveals the poverty of a large percentage of the urban and county libraries, and shows how even the largest of them—much more the smaller—must depend upon a central library if they are to give their student readers as full a service as they have a right to expect. It is only through a central library that the student living in a small urban district can hope for the same access to the books he needs as his colleague in a large county borough.

No less than 60 urban libraries have a stock of less than 30 volumes per 100 of population (Table XXIII). The percentage varies from 29.6 to 5.7. Even if the whole of these stocks were up-to-date and included a large proportion of non-fiction books, they would be totally inadequate to meet the needs of serious readers; but, unfortunately, in no case is the non-fiction stock of these libraries either up-to-date or sufficiently comprehensive. From Table XLVIII we see that in the case of 357 libraries in towns with a population of not more than 50,000 the average amount spent on books and binding is as follows:—

Population.	Number of Libraries.	Average expenditure on books and binding
		£
40,000 to 50,000 ...	28	412
30,000 to 40,000 ...	36	326
25,000 to 30,000 ...	21	236
20,000 to 25,000 ...	32	185
10,000 to 20,000 ...	95	96
5,000 to 10,000 ...	74	37
Under 5,000 ...	71	9

In the largest of these groups the amount available for the purchase of non-fiction books (after allowing for fiction and binding) will not allow for the purchase of expensive or highly specialised books. Even if substantial State aid were given to these libraries, the amount available for non-fiction books would still be inadequate and they would still need a central library on which they could draw.

The Departmental Committee state in their Report (paragraph 430): "It is abundantly evident that no library, except a copyright library (and not always these), can become possessed of all the literature that an educated public needs. The great municipal libraries can meet most of the requirements of the general reader; they can do much for commerce, industry and scholarship; but they cannot do all. The smaller urban libraries cannot even supply adequately the legitimate demands of the general public. The rural villages can only make a beginning. In all cases it is plain that, in greater or less degree, a library must be able to command resources beyond its own stock if it is to meet demands which will increase with the increasing development of education, and with the greater application of knowledge to all processes of commerce and industry."

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

Tables XXXII and XXXIV show that in 1924 the total income of the urban libraries was £1,201,320, and that in 1925 the total income of the county libraries was £27,459, excluding grants of £35,091 from the Carnegie Trustees. And yet for this large sum, which is obtained from the public, the public cannot obtain a satisfactory library service. If an additional sum equal to one per cent. (£12,000) of this total (only a portion of which would have to be provided out of State funds) would make the library service of the country vastly more effective, is it unreasonable to suggest that a portion of such a sum should be provided out of the national exchequer?

To sum up, an efficient library service depends on (a) a large direct State grant to all libraries, or (b) a comparatively small grant to a national central library.

The Departmental Committee state (paragraphs 470 to 472): "Any expectation that the actual users of the Library, including public libraries and education authorities, would furnish the necessary income is not well founded. The claims upon the educational bodies are already more than they can meet, and the public libraries which most require the services of the Central Library are those which also urgently require money for other purposes. It is quite reasonable that public libraries which use the Central Library should make a voluntary contribution to its support, but the possibility of an adequate income derived from these libraries and from the annual subscriptions of benevolent individuals in times like the present is in our opinion hardly worth considering; and even if it could be raised for a year or two, it would be too precarious to ensure a steady policy. The creation of an adequate endowment fund is a still more unlikely contingency. The financial reasons for seeking State aid, in order to place the whole work upon a stable footing, are so weighty and urgent that no difference of opinion on this question has arisen from any quarter. Representations to this effect have already been made to the Government, but the Government, while indicating sympathy, has deferred its decision pending the report of this Committee."

One of the most encouraging and gratifying aspects of the work of the Library during the past year is the increase in the voluntary subscriptions from libraries. The policy of the Library up to the present, having regard to the small funds at the disposal of the public and county libraries, has been to invite merely nominal subscriptions. The subscriptions from some of the larger urban libraries are generous, as they represent a much larger sum than the use they make of the Central Library would justify. But, as the Departmental Committee point out, it is just those libraries that most need the help of the Central Library that are least able to contribute to its upkeep. The following table shows the steady increase in the number of urban and county libraries subscribing to the Central Library:

Year.	Urban Libraries.	County Libraries.	Total.
1918-19	2	—	2
1919-20	21	—	21
1920-21	101	1	102
1921-22	118	4	122
1922-23	124	7	131
1923-24	153	10	163
1924-25	187	14	201
1925-26	203	27	230
1926-27	213	38	251
1927-28	226	41	267
1928-29 (to June 30th).	230	44	274

These subscriptions are grouped as follows:—

Subscriptions.	Urban Libraries.	County Libraries.	Total.
Under £1 ...	8	—	8
From £1 to £2...	85	1	86
" £2 to £3...	67	2	69
" £3 to £4...	17	2	19
" £4 to £5...	5	—	5
" £5 to £7...	36	14	50
" £7 to £10	4	—	4
" £10 to £15	8	21	29
£20	—	1	1
£25	—	1	1
£40	—	1	1
£50	—	1	1

Last year the new and increased subscriptions from libraries amounted to £234, the total income from this source being £1,006. In the current year additional subscriptions and increases have been promised which bring the total to £1,161. Further increases will depend to a large extent on the power of the Library to render a more efficient service. If that is forthcoming, it is possible that subscriptions from libraries may, in the near future, reach a total of £2,000 a year.

The desirability of State assistance to the Central Library for Students was recognised so long ago as 1919, when the Adult Education Committee of the Ministry of Reconstruction stated in their Third Interim Report "We think that its [the Central Library for Students'] income should be derived from the subscriptions of local authorities, voluntary organisations and individuals. In addition, the Library should be subsidised from public funds by an annual grant from the Board of Education."

THE ADVANTAGES OF PLACING THE LIBRARY ON A NATIONAL FOOTING.

The following extracts from the Report of the Departmental Committee (paragraphs 473-478, and 481) deal fully with the advantages of the Central Library becoming a national institution:—

"473. The Committee consider that, in any event, if the valuable and indeed indispensable work of the Central Library is to be continued, a substantial parliamentary grant will be necessary. They cannot, however, regard even such an arrangement as satisfactory, except possibly as a temporary device for tiding over an emergency. Ultimately, and the sooner the better, a library performing such functions ought to become a public institution. As we have shown, the development of the Central Library, which is urgently needed, and even its very continuance, depend upon support from public funds; and if substantial aid from the State is given, a somewhat anomalous situation is created. The Library would be discharging a public function by means of public money; its work would be carried on largely in relation to a great number of public bodies, e.g., public libraries and education authorities, and semi-public bodies, such as universities and organisations for conducting higher education. It appears to the Committee, therefore, that any arrangement short of the transfer of the functions of the Central Library to a public institution can only be of a transitional nature, and that it would be much more satisfactory to face the full responsibility.

"474. A scheme for placing the Central Library upon the footing of a national institution has been considered by the Committee, and they are convinced that in the interests of the public library system and of the general system of national education it will be necessary to adopt its main principles.

"475. This scheme may be briefly described as a scheme for reconstituting the existing Central Library for Students as a special department of our greatest national library, the British Museum, with separate functions and a separate constitution. It would become a National Lending Library.

"476. A close association with the British Museum is desirable because both libraries would be administered directly by the State; and because ready access to the Museum Library, and to its officials would always be of great advantage to the new Central Library. The specialised bibliographical, archaeological, literary, and other knowledge of the expert staff of the Museum would be more readily available, at need, if the two institutions were formally associated than if they were separate. Moreover, in the eyes of the public and in the eyes of the libraries throughout the country, with which the Central Library would co-operate, the prestige of the British Museum would command confidence and would remove many difficulties.

"477. On the other hand, a special organisation would be necessary, if for no other reason, in order that the integrity of the British Museum Library might be fully preserved; and again, because the type of librarianship required would be different. The conditions of the British Museum Library are unique. Its business is the creation and administration of a first-rate library of reference within its own walls. The task of the Central Library will be to establish relations with hundreds of bodies outside. Its prime function will be to meet their needs, and it will require to adjust its machinery to changing circumstances. Scholarship and expert specialised knowledge of books would be available from the British Museum staff, but the main business of the Central Library will be administrative. The two sets of functions, those of the British Museum and those of the Central Library, could not well be discharged by the same individuals, but the ready interchange of knowledge and the frequent intercourse presupposed by the association under the same auspices, would be an ideal combination of forces. How far it would be possible to utilise the staff of the British Museum for certain parts of the work, e.g., the compilation of bibliographies, subject indexes of periodicals, etc., is a matter which experience would decide.

"478. The Central Library must have an entirely separate stock of books. In no circumstances whatever should the British Museum Library be interfered with by the activities of the Central Library. And lest it be supposed that the addition of such a department as is here proposed would swamp the British Museum, as at present constituted, it may be stated that in the view of the Committee the new department would never require to become a large library occupying extensive premises or expending large sums.

"481. We are aware that we are asking the Trustees of the British Museum to undertake an additional responsibility of some magnitude. We have, we hope, made it clear that our proposals do not affect in any way the work already being done for the nation by that great library. The extension which we suggest would be an additional service, which we are sure the Trustees would not refuse if they were satisfied that it was for the general welfare of the nation; and it would enable them to extend some portion of the benefits of their library to the great multitude of readers who cannot have access to the Reading Room of the Museum."

It is, probably, necessary to add very little to the above paragraphs. It might, however, be pointed out that in addition to the most valuable help which the British Museum could give to the Central Library, the latter might in return occasionally be able to render some little assistance to the Museum when the Information and Union Catalogue Departments are established.

Two other points of importance are (a) that if, as has been suggested, the Central Library is to act as the National Centre for Bibliographical Information, in connection with the International Institute of Intellectual Co-operation, it would be most desirable that it should be recognised as a national institution, and (b) if it were a national library it is probable that it could obtain by gift many important publications issued by foreign governments and institutions.

THE FUTURE FUNCTIONS OF THE LIBRARY.

In their Report the Public Libraries Committee suggest that the future functions of the Central Library for Students might include the performance of the following duties of national importance:—

(a) To act as the centre of the library system of the country for the supply of those books which cannot be obtained from the local libraries or through the regional centres (paragraph 431).

(b) To supply books to the adult education classes (Chapter V.).

(c) To act as a bureau of exchange for the loan of scarce books between the public and special libraries of the country (paragraphs 387, 388 and 397-399).

(d) To compile and administer a union catalogue of the libraries associated with the Central Library (paragraph 389).

(e) To prepare select bibliographies to assist both librarians and readers in their choice of books (paragraphs 390, 480, and 585-591).

(f) To act as a central bureau to which application could be made by library authorities for information or advice (paragraphs 428 and 480).

(g) To prepare annual reports on the progress of the library services of the country (paragraphs 428 and 480).

(h) To act as a repository of library experience and to supply expert guidance on library matters to the Ministry of Health and the Board of Education (paragraphs 428 and 480).

The Trustees and the Committee of the Central Library for Students fully endorse all the recommendations made by the Departmental Committee and would willingly undertake all the duties suggested above if and when the Library receives the necessary financial assistance. It is felt, however, that for the moment no useful purpose would be served by discussing the details arising out of suggestions (e), (f), (g), or (h), as although there should be no difficulty in the Library performing these tasks, they appear to be less urgent than the others, and, moreover, they would need greater financial assistance than the Library can hope to obtain in the immediate future.

The work the Library is now doing may be divided into five groups, covering (a), (b), (c) and (d) of the above suggestions and, in addition, providing an information department for the supply of bibliographical information, but not the type of information referred to under (f) and (h).

The rapid growth in the work of the Library as a source for the supply of books which the local libraries are unable to supply is shown in the following table:—

30 November, 1928.]

Dr. ALBERT MANSBRIDGE and Mr. LUXMORE NEWCOMBE.

[Continued.]

Summary of Stock and Issues since the Foundation of the Library.

	1916-17	1917-18	1918-19	1919-20	1920-21	1921-22	1922-23	1923-24	1924-25	1925-26	1926-27	1927-28	Total.
STOCK	3,249	7,006	15,020	20,030	22,075	24,664	25,083	26,284	27,561	30,824	33,324	37,561	
NUMBER OF BORROWERS:													
Urban Libraries ...	—	8	10	27	90	120	160	198	212	235	298	324	
County Libraries ...	—	—	—	—	16	22	19	22	52	47	54	55	
University Libraries ..	—	—	—	—	—	—	—	7	11	16	10	14	
Outlier Libraries ...	—	—	—	—	—	—	—	—	—	—	8	22	
Other Libraries ...	—	—	—	—	—	—	—	14	9	15	12	50	
Individual Borrowers	93	392	835	1,294	1,693	1,758	1,439	1,243	681	482	201	226	
VOLUMES ISSUED:													
Urban Libraries ...	—	20	77	181	968	1,303	2,674	5,754	8,148	11,160	11,908	15,492	57,685
County Libraries ...	—	—	—	—	732	1,003	1,495	3,026	6,966	12,124	16,401	18,885	60,132
University Libraries ..	—	—	—	—	—	—	—	595	874	700	454	853	3,476
Outlier Libraries ...	—	—	—	—	—	—	—	—	—	—	109	280	389
Other Libraries ...	—	—	—	—	—	—	—	1,542	410	645	581	1,795	4,973
Adult classes, direct ...	1,750	3,676	7,720	8,174	7,758	12,602	11,239	13,670	14,123	15,205	12,889	11,175	119,931
*Adult Classes, through Urban Libraries ...	—	—	—	—	—	—	—	—	—	—	—	269	269
*Adult Classes, through County Libraries ...	—	—	—	—	—	—	—	—	—	—	—	2,750	2,750
Individual Borrowers	255	1,583	3,540	6,663	9,586	13,060	13,711	14,471	6,184	4,362	2,662	1,712	77,789
	2,005	5,279	11,337	15,018	19,044	27,968	29,119	39,053	36,705	44,196	45,004	52,711	327,444

* Prior to 1927-8 these issues were included in those to the Urban and County Libraries, but the total was very small.

It will be noted that in the first year no books were issued to libraries, whereas last year issues were made to all the county libraries, 324 urban libraries, and 86 other libraries; a total of 465. The issues to the urban, county, and other libraries (including 3,019 volumes issued through these libraries to classes) increased during the year 1927-28 by no less than 10,371 to a total of 39,824. Ten years previously the issues to libraries totalled only 77 volumes. These figures are a conclusive proof of the indispensability of the service rendered by the Central Library to the libraries of the country, because it must be remembered that few, if any, of the books issued by the Central Library could have been obtained by the readers in any other way.

The function of the Central Library is to supply those books which the local library is unable to buy, either because it cannot afford them, or because the probable demand for them would not justify the expense. Books are not normally issued direct to individuals, but only through the local library to which they have access. This is necessary, not only to avoid the wasteful duplication of books which the reader could equally well obtain from the local library, but also in order that the local librarian may know the needs of his readers and, so far as possible, meet them.

The Library does not normally purchase any book that is in print costing less than six shillings. It will, however, try to supply a copy of any out-of-print book or pamphlet, whatever the published price may have been. There is no fixed maximum, but, unfortunately, the purchase of expensive books has to be kept within moderate limits, and it is rarely that a book costing more than two guineas can be provided out of the present limited income of the Library; in spite of the fact that one of the chief values of the Central Library lies in the provision of the more expensive books which a single library might not feel justified in buying for itself, but which should be available for any library in the country. Fiction is not supplied, nor will the text-books required for examinations be issued. Modern books of local interest, including books on local industries, which should be in the possession of the local library, are not, normally, supplied. Such books, however, would be issued to libraries outside the locality concerned. Finally, books which the local library—bearing in mind the size and income of each particular library—could reasonably be expected to buy for itself will not be issued by the Central Library. No book is bought for the Library until it is actually asked for.

With the assistance of the extra-mural libraries of the universities, the Central Library is able to meet most of the demands made by the University Tutorial Classes, but it is in meeting the needs of the Workers' Educational Association and other non-university classes that the difficulty arises, as these classes have no claim on the university libraries, nor would those libraries be able to meet the heavy demand if they had. A few years ago practically the whole of this work was left to the Central Library, which naturally, for financial reasons, was unable to meet the demand in anything like a satisfactory manner; but within the past few years many of the local libraries—especially the county libraries—have realised the importance of this work and have done a great deal to assist. This valuable co-operation between the urban and county libraries and the Central Library has led to a considerable decrease in the demand made on the latter, with the result that it is now financially possible to supply a higher percentage of the other books required by the classes. When this system of co-operation is more fully developed, the classes should be able to obtain all the books they need, with the exception, possibly, of sufficient copies of the text-books. But if the Central Library is going to do its share in this work, its Adult Class Department must be more adequately financed. Since the foundation of the Library no less than 123,000 volumes (over one-third of the total number of volumes issued) have been issued to classes.

The work of the Central Library as a bureau of exchange has grown considerably within the last year or two, almost entirely through the development of the Outlier Library system*, which was introduced by the Carnegie Trustees in 1923. There are now fifty-two libraries associated with the Central Library as Outlier Libraries. A list of the Outlier Libraries is given in Appendix C.

The total stock of the Outlier Libraries is in the neighbourhood of one and a quarter million volumes. This vast library—by co-operating, the individual libraries form, in effect, one library—includes many scarce books, and some twelve thousand sets of periodicals. So great a store of material has never been available to the scholar or the research worker who is unable to work in the library of the British Museum. There are enormous possibilities in the

* An Outlier Library is a library that places its stock at the disposal of other libraries through the agency of the Central Library for Students. To the end of June, 1928, the Carnegie Trustees had made grants to a total of £67,525 to the Outlier Libraries.

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

further development of this system of co-operating libraries. If the Central Library were in a financial position adequately to fulfil its duties as a great national clearing-house, it would not be long before all the special libraries and all the libraries containing special collections would be linked up into one great co-operating library. Then, for the first time, there would be a really adequate library service in the country.

It must not be thought that a further development of the Outlier Library system would relieve the funds of the Central Library. The expenses of administration have to be met by the Library and it is only possible to rely upon the Outlier Libraries for out-of-print, highly specialised, or very expensive books.

Acting on the spirit of co-operation underlying the Report of the Public Libraries Committee nine urban and two county libraries have introduced a new group of Outlier Libraries. This is a development of the first importance, which could easily be extended to cover most of the urban and county libraries if the Central Library were recognised as a national institution.

As the Departmental Committee point out (paragraph 399), "The cost of the organisation [of a bureau of exchange] would be small. It is essential both for the maintenance of our very means of existence and for the development of our intellectual life that students in all branches of knowledge shall not be denied the material of which they stand in need. We hope that in view of this urgent need the Government will see fit to carry into effect the proposals which we have made at the earliest possible date."

A small start has already been made in the collection of material to form the nucleus of a union catalogue. Copies of the author cards of all accessions are being supplied by thirty of the Outlier Libraries. The assistance given by these libraries is making it possible to begin in a very small way a piece of work that is likely to grow into an indispensable national bibliographical tool. But valuable as this voluntary assistance is, a union catalogue will never be built up without a special staff to assist in the compilation, and in the "editing" of the cards as they are received. On the provision of a union catalogue of the Outlier Libraries will depend the possibility of tracing with speed and economy any book required. The lack of such a catalogue is one of the greatest difficulties with

which the library now has to contend. Unfortunately it is not possible with the present staff of the library even to deal with the cards as they come in, so that they are no immediate assistance, though the material is there ready to be used as soon as the library is in a position to organise its Union Catalogue Department.

The fifth section of the work of the Central Library that urgently needs financial assistance for its proper development is that dealing with the supply of bibliographical information and the tracing of scarce books. The Information Department of the Central Library is, unfortunately, a Department in name only. It has no staff and no reference material, and yet each week the demand made on it becomes greater and more urgent. A fully organised national information department cannot limit its work to the tracing of scarce books; it must be prepared to supply bibliographical information of all descriptions. If it fails, the inquiring librarian—normally an inquiry comes through the local librarian—has nowhere else to turn. The libraries of the country are looking to the Central Library for this assistance, and the Central Library is unable to provide it in any adequate degree because it has not the necessary funds either for staff or reference books. Each day during the past year many inquiries for information have been dealt with, so far as the resources of the Library have allowed. These have come from all parts of England and Wales, and several have been received from English residents in various parts of the world.

In connection with the Information Department, it has been suggested that the Central Library should act as the National Centre for Bibliographical Information in Great Britain in connection with a scheme that is being organised by the International Institute of Intellectual Co-operation. The Committee of the Library have expressed their willingness to assist in this most important work, but have pointed out that in their present financial position it would be impossible to render any such service. This is work with which a fully organised Information Department could deal, and it is work that may be of some international importance.

The Probable Cost of the Library.

The following table shows the source of the income of the Library since its foundation:—

Summary of Grants and Subscriptions Received since the Foundation of the Library.

	1916-17	1917-18	1918-19	1919-20	1920-21	1921-22	1922-23	1923-24	1924-25	1925-26	1926-27	1927-28	Total.
	£	£	£	£	£	£	£	£	£	£	£	£	£
GRANTS:													
Carnegie United Kingdom Trust ...	1,500	1,100	2,700	400	1,400	4,201	1,760	2,500	1,500	3,500	3,000	3,000	26,561
United Services Fund...	—	—	—	—	1,750	750	1,000	1,250	750	500	500	500	7,000
Cassel Trust ...	—	—	—	250	750	500	500	500	500	500	500	500	4,500
Thomas Wall Trust ...	—	—	—	—	—	—	—	200	200	—	100	100	600
Gilchrist Educational Trust ...	—	—	—	—	—	—	100	—	—	—	—	—	100
Joseph Rowntree Social Service Trust ...	—	—	—	50	—	—	—	—	—	—	—	—	50
Goldsmiths' Company...	—	—	—	—	50	—	—	50	—	—	50	—	150
Hodgson-Pratt Memorial ...	50	—	—	—	—	—	—	—	—	—	—	—	50
British Prisoners of War Book Scheme (Educational) ...	—	—	—	—	—	—	—	—	—	—	750	—	750
Ministry of Labour ...	—	—	—	—	300	—	—	—	—	—	—	—	300
War Office ...	—	—	—	1,500	—	—	—	—	—	—	—	—	1,500
	1,550	1,100	2,700	2,200	4,250	5,451	3,360	4,500	2,950	4,500	4,900	4,100	41,561
SUBSCRIPTIONS:													
Urban Libraries ...	—	—	3	44	161	158	189	259	302	380	457	481	2,434
County Libraries ...	—	—	—	2	50	78	27	69	119	201	357	380	1,283
University Libraries ...	—	—	—	3	16	5	7	14	22	19	22	21	129
Other Libraries...	—	3	3	8	5	—	9	8	5	10	33	22	106
Adult Classes ...	36	40	162	94	151	109	80	83	83	103	77	102	1,025
Private Subscribers ...	339	497	571	629	489	357	241	275	279	210	166	200	4,253
	375	540	639	780	872	707	553	713	810	923	1,112	1,206	9,230
GRAND TOTAL ...	1,925	1,640	3,339	2,980	5,122	6,158	3,913	5,213	3,760	5,423	6,012	5,306	50,791

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

The estimated income of the library for the current year is £5,419. The overhead expenses, increased by the utilization of the Cutler Libraries, are estimated at £4,245, so that there is a balance of only £1,174 available for the purchase of books. Last year £2,932 was spent on books, but the total was only kept at this figure by refraining from purchasing just those books which the local library has the most right to expect from the Central Library—expensive books which are quite beyond the financial resources of the former. Details of the income and expenditure for the current year are:—

<i>Estimated Receipts.</i>			
Grants:		£	£
Carnegie United Kingdom Trust ...	3,000		
Cassel Trust	500		
United Services Fund	500		
Thomas Wall Trust	100		
Subscriptions:			4,100
Urban Libraries	557		
County Libraries	410		
University Libraries	16		
Other Libraries	17		
Adult classes	90		
Private subscribers	150		
			1,240
Dividends and returned Income Tax			79
			5,419

<i>Estimated Payments.</i>			
Administration:		£	£
Salaries and wages	2,807		
Rent	300		
Heating, lighting and water ...	100		
Insurance	20		
Stationery and printing	350		
Postage	170		
Telephone	50		
Travelling and expenses	150		
At disposal of Chairman	100		
Cleaning and sundries	75		
Repairs	120		
Bank charges	3		
			4,245
Books			1,174
			5,419

It is estimated* that with a minimum income of £12,000 the Library could provide a reasonable service on the lines outlined above. Such a sum should allow for all overhead expenses and about £5,000 for the purchase of books, and it would enable an Information Department and a Union Catalogue Department to be started on a small but useful scale.

The Future Constitution of the Library.

In paragraphs 473 to 481 of their Report, the Departmental Committee give their reasons for suggesting that the Central Library for Students should become a national institution. There would appear to be two ways in which this suggestion might be adopted. The Central Library might become a Department of the British Museum, in which case it would be under the control of the Trustees of the Museum, or it might become an independent national institution under its own Trustees.

Two suggested constitutions are appended. That in Appendix A assumes that the Library would become a Department of the British Museum, and that in Appendix B assumes that it would become an independent national institution. It should be explained that the Trustees of the British Museum

have considered the alternative constitutions and they have expressed a decided preference for Constitution B, provided that they have direct representation on the Executive Committee as well as on the Board of Trustees (*see* Clauses 9 and 12 (a) of Constitution B).

APPENDIX A.

THE CENTRAL LIBRARY FOR STUDENTS. CONSTITUTION "A."

This constitution is based on the assumption that the Library becomes a Department of the British Museum.

1. The name of the Library (hereinafter called "the Library") is "The National Central Library."

2. The office for the time being of the Library is No. 9, Galen Place, Bury Street, in the Borough of Holborn and County of London.

3. The purposes for which the Library is established are:

(a) to supply on loan to libraries, or in exceptional cases to individuals, books for study which cannot conveniently be obtained in any other way;

(b) to supply such books on loan to groups of adult students;

(c) to act as an exchange or clearing house for mutual loans of such books between other libraries;

(d) to supply bibliographical information; and

(e) generally to facilitate access to books and information about books.

4. The Library shall be under the control of the Trustees, for the time being, of the British Museum.

5. An Executive Committee may be appointed by the Trustees in such manner and with such powers as they think best. The membership of such an Executive Committee need not be confined to the Trustees.

6. The whole of the property of the Library shall be vested in the Trustees.

7. The income and property of the Library, whencesoever derived, shall be applied solely towards the promotion of the objects of the Library.

8. The Library shall not make any dividend, gift, division, or bonus to or between any of its Trustees or any member of its Executive Committee (if any).

APPENDIX B.

THE CENTRAL LIBRARY FOR STUDENTS. CONSTITUTION "B."

This constitution is based on the assumption that the Library becomes an independent national institution.

1. *General.*—The name of the Library (hereinafter called "the Library") is "The National Central Library."

2. The office for the time being of the Library is No. 9, Galen Place, Bury Street, in the Borough of Holborn and County of London.

3. The purposes for which the Library is established are:—

(a) To supply on loan to libraries, or in exceptional cases to individuals, books for study which cannot conveniently be obtained in any other way;

(b) to supply such books on loan to groups of adult students;

(c) to act as an exchange or clearing-house for mutual loans of such books between other libraries;

* Details of this estimate exist, but it has not been considered necessary to give them here. They would willingly be supplied if desired.

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

- (d) to supply bibliographical information; and
(e) generally to facilitate access to books and information about books.

4. The Library shall be under the control of a Board of Trustees, who shall delegate to an Executive Committee such powers as are hereinafter set forth.

5. The whole of the property of the Library shall be vested in the Board of Trustees.

6. The income and property of the Library, whencesoever derived, shall be applied solely towards the promotion of the objects of the Library.

7. The Library shall not make any dividend, gift, division or bonus to or between any member of its Board of Trustees or Executive Committee.

8. *Constitution of Board of Trustees.*—The Board of Trustees shall consist of not less than nine nor more than twelve members, not more than nine of whom shall be ex-officio members, and not more than five individual members. Ex-officio members shall hold office for the period of their appointment in the office which qualifies them for membership, or for such period as they may be nominated by the President of the Board of Education or by His Majesty's Government. Individual members shall hold office for the period determined by the Board of Trustees, or until death or such time as they may tender their resignation. Vacancies in the list of individual members caused by death or resignation shall be filled by election by the Board of Trustees.

9. The ex-officio members shall be:

The Director and Principal Librarian of the British Museum.

Three persons nominated by the Trustees of the British Museum. Such persons shall be members of the Standing Committee of the British Museum or senior officials of the British Museum.

The President of the Board of Education, or any such person as may, from time to time, be nominated by him.

A person nominated, from time to time, by His Majesty's Government.

A person nominated, from time to time, by the Library Association.

The Chairman of the Carnegie United Kingdom Trustees.

10. In the first instance the individual members shall include:—

Albert Mansbridge.

Henry Alexander Miers.

Alfred William Pollard.

11. *Constitution of Executive Committee.*—The Executive Committee shall consist of not more than eighteen members. Members (other than co-opted members) shall hold office for a period of three years only, but they shall be eligible for re-appointment. A vacancy caused by a death, a resignation, or a removal shall be filled by the body responsible for the appointment of the person who has died, resigned, or been removed. Each person so appointed shall retain his office so long only as the member in whose place he is appointed would have held the same if he had not died, resigned, or been removed.

12. The Executive Committee shall consist of the following members:—

- *(a) Not more than five members appointed by the Board of Trustees. Persons so appointed need not be members of the Board of Trustees.

* Since this constitution was approved by the Executive Committee of the Central Library the Trustees of the British Museum have expressed a wish that the five members appointed by the Board of Trustees should include a number of members nominated by the Trustees of the British Museum. This suggestion will be considered by the Executive Committee at their next meeting, when they will, no doubt, willingly amend Clause 12 (a) in the way desired.

(b) Not more than three members appointed by the Carnegie United Kingdom Trustees from their own body or from their senior officers.

(c) Not more than three members appointed by the Council of the Library Association: the persons so appointed being members of the said Council. One of these members shall be a representative of the urban libraries, one shall be a representative of the county libraries, and one shall be a representative of the university libraries.

(d) One member appointed by the Council of the Association of Special Libraries and Information Bureaux: the person so appointed being a member of the said Council.

(e) One member appointed by the Joint Standing Committee on Library Co-operation: the person so appointed being a member of the said Committee.

(f) The Executive Committee shall have power to co-opt not more than five other persons, who shall be approved by the Board of Trustees. This power shall be exercised only for exceptional reasons, and such co-opted members shall serve for one year only, but may be re-co-opted from year to year. Co-opted members shall serve from the date of their co-option until and including the first meeting of the Committee in the year following their co-option.

13. The Board of Trustees shall have the power to remove any member of the Executive Committee who, in the opinion of at least two-thirds of the Board present and voting, is considered an unfit or unsuitable person to serve on the Committee.

14. Any member of the Committee who has failed to attend two consecutive meetings of the Committee without reasonable excuse shall thereby vacate office.

15. In case of the amalgamation of two or more of the three bodies mentioned under Clause 12 (c), (d), and (e), or of one or more of them ceasing to exist, the Trustees shall have power to re-apportion the representation collectively assigned to them among bodies with similar aims.

16. A vacancy caused under Clauses 13 or 14 may be filled by a new appointment under the appropriate section of Clause 12.

17. Any vacancy or vacancies caused under Clause 12 (c), (d), and (e) which the Trustees are unable or unwilling to fill in the manner provided by Clause 15 may be allotted to such other organisation or organisations as the Trustees may deem advisable: provided always that the Trustee shall retain the full right to exercise their discretion in leaving all or any such vacancies unfilled, either permanently or temporarily.

18. The continuing members of the Committee may act notwithstanding any vacancy in their body.

Note.—In order to establish a roster, the following procedure for the appointment of members (other than co-opted members) to the Executive Committee shall be adopted during the first three years:—

(i) One-third of the members appointed by the Board of Trustees shall serve for one year only, one-third for two years only, and one-third for three years. In the event of the total number of members appointed by the Board of Trustees not being divisible by three the greater number of retiring members shall retire in the first year, or in the first and second years, as the case may be.

(ii) One of the members appointed by the Carnegie United Kingdom Trustees shall serve for one year only, one for two years only, and one for three years.

(iii) One of the members appointed by the Council of the Library Association shall serve for one year only, one for two years only, and one for three years.

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

(iv) The member appointed by the Joint Standing Committee on Library Co-operation shall serve for two years only.

(v) The member appointed by the Association of Special Libraries and Information Bureaux shall serve for three years.

(vi) The order in which members shall retire under (i), (ii) and (iii) may be chosen by lot or such other method as the Committee may think best.

19. *Proceedings of the Board of Trustees.*—The Board shall meet once in each year to consider and forward to the Treasury, if necessary after amendment, the budget for the ensuing year submitted by the Executive Committee, and once a year to receive the annual report of the Executive Committee. A meeting of the Board may also be convened at any other time by the Chairman, and a meeting shall also be convened at the request of any other two members of the Board.

20. The Board may meet together for the despatch of business, adjourn and otherwise regulate their meetings as they think fit. Three members shall be a quorum.

21. The Board shall, from time to time, elect a Chairman and a Vice-Chairman, and may determine for what period they shall hold office. The Chairman, or, in his absence, the Vice-Chairman, shall preside at all meetings of the Board at which they may be present; but if no such Chairman or Vice-Chairman be elected, or if at any meeting the Chairman or Vice-Chairman be not present within five minutes after the time appointed for holding the meeting, the members of the Board present shall choose some one of their number to be Chairman of the meeting.

22. Questions arising at any meeting shall be decided by a majority of votes. The Chairman shall have the right of voting, and, if the number of the votes for and against be equal, he shall also have a casting vote.

23. The Board shall cause proper minutes to be made of all meetings of the Board and all business transacted at such meetings, and any such minute of any meeting, if purporting to be signed by the chairman of such meeting, or by the chairman of the next succeeding meeting, shall be conclusive evidence without further proof of the facts therein stated.

24. A resolution in writing signed by all the members for the time being of the Board shall be as valid and effectual as if it had been passed at a meeting of the Board duly convened and constituted.

25. Reasonable expenses incurred by members of the Board residing, either permanently or temporarily, outside a radius of ten miles of the place of meeting, in connection with their attendance at meetings of the Board shall be a legitimate charge on the funds of the Library.

26. *Powers of the Board of Trustees.*—To make such Standing Orders as may be necessary for the proper conduct of the Library and for the guidance of the Executive Committee.

27. To appoint, and at their discretion remove or suspend, a Principal Executive Officer and Librarian, after considering, but not necessarily adopting, any recommendation of the Executive Committee, and to determine his powers and duties, and fix his salary or emoluments, and to fix the conditions of his appointment.

28. To take offices and acquire premises for the use of the Library, and to construct, maintain, and alter any buildings or erections necessary or convenient for the work of the Library.

29. To take any gift of property, whether subject to any special trust or not, for any one or more of the objects of the Library, and to undertake and execute any trusts which may lawfully be under-

taken by the Library and may be conducive to its objects.

30. To purchase, take on lease or in exchange, hire, or otherwise acquire any real or personal property and any rights or privileges which they may think necessary or convenient for the promotion of of the objects of the Library.

31. To sell, let, mortgage, dispose of, or turn to account, all or any of the property or assets of the Library, with a view to the promotion of its objects.

32. To borrow or raise money for the purposes of the Library on such terms and on such security as they may think fit.

33. To invest and deal with any of the moneys of the Library not immediately required for the purposes thereof upon such securities and in such manner as they may think fit, and from time to time to vary or realise such investments.

34. To institute, conduct, defend, compound, or abandon any legal proceedings by or against the Library, or otherwise concerning the affairs of the Library.

35. To refer any claims or demands by or against the Library to arbitration, and to observe and perform the awards.

36. To appoint at any time and from time to time by power of attorney any persons, being members of the Board or of the Executive Committee, to be the attorneys of the Library for such purposes and with such powers, authorities, and discretions (not exceeding those vested in or exercisable by the Board or the Executive Committee) and for such period and subject to such conditions as the Board may from time to time think fit.

37. To enter into all such negotiations and contracts and rescind and vary all such contracts and execute and do all such lawful acts, deeds, and things in the name and on behalf of the Library as they may consider expedient for the purposes of the Library.

38. To determine the conditions for the printing and publishing of such reports, catalogues, lists, bibliographies, or other books, pamphlets, or periodicals, as may be considered desirable in promoting the objects of the Library.

39. *Proceedings of the Executive Committee.*—The Committee shall meet four times in each year on such day and hour as they appoint or the Chairman shall fix. A meeting of the Committee may also be convened at any other time by the Chairman, and a meeting shall be convened at the request of any other four members of the Committee.

40. The Committee may meet together for the dispatch of business, adjourn and otherwise regulate their meetings as they think fit. Five members shall be a quorum.

41. The Committee shall, from time to time, elect a Chairman and a Vice-Chairman, and may determine for what period they shall hold office. The Chairman, or, in his absence, the Vice-Chairman, shall preside at all meetings of the Committee at which they may be present; but if no such Chairman or Vice-Chairman be elected, or if at any meeting the Chairman or Vice-Chairman be not present within five minutes after the time appointed for holding the meeting, the members of the Committee present shall choose some one of their number to be Chairman of the meeting.

42. Questions arising at any meeting shall be decided by a majority of votes. The Chairman shall have the right of voting, and, if the number of the votes for and against be equal, he shall also have a casting vote.

43. The Committee shall cause proper minutes to be made of all meetings of the Committee and of sub-committees of the Committee, and all business transacted at such meetings, and any such minute

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

of any meeting, if purporting to be signed by the chairman of such meeting, or by the chairman of the next succeeding meeting, shall be conclusive evidence without further proof of the facts therein stated.

44. The Committee may delegate any of their work to sub-committees consisting of such number of members as the Committee may think fit, and any sub-committee so formed shall conform to any regulations imposed on it by the Committee. Persons, not members of the Committee, may be co-opted on any sub-committee.

45. Powers to purchase books or other articles may be delegated to an officer or officers of the Library.

46. A resolution in writing signed by all the members for the time being of the Committee or of any sub-committee of the Committee shall be as valid and effectual as if it had been passed at a meeting of the Committee or of such sub-committee duly convened and constituted.

47. Reasonable expenses incurred by members of the Committee residing, either permanently or temporarily, outside a radius of ten miles of the place of meeting, in connection with their attendance at meetings of the Committee shall be a legitimate charge on the funds of the Library.

48. *Powers of the Executive Committee.*—To appoint, and at their discretion remove any officers, agents, and servants (other than the Principal Executive Officer and Librarian), whether engaged for permanent, temporary, or special services, and to determine their powers and duties, fix their salaries or emoluments, and to fix the conditions of their appointment.

49. To advise the Board of Trustees on all appointments to the post of Principal Executive Officer and Librarian.

50. To pay the salaries and wages of the officers and servants of the Library.

51. To purchase books, periodicals, pamphlets, and documents.

52. To purchase such furniture, fittings, apparatus, and stationery, as may be considered necessary for the efficient service of the Library.

53. To pay all other expenses incurred in carrying out the objects of the Library.

54. The powers granted under Clauses 50 to 53 are subject to the total amount under each head being within the amount approved by the Board of Trustees in the annual budget and to such additional ordinary income as may come in during the year.

55. To take such steps, by personal or written appeals, public meetings, conferences, or otherwise, as may from time to time be deemed expedient to promote the objects of the Library and for the purpose of procuring contributions to the funds of the Library whether as donations, annual subscriptions, bequests, or otherwise.

56. To make and give receipts, releases, and other discharges for money payable to the Library and for claims or demands by or against the Library.

57. To determine who shall be entitled to sign on the Library's behalf bills, notes, receipts, acceptances, endorsements, cheques, releases, contracts, and other documents.

58. To compound and allow time for payment or satisfaction of any debts due and of any claims or demands by or against the Library.

59. To engage professional, legal, or other assistance in connection with the business of the Library and pay such fees or remuneration for the same as they may think fit.

60. To do all such other things as are incidental to the attainment of the objects of the Library: provided always that no change in policy shall be

adopted, or any financial obligations (other than those sanctioned in the budget) incurred, without the sanction of the Board of Trustees first being obtained.

61. To make recommendations to the Board of Trustees on all matters of policy.

62. *Annual Meeting.*—So long as the Central Library continues to invite or accept contributions towards its expenses from the libraries or other institutions through which, or to which, it lends its books, and from the general public, there shall be held at such time and place as the Executive Committee may direct an Annual Meeting, of which not less than twenty-one days' notice shall be given to all contributories of such minimum sum, whether fixed or proportionate (in the case of libraries) to the number of volumes borrowed, as the Board of Trustees may from time to time determine, and at this Annual Meeting such contributories (or in the case of libraries or other institutions the nominee of the Committee or other governing body) shall, on giving not less than seven days' notice, have a right to be present. And it shall be the duty of the Chairman of the Executive Committee either to attend personally and preside at this Annual Meeting, or to secure some other member of the Executive Committee to do so, and the Principal Executive Officer or, if he be unavoidably prevented, some other member of the staff shall attend and shall make provision for an adequate report of the Meeting for the information of the Executive Committee and Board of Trustees. And any resolutions or recommendations approved by a majority at the Annual Meeting shall be considered by the Executive Committee and by them reported with their comments to the Trustees.

63. *Notices.*—A notice may be served by the Committee upon any member, either personally or by sending it through the post in prepaid letter, addressed to such member at his registered address as appearing in the register of members of the Committee.

64. *Accounts.*—The Committee shall cause true accounts to be kept:—

(a) of the assets of the Library;

(b) of the sums of money received and expended by the Library and the matters in respect of which such receipts and expenditure take place;

(c) of the credits and liabilities of the Library.

65. To present an annual budget in advance for the consideration of the Board of Trustees. No liability shall be incurred by the Committee until the budget has been approved by the Board of Trustees.

66. The Library's banking account shall be kept with such banker or bankers as the Board of Trustees shall from time to time determine.

67. A balance sheet shall be made out in every year and laid before the Trustees in general meeting. Every such balance sheet shall be duly audited and shall be accompanied by a report of the Committee as to the affairs of the Library generally, and a printed copy of such balance sheet and report shall, at least seven days before the meeting, be served on the members of the Board of Trustees.

68. *Indemnity.*—Every member of the Board of Trustees and of the Executive Committee and every officer or servant of the Library shall be indemnified by the Library against, and it shall be the duty of the Board of Trustees and the Executive Committee to pay out of the funds of the Library, all costs, losses, and expenses, including travelling expenses, which any such member, officer, or servant may properly incur or become liable to by reason of any contract entered into, or act or thing done, by him as such member, officer, or servant, or in any way in the discharge of his duties.

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

69. No member of the Board of Trustees or of the Executive Committee or other officer of the Library shall be liable for the acts, receipts, neglects, or defaults of any other member or officer; or for joining in any receipt or other act of conformity; or for any loss or expenses happening to the Library through the insufficiency or deficiency of title to any property acquired by order of the Board of Trustees for or on behalf of the Library; or the insufficiency or deficiency of any security in or upon which any of the moneys of the Library shall be invested; or for any loss or damage arising from the bankruptcy, insolvency, or tortious act of any person with whom any moneys, securities, or effects shall be deposited; or for any loss occasioned by any error of judgment or oversight, omission, or default on his part; or for any other loss, damage, or misfortune whatever which shall happen in the execution of the duties of his office, or in relation thereto, unless the same happen through his own dishonesty or wilful act, neglect, or fault.

APPENDIX C.

THE CENTRAL LIBRARY FOR STUDENTS.

List of Outlier Libraries.

- (U) 1. Animal Diseases Research Association of Scotland, Edinburgh (1926).
- (V) 2. Brighton Public Library (1927).
- (U) 3. British Drama League (1927).
- (U) 4. British Empire Film Institute (1927).
- (U) 5. British Institute of Adult Education (1927).
- (U) 6. British Optical Association (1926).
- (V) 7. Chiswick Public Library (1928).
- (U) 8. College of Nursing (1922).
- (U) 9. Co-operative Reference Library (1927).
- (V) 10. Croydon Public Library (1927).
- (V) 11. Education Guild of Great Britain and Ireland (1927).
- (U) 12. Folk-Lore Society (1927).
- (U) 13. French Hospital (1927).
- (U) 14. Geographical Association, Aberystwyth (1925).
- (V) 15. Howard League for Penal Reform (1928).
- (U) 16. King's College for Women (1924).
- (U) (V) 17. Lancaster Public Library (1928).
- (U) 18. League of Nations Union (1925).
- (U) (V) 19. Leplay House Library (1927).
- (U) 20. Linnean Society (1927).
- (U) (V) 21. London and National Society for Women's Service (1927).
- 22. London School of Economics (1925).
- 23. London School of Hygiene and Tropical Medicine (1928).
- (U) 24. Manchester Library for Deaf Education (1925).
- (U) 25. Manchester Literary and Philosophical Society (1926).
- (V) 26. Middlesex County Library (1927).
- (V) 27. Minet Public Library, Lambeth and Camberwell (1927).
- (U) 28. National Institute of Industrial Psychology (1927).
- (V) 29. National Library of Wales, Aberystwyth (1922).
- (V) 30. Newport Public Library (1928).
- (V) 31. Plymouth Public Library (1928).
- (U) (V) 32. Portsmouth Public Library (1928).
- (U) 33. Rothamsted Experimental Station, Harpenden (1925).
- 34. Rowett Research Institute, Aberdeen (1923).
- (U) 35. Royal Aeronautical Society (1922).
- (U) 36. Royal Anthropological Institute (1924).

- 37. Royal Asiatic Society (1928).
- (U) 38. Royal College of Veterinary Surgeons (1925).
- (U) 39. Royal Colonial Institute (1926).
- (U) 40. Royal Horticultural Society (1928).
- (U) 41. Royal Institute of International Affairs (1925).
- 42. Royal Irish Academy, Dublin (1927).
- (U) 43. Royal Scottish Society of Arts, Edinburgh (1923).
- (V) 44. Science Library (1926).
- 45. Scottish Marine Biological Association, Millport, Bute (1923).
- (U) 46. Society for Psychical Research (1927).
- 47. Society of Antiquaries (1926).
- (U) 48. Solon Ceramic Library, Stoke-on-Trent (1923).
- (V) 49. Theosophical Society (1927).
- (V) 50. Warwick County Library (1927).
- (U) (V) 51. Dr. Williams' Library (1926).
- (V) 52. Woolwich Public Library (1928).

Those libraries marked with a (U) contribute to the Union Catalogue.

Those libraries marked with a (V) are voluntary Outlier Libraries which have received no grant from the Carnegie Trustees.

The date after the name shows the year in which the library became an Outlier Library.

EXAMINATION OF WITNESSES.

4071. (*Chairman*): Dr. Mansbridge, how would you summarise in order of importance and utility the present functions of the Central Library?—(*Dr. Mansbridge*): I will ask Mr. Newcombe to answer the questions, and then at the end if it is necessary for me to add anything I will take the liberty to do so.

4072. Mr. Newcombe, will you answer the question?—(*Mr. Newcombe*): Yes. I am given to understand that it would be helpful to the Commission if some of their questions were answered fairly fully, so I am afraid some of my answers may be rather lengthy.

It is difficult to answer the question you have put because to a large extent each of the present functions of the Library—with the possible exception of the supply of books to the adult classes, about which I will speak more fully in a moment—depends upon the development of the other three. These functions are (a) the supply of books from the Library's own stock to individual readers through the public, university, and other libraries throughout England and Wales; (b) the interloan of books between one library and another; (c) the supply of bibliographical information; and (d) the formation of a union catalogue. And here I would, if I may, like to stress the point that the Central Library caters for all classes of libraries, and not only for the urban and county libraries. Its service is of equal importance to a student attending an adult education class and to the professor doing research work at a university. If one is taking the functions of the Library in a narrow sense, it is certainly true that any one of the services I have just mentioned might be performed independently, and if we were satisfied with such a limited service, it would be easy to classify the functions of the Library in order of importance and utility. We should put them in the following order: (a) the supply of books, especially to the weaker libraries; (b) the interloan of books between libraries; (c) the supply of bibliographical information; and (d) the formation of a union catalogue. But all concerned with the library service of the country would emphasise the necessity for the service provided by the Central Library being on the broadest scale, which means that no one of the above functions can be separated from the others without serious detriment to the

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

whole. If all our requests came in the form of an application for the loan of a specific book, the author, title, publisher, and price of which were given, and if all such books were in print and easily obtainable, and if, also, the Central Library had unlimited funds from which all such books could be bought, then the three latter functions could well be dispensed with. Such a service would be simple, and would require no elaborate organisation nor even a skilled staff. But the percentage of applications which could be placed in this class is becoming less each year, because, to a large extent, this is the type of book which the local libraries—and especially the larger ones—are able and willing to buy for themselves. What the Central Library is asked for in increasing numbers is the book that does not possess all—and often not any—of the virtues enumerated above. It is then that one or all of the other functions have to be mobilised. Perhaps I might illustrate my point.

A request comes for a book published—perhaps abroad—in the 18th century; or for an early volume of a periodical; or for a small pamphlet long since out of print; or for a book published in a limited edition, all the copies of which were sold before publication; or for a book on a highly specialised subject which the local library would not be justified in buying, even if it had the money. Or perhaps the request is in the form of an application for a book, the author of which is not known and which can only be described by a vague title; or for the best book on a certain subject; or for a book giving information on some definite point. Dozens of such requests are received daily. It will immediately be seen how much our service depends upon all our functions. In order to supply the book our information service must find out more about it, and must then trace the whereabouts of a copy. This can only be done by means of the third service—the union catalogue, supplemented by enquiries at libraries likely to possess a copy. Finally, the fourth function of the Central Library is introduced, that of its service as a clearing house for the books in the Outlier Libraries, because it is often only in this way that the book can be obtained. That is why we say that it is difficult to give any one of the functions of the Library precedence over any other, especially as this side of our work is likely to increase considerably as the local libraries become financially better able to meet their more ordinary needs.

Now a word about the supply of books to the adult classes. The issue of books to organised groups of students and to libraries must stand side by side in order of importance. It was to a large extent the needs of the class students that led to the founding of the Central Library for Students. Its other functions have grown naturally and gradually, and have now, at the end of thirteen years, reached a position in which they necessitate the expenditure of a good deal more time and money than the class work. The classes still depend largely on the Central Library for their books, without which it would be difficult, if not impossible, for them to continue their work. When the Library was founded in 1916, the classes had very few other sources from which they could obtain their books, but within the last few years the urban and county libraries have done much more to help their local classes. One county library now undertakes to supply all the books required by classes in its area. Another county library last year supplied 80 classes with 1,923 volumes as compared with only 86 volumes two years previously, the consequence being that the Central Library had to supply only a few volumes to classes in this particular county. The same sort of thing is happening elsewhere, only at a less rapid rate. It is probable that in time the Central Library will be relieved of many of the lesser calls now made

on it by the classes, but there will always be an urgent need for its assistance in supplying, in duplicate, the more expensive books, besides which the number of classes is growing each year. So it would be misleading to say that the needs of the classes are less urgent than those of the libraries.

As they point out on Sheet 13 of their Memorandum, the Trustees of the Library feel that the functions I have just dealt with are the only ones that need be considered at the moment. All the other functions mentioned under (e), (f), (g) and (h) on Sheets 12 and 13 of the Memorandum are less urgent and would need an income larger than the Library could hope to receive in the immediate future.

4073. What are the sources from which you now meet the demands made upon you? What is the total number of volumes you have?—The total number is about 42,000. Last year at this time it was about 37,000. We have also a supplementary stock in the Scottish Central Library of about 10,000 volumes and about 4,000 volumes in the Irish Central Library, but we depend largely upon the service we are able to supply through the Outlier Libraries.

4074. Can you instance one or two Outlier Libraries?—The Society of Antiquaries, the Science Library, the Linnean Society, the Royal Empire Society, the London School of Economics, and a number of Public Libraries which contain special collections.

4075. You can draw on their resources?—If we cannot supply a book from our own stock, or are unable to buy it, we are able to draw on theirs.

4076. The increase of 5,000 volumes in a year which you spoke of, are they volumes which you required, or volumes which you happened to become possessed of?—It is both. We only buy a book for our own stock if it is asked for. It is not our function to build up a library of good books. It is our function to supply a book when it is wanted, so a book is not bought until it is asked for. We have received donations of many valuable books from private donors, and also from libraries. That is a side of our work that will develop very considerably when we have space to house more books.

4077. Where is your present space and what is the amount of it?—In Bury Street, near the British Museum in Bloomsbury. The building was originally a school. It consists of three fairly large floors with offices partitioned off at one end of each floor. The present space is almost entirely filled.

4078. So that you are likely to require space in the near future?—Yes, in the very near future. If we had more space we could obtain a great many more gifts of books.

4079. What are your relations with the British Museum?—We have no relations at all. The staff there is very good to us, but we have no claim on them.

4080. There is no co-ordination?—None whatever, except the personal one between the two staffs.

4081. Do I understand that under existing circumstances the Library resources of the country are not being utilised to the full owing to defective co-ordination involving inadequate circulation?—Yes, most certainly. The Central Library is trying to deal with this problem through its Outlier Libraries. I might, perhaps, explain that an Outlier Library is a library that places its stock at the disposal of other libraries through the Central Library. In the early days of this movement—four or five years ago—the Outlier Libraries received substantial grants from the Carnegie Trustees in return for the service they are rendering. The Carnegie Trustees have given no less than £67,625 in such grants. But since the publication of the Report of the Departmental Committee on Public Libraries in June of last year most of the new Outlier Libraries have been voluntary ones which have been influenced by the spirit of co-operation underlying the Committee's Report. They are satisfied with the service the Central Library

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

can give them in return for their help. At the date of the publication of the Report of the Public Libraries Committee there were 29 Outlier Libraries associated with the Central Library. This number has now increased to 61, and it includes 13 urban and three county libraries, all of which are voluntary Outlier Libraries. I have here a list of these libraries from which it may be seen how wide a field is covered. Between them these libraries have a total stock of over 1,500,000 volumes, including some 12,000 sets of periodicals. By co-operating with the Central Library this vast stock of books is now at the service of any serious student or research worker in any part of Great Britain and Ireland. Since 1st March (the Central Library's year commences on that date) 1,379 volumes have been borrowed from the Outlier Libraries, being an increase of 342 volumes as compared with the corresponding period last year. In return for this valuable service, 1,698 volumes have been lent to the Outlier Libraries by, or through, the Central Library. When it is remembered that an Outlier Library is not normally asked for a book that can be obtained in any other way, the value of the clearing-house service provided by the Central Library will be appreciated. Had it not been for the co-operation of these Outlier Libraries few, if any, of these 1,379 volumes could have been supplied. An example of the value of the Outlier Library service may be useful. We are at the moment dealing with a list of 31 exceptionally scarce periodicals required by a research scientist at Cambridge. Having failed to obtain these in any library in Cambridge or in any other library to which he has access, he has applied to the Central Library for assistance. We have already obtained seven of the volumes from Outlier Libraries, and we have reason to believe that we shall be able to supply several others. We shall also be able to put him in touch with libraries which are not Outliers from which he may be able to obtain most of the balance. Of course, all our applications for books from the Outlier Libraries are not on this scale, but whether it is one book or thirty-one that is required, the value of the service to the student and research worker is the same. In most cases the Central Library is their last hope.

I have enlarged on this matter, as I want to show the value of the service that is already being performed by the Central Library and its Outliers. But the 61 libraries now co-operating represent a small percentage of the libraries of the country. Some of these, mainly university libraries, are co-operating with one another through the Enquiry Office which has been established by the Joint Standing Committee on Library Co-operation. The librarians of many other libraries lend books unofficially to other libraries. But there is a lack of co-ordination and method that hinders ready access to material—often required urgently. An important step in the direction of remedying this will be taken when the Joint Standing Committee on Library Co-operation transfer their Enquiry Office to the Central Library, which they have undertaken to do directly the Library is in a financial position to establish a properly organised Information Department. The Joint Standing Committee have also offered to contribute a sum of £50 a year, for at least three years, towards the cost of this Department. If the Central Library were a national institution, and if it had sufficient funds to develop the clearing-house side of its work, there is little doubt that in time most of the libraries in the country would come into one great scheme of national co-operation, the effect of which would be incalculable to the research worker and scholar who has not ready access to the British Museum.

It is only with the aid and backing of a fully developed National Central Library that the regional scheme advocated by the Departmental Committee on Public Libraries can become effective. Already something has been done in this direction. In Corn-

wall seven of the nine urban libraries and the County Library have formed a Regional Group for the county, the County Library acting as the Regional Library. A union catalogue of all the non-fiction books in these libraries is being compiled, and will be housed at the County Library. The procedure for borrowing a book is both cheap and simple. Should the Librarian of Bodmin require a book which he cannot supply from his own stock and which he cannot afford to buy, he sends a postcard containing details of the book to the County Librarian. On receipt of the card the County Librarian looks the book up in the union catalogue. The catalogue may show that Falmouth has a copy, in which case the postcard is re-directed to the Librarian of Falmouth, who will, if he can spare the book, post it direct to the Librarian of Bodmin. If a copy of the book is not in the union catalogue of Cornish libraries, the County Librarian will forward the card to the Central Library, which will do its best to send the book direct to Bodmin. By this simple scheme of regional co-operation the Central Library will be relieved of many calls which it would otherwise have to meet. In the past, many books have been specially bought for one library in Cornwall which have been in some other Cornish library: now the Central Library will be called on only in the case of those books which are not available anywhere in Cornwall. At a Conference on Libraries in Wales last June it was resolved that every effort should be made to introduce a similar regional scheme for the whole of Wales, with the National Library of Wales as the Regional Library where the union catalogue would be housed. Another large area—the name of which I am not at liberty to mention yet—has an influential committee working out the details of a regional scheme. In all these areas it is assumed that there will be a fully organised National Central Library at the back of the regional libraries, linking up the different regional areas, and giving such assistance, both in books and service, as the smaller groups cannot provide for themselves. They will depend especially upon the Central Library for the organisation of co-operation between the great special libraries, and the provision of a union catalogue of those libraries.

To answer your question briefly, the Central Library is the central point of co-operation upon which depends the possibility of the vast library resources of the country—unrivalled, probably, by those of any other country—being fully and economically mobilised. Might I quote from the Presidential Address of the Master of Balliol at the Annual Conference of the Library Association last September? "Your programme," he stated, "last year and this gives a prominent place to schemes for making all these libraries up and down the country one great library to which all who are students should have access. We are all hopeful that the Government will see their way to put the coping-stone on all this great endeavour by providing the necessary money to put the Central Library in a permanent position where it can make real and effective all our co-ordinating schemes."

4082. Have you not a union catalogue of the Outlier Libraries?—We are trying to form one, but we cannot do very much because we have no staff to deal with the matter. What is happening at the moment is that 31 of the outlier libraries are letting us have duplicate copies of the cards of their accessions. In that way we receive very many thousands of such cards, but we have not the staff to deal with them as they come in.

4083. Assuming the financial difficulty were not in question, why do you think it desirable that the library should become a national institution?—It is not merely a matter of money that makes us ask that the Central Library should become a national institution. There are other urgent reasons. To a large extent these are given in paragraph 473 of the Report of the Departmental Committee on

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

Public Libraries. This paragraph puts the case much more clearly than I could, so perhaps I might be allowed to quote it.

"Ultimately, and the sooner the better, a library performing such functions ought to become a public institution. As we have shown, the development of the Central Library which is urgently needed, and even its very continuance, depend upon support from public funds; and if substantial aid from the State is given, a somewhat anomalous situation is created. The Library would be discharging a public function by means of public money; its work would be carried on largely in relation to a great number of public bodies, e.g., public libraries and education authorities, and semi-public bodies, such as universities and organisations for conducting higher education. It appears to the Committee, therefore, that any arrangement short of the transfer of the functions of the Central Library to a public institution can only be of a transitional nature, and that it would be much more satisfactory to face the full responsibility."

We would suggest that this paragraph gives very weighty reasons for the Central Library becoming a national institution. There are, however, other reasons, possibly more weighty. Perhaps the most important is this. It has been suggested that the Central Library should act as the National Centre for Bibliographical Information in Great Britain, in connection with the scheme which is being organised by the International Institute of Intellectual Co-operation. This is work with which a fully organised Central Library could deal, and it is work that may be of some international importance. It would be natural that such work should be performed by a national institution; in fact it would be difficult—though not, perhaps, impossible—for a private institution to do such work, seeing that most of its negotiations would be with foreign national institutions. Another advantage would be that the work of extending the Outlier Library movement—upon which so much depends if the library resources of the country are to be mobilised—would be immeasurably easier if the approach were made by a library in the position of a national institution rather than by a library—however wealthy and influential it might be—governed by a body of private trustees. This would apply especially to the university libraries, which are themselves largely State aided, and to such State-aided institutions as the Royal Society and the Royal Geographical Society. In the same way, it would be easier to enlist the interest of individuals and bodies who might be persuaded to assist the work of the library by contributions to an endowment fund or by the provision of a suitable building. The fact of the Library being a national institution would give such persons a feeling of greater security. A donor hesitates to give a large sum to an institution the future of which may be insecure or uncertain.

4084. What are the conditions on which you loan books? Whom do you lend them to?—Books are lent only through the local library of the reader. The reader has to go to the local library. If the local library cannot supply the book, the librarian sends to us for it.

4085. You lend to the local library?—Yes. If there is no local library, which is the case in one or two areas, we lend to the individual reader, who is allowed to register and borrow direct from us.

4086. What are the administrative and other implications involved in the library becoming a national institution?—I take it that there are two main possible courses to be followed, if the programme outlined by the Departmental Committee on Public Libraries, and approved by the Trustees of the Central Library for Students, is to be achieved. Either the Central Library becomes a State Department of the same order as the existing national

collections, or it becomes a State-aided institution, such as the National Library of Wales. Constitution "B" in Appendix B to our Memorandum would allow, with suitable minor amendments, for either of these possibilities. If Constitution "A" were adopted the Library would automatically become a State Department as a Department of the British Museum. I do not think that the Trustees of the Central Library hold any strong views on this question one way or the other. They would I think, be prepared—subject to the present interests and aims of the Library being preserved—to conform to such constitution as the Royal Commission may approve. Any such constitution would have to harmonise with, and be approved by, the appropriate Government bodies. It would be essential that the Trustees should be responsible for the expenditure of the funds of the Library and for the conduct of its affairs in accordance with the terms of its constitution. In the case of the Library becoming a State Department, the staff would, presumably, be civil servants, whereas if it were a State-aided institution they would be appointed under the direction of the Trustees. It is desirable that some members of the staff of the Library should possess special qualifications derived from their experience in other libraries.

In either case, it is not suggested, nor indeed wished, that the Library should be wholly financed by the State. It is suggested, however, that the State should make a substantial contribution, at any rate until the Library has an adequate endowment fund or has an assured efficient income from some other source. The income upon which the Library could provide a satisfactory service (assuming there is no material change in the value of money) is £12,000, which would be raised from all available sources. Towards this sum the voluntary subscriptions from libraries would be available, and it is hoped that some or all of the bodies now assisting the work would continue their grants. Every endeavour would be made to tap other sources of income.

4087. Am I correct in understanding that in any event relations between the Central Library and the British Museum would be intimate?—It is most desirable that they should be; but it is difficult to see how this could be possible unless the Central Library became a national institution; otherwise it would have no right to ask, or expect, any special service from the British Museum. If such service were given to a non-national central library it could not well be refused to other libraries. The funds of the Museum are not granted—nor are they adequate—for the purpose of extra-mural assistance of this nature.

If the Central Library became a Department of the British Museum, the relations between the two libraries would be on the lines outlined in paragraphs 475 to 481 of the Report of the Departmental Committee on Public Libraries. It is, perhaps, unnecessary to enlarge on the advantages described by that Committee, which include access to the specialised bibliographical, literary, and other knowledge of the expert staff of the Museum, and the possibility of utilising them for such work as the compilation of bibliographies. The Committee make it quite clear in paragraph 478 of their Report that "in no circumstances whatever should the British Museum Library be interfered with by the activities of the Central Library." The views of the Trustees of the British Museum on this question are given in their reply to a letter from the President of the Board of Education inviting an expression of their opinion upon the recommendation that the Central Library should be reconstituted as a Department of the British Museum. This letter is so important that I might read an extract from it.

"The Trustees cordially approve the conversion of the Central Library for Students into a National Central Lending Library on the lines laid down in the Committee's Report. They are

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

confident that such an institution is capable of becoming an invaluable element in a national library service, and they will be glad to give it all the assistance that is in the power of the British Museum. They believe, however, that such assistance can be better given in the form of co-operation than in that of direct control. They foresee difficulties in assuming themselves the direct management of the Central Library, for which an intimate knowledge of the needs and working of the public libraries of the country is essential, and in correlating the staff needed for the Central Library with that needed for the British Museum Library; and they fear that the results might be satisfactory to neither party.

They would, therefore, favour a different arrangement, by which the support of the British Museum might be given to the Central Library, while leaving to the latter the autonomy which would partially tend to its more efficient administration. They suggest that the Central Library might be constituted under its own Board of Trustees, association with the British Museum being assured by giving to the Trustees of the British Museum the right to nominate two or three of the Trustees of the Central Library. In this way it would be possible for the Board of the Central Library to include one or more of the Trustees of the British Museum, together with the Director or the Keeper of Printed Books (or both), or some other official of the museum. The British Museum would thus be officially committed to the support of the Central Library, and the Trustees can undertake that their staff would be authorised and desired to give all the assistance in their power to the staff of the Central Library.

The Trustees believe that such an organisation would be in accordance with the views likely to be held by the Royal Commission on Museums with regard to co-ordination and co-operation between national institutions and they would welcome the creation of a National Central Library on these lines."

In drafting Constitution "B" care was taken to meet the views expressed by the Trustees of the British Museum in the letter I have just quoted. It will be noted that under Clause 9, the membership of the Board of Trustees shall include the Director of the Museum and three persons nominated by the Trustees of the museum, and that under Clause 12 (a) the Executive Committee shall include five members appointed by the Board of Trustees. It was intended that the five members appointed by the Board of Trustees should include some representatives of the British Museum, but as this is not clear from the wording of the present clause, the Trustees of the Central Library, at the suggestion of the Trustees of the British Museum, have re-drafted Clause 12 (a) as follows:

"Not more than five members appointed by the Board of Trustees. Persons so appointed need not be members of the Board of Trustees, but not less than three of them shall be nominated by the Trustees of the British Museum."

It is requested, therefore, that this amendment may be made in the copy of Constitution "B" in the hands of the Royal Commission.

It will be seen from what I have said that the Trustees of the British Museum would be in close association with the reconstituted Central Library. This is most important if the two libraries are to avail themselves of all opportunities for mutual co-operation. I say mutual co-operation because, although it is certain that the Central Library would receive far more assistance from the British Museum than it could give to it, there are one or two ways in which the Central Library might be able to help the museum. For instance, a fully developed national central library could assist considerably in relieving

the present strain on accommodation in the Reading Room, because many persons who use the Reading Room for occasional reading, and thus help to overcrowd the limited space, could be referred to their local Public Library, through which they could obtain their books from the Central Library. Again, a properly organised and equipped Information Department might often be of use to the staff and readers of the museum, and the union catalogue would undoubtedly be helpful. Another advantage of close association between the two libraries would be that the senior members of the staff of the Central Library might have access to books in the museum stacks. This privilege might be invaluable for purposes of quick reference in connection with the work of the Information Department. No doubt experience would lead to other advantages to both libraries.

4088. What is your present system of management and direction?—We have our own Trustees and there is also a Council. The Council consists of persons who are appointed by libraries and other bodies who contribute to our funds a sum of not less than £5 a year, or who give us some other kind of service. The Outlier Libraries may appoint to our Council. But the actual work of our library is done by an Executive Committee.

4089. Appointed by whom?—Eight members are appointed by the Council, and not less than four or more than eight are appointed by the Trustees.

4090. What is your annual Budget?—It varies a good deal. This year it should be in the neighbourhood of £6,500.

4091. What do you think should be the financial relations between the urban and county libraries and the Central Library? Is it correct that the expenditure on urban and county libraries is in the neighbourhood of £1,200,000, and that the contributions of these libraries to the Central Library amounts to about £1,000?—We think the financial relations between the urban and county libraries and the Central Library on its present basis should be exactly what they are now; that is, the payment of voluntary subscriptions by the former to the latter. The receipt of a grant from the State would, however, enable the Library to consider the matter from a new angle. In any case it would be necessary to secure that the amount of the subscriptions should increase. The payment of subscriptions by the urban and county libraries has been on their own initiative, the Central Library offering a free service. In view of this fact it is remarkable that so many libraries have subscribed. This year the subscriptions from urban and county libraries are expected to reach a total of £1,060. The amount is steadily increasing. Last year the increase was no less than £214. This year, so far, the increase is £59, but it is possible that other increases may be received before the end of our financial year on 28th February. It has been suggested that if the system of voluntary subscriptions were replaced by a compulsory charge based on the number of volumes borrowed by each library our receipts from the libraries would be considerably higher. It has, we believe, even been suggested that if this method were adopted we might become self-supporting. In reference to this it must, however, be remembered that the libraries which need our help most are those which can least afford a substantial subscription. The Public Libraries Committee recognise this when they state in paragraph 470 of their Report that:

"Any expectation that the actual users of the Library including public libraries and education authorities, would furnish the necessary income is not well founded. The claims upon the educational bodies are already more than they can meet, and the public libraries which most require the services of the Central Library are those which also urgently require money for other purposes."

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

Under the voluntary system many of the wealthier libraries make a much larger contribution than they would under any compulsory system. For instance, last year one library gave £5 5s. but borrowed only three books, another gave £5 5s. and borrowed eight books, and another gave £10 and borrowed 28 books. On the other hand, three libraries paid a subscription of £5 5s. each and borrowed over 400 volumes each. But the latter are extreme cases, and the number of libraries giving us wholly inadequate subscriptions is decreasing each year. The Central Library is still in the experimental stage and it may be considered highly satisfactory that the principle of contributing to its funds has already been substantially recognised. During the last 11 years (including the current year) the urban and county libraries have contributed some £4,750 to the funds of the Central Library, the annual total having risen steadily from £3 in the first year to £1,060 in the eleventh year.

It is interesting to note how a compulsory levy of sixpence per volume (in addition to postage) would have affected our income last year. The total sum we should have received from the urban and county libraries on a sixpenny basis would have been £846 18s. 6d. whereas the voluntary subscriptions brought in £975 18s. or £128 19s. 6d. more. There is another important point to be borne in mind in this connection. So long as assistance is given voluntarily it is given willingly and one is much more likely to receive additional assistance of various kinds. For instance, 16 urban and county libraries have already come in as voluntary Outlier Libraries. Several others have lent books unofficially, though they have not yet come in as Outliers. The tendency of the libraries is to place their books at the disposal of the Central Library in return for the service they receive. During the last few months six urban and county libraries have presented between them 712 volumes, all of which are out of print books of a type likely to be in demand from time to time. We believe that such help would not be forthcoming if the Central Library were run on a commercial basis.

As to the second part of the question, it is in one sense correct to say that the urban and county libraries spent some £1,200,000 in the year 1924. Figures for a later year are not available, but there is every reason to believe that the recent removal of the rate limit has led to a considerable increase in expenditure on libraries. For the purpose of argument, however, we may take the figures given in the tables appended to the Report of the Public Libraries Committee. A subscription total of only £1,000 out of an expenditure of £1,200,000 does, at first sight, seem inadequate, and indeed would be inadequate were the whole, or a fair proportion, of the total available for books and were it distributed evenly among all the urban and county libraries. But by far the larger portion of the total is spent by a comparatively few wealthy libraries. The three largest libraries in the country (Birmingham, Liverpool and Manchester) spent between them no less than £180,000 of the total. The next group of seven libraries spent another £129,000, and by the time we come to urban libraries in areas with a population of less than 50,000 we find that there is only £222,000 left between 357 libraries, and of this only 18 per cent. (£40,000) is available for the purchase of books and binding; an average of £112 per library. Even allowing for the probable increase in these figures in the current year, it is difficult to see how these libraries—about 75 per cent. of all the urban libraries in the country—can be expected to make a large contribution to the Central Library; and yet their need for such a Library is obvious.

The Library Association, as representing the libraries of the country, might be in a position to give information as to the likelihood of the subscriptions from libraries increasing as the service given by the Central Library grows.

4092. You have no system to recommend to reduce this disproportion between the £1,200,000 and the £1,000?—I do not think so, except that undoubtedly the subscriptions from the urban and county libraries to the Central Library are increasing steadily and we hope they will continue to increase.

4093. It seems a rather ridiculous contribution?—(Dr. Mansbridge): It should be remembered that the Central Library started as a free service entirely and its subscriptions were entirely voluntary and given on the initiative of the libraries. It was not in any sense the action of the Central Library in the securing of it, and a fact we have rejoiced in is that 274 municipal libraries out of about 400 have made that voluntary contribution. Of course, in the event of any support coming to us which does not come now this question of the financial relationship of local libraries could be considered from a new angle entirely and if the status of the library were National in the sense we are meaning and thinking now, that again would enable it to be looked at from a new angle. This Central Library has been almost just a growing plant in the beginning, and as far as the experiment has been taken it is in reality no indication of what might happen under new undeveloped circumstances.

4094. I should have thought some system would have been possible which, without nationalisation, would have produced a larger contribution from the local libraries?—So far the matter has been left entirely to the initiative of the local library. That is the history of the matter, but it is quite obvious such a matter as this would be considered from time to time in the light of development. It is the poorer libraries certainly that use us most, as Mr. Newcombe has pointed out, not of course the larger or wealthier libraries, although our service is not confined to what are known as Borough and County libraries, but special libraries, universities, colleges and so on use us when they cannot get the books they require.

4095. Have you any representations which you wish to make to the Commission?—(Mr. Newcombe): I think most of our points are covered by our memorandum. (Dr. Mansbridge): I should like to say this—it is probably not necessary—the conception of the Central Library as a National library is not a conception of the Central Library itself. It is a conception which has arisen in the light of National needs and has been expressed by other people concerned. The Central Library proved to be a library which by its nature and constitution was more ripe for a development of that sort than any other library. The library itself has taken no initiative in the matter. There is one further thing, that the library would have existed independently of the help given by any specific Trustees. It obviously could not have reached the stage it has reached if the Carnegie Trustees had not been generous to it and indeed supplied some 50 per cent. of its income. The other point I would like to make is that we have received this year grants from other Trusts; in fact we have received grants from the Cassell Trust of £900, from the United Services Fund of £500, from the Halley Stewart Trust of £450, from the Thomas Wall Trust of £200, and from the Gilchrist Educational Trust of £100; a total of £2,150. But a large proportion of these grants has been given to tide us over until national assistance is either given or not given. They are distinctly not renewable. The demands on the library have been increased by the publication of the Departmental Committee's report. Those are the only things I can think of.

4096. (Sir Robert Witt): I should like to know a little more about this Union catalogue.—(Mr. Newcombe): If we are going to carry out our work of acting as a clearing house for the various libraries throughout the country it is very necessary that we should have some sort of Union catalogue at headquarters as a means of tracing books that are required. As I mentioned just now 31 of the Outlier

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

Libraries are letting us have duplicate copies of their accession cards but we have no staff to deal with them. We hope to have a special department with expert cataloguers who will go round to these special libraries and will make entries in a brief form of the books and periodicals they have.

4097. Would you publish it?—No, I do not think so.

4098. It is a reference catalogue?—Yes, just for working purposes.

4099. And what funds would you require for providing this, insofar as you would require a staff?—It is estimated that it would cost something like £1,500 a year to cover the whole expenditure of such a department.

4100. And if it became a National institution as you suggest, that would be one of the duties to be charged against any grants that you might have to take care of this catalogue?—Yes, we cannot carry on our work efficiently without such a catalogue.

4101. Do you know any similar institutions to this on the Continent?—Not altogether. In Germany they have a clearing house for the books in the State and University libraries. They have also a Union catalogue and they do in that way correspond to our information department, as we call it, and our Union catalogue department, but they do not deal with the other side of our work, the direct lending of books in the way we do.

4102. Regarding this International library scheme to which you referred and of which we know something, do you regard this as an essential part of that scheme?—As far as we are concerned, no. From a national point of view, yes. I think it is of very great importance indeed, but it does not concern our ordinary work very much, except that it would enable us to obtain for research scholars books from abroad which cannot be obtained anywhere in England. It would be very important in that way.

4102A. In order to become part of this national scheme, is it necessary that you should become nationalised?—It seems to me that it would be extremely difficult to fulfil that duty if we were not in that position.

4103. (Mr. Charteris): The latest report shows there are 61 Outlier Libraries?—Yes.

4104. Is that number increasing?—Yes, but not as rapidly as it should increase, simply because for financial reasons we dare not ask too many to come in. It is extremely difficult for us with our very small staff to deal with those we have in now.

4105. More would come in if there was the machinery to deal with them?—Unquestionably, and more would undoubtedly come in if we were a national institution.

4106. These 61 libraries represent how many volumes?—About a million and a half.

4107. You have 42,000 books?—Yes.

4108. It would take a very long time to get up to anything like the library that the Outliers represent?—(Dr. Mansbridge): We do not wish it to. We hope to be confined to that part of the field which it is impossible or too difficult for the library system of the country to meet. Our stock is small, because we only purchase the books which are actually required and likely to be required again by students.

4109. Should I be right in thinking that the two important functions are the construction of a union catalogue and the co-ordination of the Outlier Libraries?—They are extremely important and necessary functions; the co-ordination, so that with the utmost economy we can use the Nation's resources that they will place at our disposal, and if I might say a word about the union catalogue, it is impossible for us to know where a book is unless we have that catalogue.

4110. Then those are the two most urgent things, the co-ordination of the existing libraries and the making of the union catalogue?—(Mr. Newcombe): Apart from the purchase of books, but I think, as I

rather suggested in my answer to the first question, they all very much hang together and one cannot do one without the others.

4111. Do they hang together? You have at present 61 Outliers acting with you. You say that number could be increased if there was the machinery to deal with them?—Yes.

4112. You already have represented by the Outliers Libraries over 1,000,000 books. If you increase the number of Outliers obviously you increase the number of books available?—Yes. Perhaps I might make the position a little clearer. When an application for a book comes in we see, first of all, whether it is in our own stock. If it is in our own stock it is quite simple. If it is in print and we ought to buy it, we buy a copy. In other cases we ask one or more of the Outlier Libraries for the book. We do not apply to an Outlier Library for a book which we think the Outlier Library ought not to supply.

4113. Does the Central Library make it its business to supply every book that is asked for?—Not every book, but most books.

4114. What determines whether they shall buy or not?—If a book is out of print, or it is part of a periodical which it is quite impossible to buy, or a very expensive or a highly specialised book, we rarely buy it, but rely upon the Outlier Libraries.

4115. Does the Central Library buy the book independently of whether it is found in most of the Outlier Libraries?—In certain cases, yes. For instance, the Outlier Library reserves the right to refuse to lend any book which it wishes to retain as a book which is in constant use by its members. In that case they would not lend it.

4116. Suppose you got an application for a book, do you apply to an Outlier to ascertain whether that book is in the possession of the library or not?—Yes. Once having decided that we cannot buy it or supply it ourselves, we have to guess it may be in such and such a library.

4117. If you had a union catalogue you would get over that difficulty?—Yes. Now we waste an enormous amount of time.

4118. If you were to divide the expenditure of the Central Library between the purchase of books and the money necessary for making a union catalogue and providing the machinery for co-ordination, how would the figures work out? Could you give us any idea?—I can give only a rough estimate. It would have to be considered very carefully. This gives some idea of what could be done with £12,000 a year. The Library Department, that is the general work of issuing books and dealing with applications for books and so on, would cost £7,500; the department that deals with the issue of books to adult classes, £1,750; the information department, that is the department whose duty it would be to supply bibliographical information of all sorts and to trace the whereabouts of the books largely with the aid of the union catalogue, would require £1,150; and the union catalogue department, £1,550. The purchase of books would be included in the £12,000, and that would allow just over £4,000 for books for the ordinary stock, and £800 for books for the adult classes.

4119. Do you not see what I am aiming at, which is the Central Library becoming an institution solely for making the union catalogue and co-ordinating the Outliers? If you gave up buying books, it would mean gaining £4,000 a year.—We could not do that, because we could not rely on the Outlier Libraries for everything. In some cases we have 80 copies of the same book for classes. We could not obtain books for the classes if we did not buy them.

4120. Would not it be possible to limit the purchase of books to those required by the classes?—I think not, because very many books which are asked for, sometimes in large numbers, are not in any Outlier Library. (Dr. Mansbridge): It is quite clear as the union catalogue develops that the pur-

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

chase of books will be affected, because we should know more certainly the whereabouts of books. Of course there is a terrific demand in the country for books apart from that, and we rather fall behind the demand now, a demand which we deliberately refrain from stimulating, as a matter of fact.

4121. What numbers of Outliers do you anticipate you would get? You have only 61. What is the possible?—(Mr. Newcombe): One hopes in time that every special library and every university library would come into this scheme. That would be something very big.

4122. Have you any idea of the number of books that would put at your disposal?—It would be a colossal figure.

4123. What kind of figure?—It is merely guess work, but I know that in the university libraries there are something like 9,500,000 volumes. There are all the special libraries on the top of that. The total would be anything up to 20,000,000 volumes. We do not anticipate we should get all those libraries in a few years. (Dr. Mansbridge): It is not likely that such libraries would give us the freedom to lend their books unless we got some new settlement or orientation of the library provision.

4124. (Mr. Charteris): Do you make a point of never buying a book unless you are asked for it?—(Mr. Newcombe): That is so.

4125. The procedure is when you are asked for it that you have no means of ascertaining whether it is or is not in an Outlier Library at present, except in certain cases?—We have to send round and make inquiries. We have in a few cases the printed catalogues of the libraries.

4126. Of the 42,000 volumes which you have at your disposal, what would be the number, roughly, of volumes available for classes—I suppose 12,000 volumes would be for classes.

4127. Who pays for the postage of the books?—The borrowing library. They are entirely responsible for the safety of the book and for the postage. We very rarely have any losses.

4128. Do you think there is no fear, supposing you were to go on increasing the number of your volumes, that the indirect result might not be that other libraries would slow down, the local libraries might slow down, knowing that they had a reserve to draw upon of an unknown capacity?—There is that risk now. We find that most of the local librarians are extremely good. In one or two cases where they have not been we have the remedy in our own hands.

4129. It might be a growing tendency, might it not, if it was known that the Central Library was assuming, if not the proportion of the British Museum Library, the proportion of the London Library? Would not it be a growing tendency to rely upon it?—I do not think so. There is a certain amount of local pride in one's library, and I think that would come into play. The Librarians and the library committees are most anxious to have good stocks of their own, and if we found any particular library did misuse our service, we should have to check it by dealing with the applications as they came in.

4130. What would you call "misuse"?—If they asked constantly for books. Suppose they had a book fund of £400 and spent £350 on fiction, and said, "We will not bother about the other things as we can get them from the Central Library," that would be a misuse.

4131. You would discriminate?—We should if the case arose. The case has not arisen.

4132. You would discriminate as to the kind of books which the library was building up for itself?—We should expect them to build up for themselves something in the nature of a reference library as far as they were able to afford such books. (Dr. Mansbridge): It is a matter of observation as one goes along; there certainly is a possible danger that a library Committee, not the

librarian, in the interest of economy might say, "We ought to have that book, but the Central Library will have it." Obviously the Central Library would have to restrict that if it happened, and there certainly is a danger of it happening at some time or another. (Q.) In so far as you have a subsidised library what you are doing would be to transfer the obligation from the ratepayer to the taxpayer?—I can imagine a library committee saying, "Now, this Central Library is in receipt of money from the taxpayers we can make bigger demands upon them." It would be foolish not to recognise that danger, but I do not think it is a danger that cannot be met and almost entirely avoided by the right administration of the Central Library.

4133. Administration involving discrimination between one library and another?—Yes. The Central Library would know what the Library was spending its money on, and if the Library was refusing to buy serious books they would obviously place that library in a category by itself.

4134. Do you think in principle that it is a good thing that the Central Library should be able to dictate to the local libraries?—No, I quite agree. They would not submit to it.

4135. It would be involved in it?—We should always have the power as to the books which we lent. There would be no specific and absolute demand for certain books.

4136. You would have a rod in pickle for the local library?—I should hardly call it a rod in pickle. We should adopt a policy of masterly inaction.

4137. You would be able to bring pressure to bear?—Hardly that, I think, because they would resent it. Local people always resent very much central people saying anything. There is a way of dealing with it, but there is the danger.

4138. Does the individual registered reader pay anything to the Central Library?—No.

4139. He does register. Who can register?—In the early days of the Library any approved or accredited individual. As it developed individuals could borrow only through the local library to which they had access, whether it be the University or the borough library, and in the case of specific individuals, as Mr. Newcombe has mentioned, just simply by the process of registration and approval.

4140. Instead of subscribing to the London Library, can I get registered with the Central Library?—I have not the least doubt you can.

4141. I think it is your view, is it not, that the Library is still in an experimental stage?—Absolutely.

4142. You do not think it would be better to continue a little longer in the experimental stage before definitely recommending that it should be the subject of a State subsidy?—We cannot continue adequately unless we receive very considerable endowment which would solve the financial side, but of course not with all the implications of a national library. The demand made upon us—and we are continually avoiding demands—has increased very much since the report of the Departmental Committee and since the Library has commended itself to the whole body of librarians in the country. They are helping us. The special grants recently given to us are for this year only. If we had not had those grants we should have had to stop our book purchase, and next year unless some new accessions come we shall, with the fullest economy in the purchase of books, have finished our book money by about the end of June.

4143. Just one more question. I see that it is anticipated in the report that you may get up to £2,000 a year from the local authorities?—Yes. I should think we ought to.

4144. It is already £1,060, and it is increasing very rapidly?—Yes.

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

4145. Why should you stop at £2,000?—We would not stop at anything. We are only modest.

4146. If you could be rational instead of modest, do you not think really £2,000 would be very considerably exceeded?—No, not unless we can deal with the matter from a new angle. I believe that the national status of the Library might enable us to do so, but we cannot do so under our present basis.

4147. Since 1919 the local libraries are as a matter of fact spending very much more than they were?—(Mr. Newcombe): I think so, most of them.

4148. As a result of that legislation in 1919?—Yes. (Dr. Mansbridge): Then the county libraries have come on to the map, too. (Mr. Newcombe): May I quote the figures I gave in an earlier answer? In 1924 there were 357 libraries with an average book fund of only £112. That is for books and binding. They cannot afford to make a heavy contribution to the Central Library.

4149. It is to-day and will remain cheaper for a local library to borrow books from the Central Library than to buy for itself?—Obviously, yes.

4150. Very, very much cheaper.—(Dr. Mansbridge): There is this to be remembered. There may be an application to a local library for a book which the library might not expect any further application for, and, therefore, they ought not to buy that book, looking at it from that point of view, and they ought to be able to get it from some central source. When we started the library we had someone who wanted a certain book on architecture in a rural district. He was obviously the sort of man who could use that book. There was not a local library then, but you could not ask the county library to get a book of that sort. We are always getting applications of that sort. Suppose we were perfectly sound, the bulk of our applications would be for books which the impartial person would say the local library ought not to buy because they would buy it for one person who needs it legitimately but after there would be no demand for it. Who is to buy it? Ought not there to be a central pool?

4151. (Sir George Macdonald): I gather that the Central Library was instituted to meet the needs of the adult classes?—Distinctly.

4152. It was a free service library?—Free service.

4153. What exactly does that mean?—The books were supplied free to the classes or individual students, because the latter were not ruled out from the start, provided that they paid the cost of carriage to and fro.

4154. They were also supplied to registered readers?—Yes, individuals.

4155. Well, that sounds almost too good to be true?—We are glad that people do not believe we are doing it any more than they believed the man was selling sovereigns for sixpence, otherwise we should have been submerged from the start.

4156. Can you cite any parallel outside of the Arabian Nights?—No.

4157. Consequently you widened your conception nationally of what this library should be, and you introduced these other functions, that is the co-ordination of Outlier Libraries and the union catalogue?—Those have developed and have been I suppose rather suggested to us as the library has developed by what one might call its own creative power in the light of its development and service.

4158. I want to be clear about the Outlier Libraries. I gather some of them are what you call voluntary. What does it mean, when they are not voluntary, but when they are involuntary?—It means that the Carnegie Trustees have made a grant to a specific library on condition that it becomes an Outlier Library of the Central Library.

4159. Well, take the Society of Antiquaries. Has the Carnegie Trust made a grant to them?—(Mr. Newcombe): They received a grant of £3,000.

4160. I understand. Now, you have put your claim very persuasively, if I may say so, in that memorandum which you have drawn up. Are you prepared to stand by every word of that?—I see no reason why we should not. (Dr. Mansbridge): No.

4161. There was one sentence in it that attracted my attention and aroused my interest and that was the service given by the Central Library, the great value of it to the university libraries. Now, I want to know exactly what is meant because I am and have been for a great many years chairman of a Committee of a University Library, and if there are any good things going I want to know where they are. What is it?—It was exactly as I surprised Sir Michael Sadler on Saturday by saying that if his students in University College went to their library or to the University Library and were unable to get a book they might ask the help of the Central Library. As a matter of fact, we have helped a large number of the University students. If a student in a University through his collection there is unable to get a book, the librarian in charge of that collection might reasonably apply to the Central Library.

4162. Would I be right in suggesting that perhaps between the words "great" and "value" you ought to have inserted the word "potential"?—One would accept the correction gladly if you will allow us to say that we know in a certain college at Oxford they regarded it as of value, that we had saved their students who were studying history for the final school. Just after the War the students were poor, but we were able to help them especially in the Long Vacation. It is not merely the undergraduate student who is helped by the Central Library. Through its Outlier Libraries it is able to supply many scarce books and periodicals to the staff and research students.

4163. I suppose the University or the College was duly grateful?—As a matter of fact, the only Oxford College we have had any contribution from is Magdalen.

4164. Have you any subscription from them?—Yes, we received £10 last year.

4165. Looking over the subscription list, I did not seem to find any very great recognition or appreciation in the form of cash for the services you render?—We have grants from some of the libraries—King's College, Bedford College, and so forth—but if you ask whether we have received the appreciation in cash which our services have merited, I should be the last to assert that we had.

4166. I see you estimate the amount you are likely to receive next year from University libraries at £16?—I think we could increase that.

4167. Your estimate is a conservative one? Is that right?—We have not much strength to get on with the work. The Library itself takes so much of the strength, and perhaps Dr. Pollard, our Treasurer, and myself would feel that perhaps one might be a little more active in getting more voluntary subscriptions.

4168. I noticed one or two Colleges in Oxford in the subscription list, but I did not notice any Cambridge ones?—No.

4169. But apart from these the only University libraries subscribing at all were perhaps four or five of the Colleges of London University and the University College, Exeter?—We do get subscriptions from a number of them, but the extra-mural departments of Cambridge, Oxford, and so on—in fact, most of them, subscribe. (Mr. Newcombe): They all give something. The total last year from the extra-mural departments and adult class organisations was £102.

4170. It seems to me, looking at last year's figures, that the Universities are getting off extraordinarily cheaply, if you are rendering them services of special value?—(Dr. Mansbridge): I think they are

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

4171. Do you think it right that they should?—We are growing. We hope to remedy that amount whatever happens to the Library.

4172. I thought you were appealing to us to get the taxpayer to remedy it?—We are, but we shall also endeavour to obtain, side by side with the taxpayer, additional assistance from other sources. We are not asking the taxpayer to produce the whole of the cost of the Library, our plan, and our estimate so far as we can formulate it, is that far more than 50 per cent. would be provided by these other sources, such as the University libraries and the local libraries which we intend to increase under any circumstances.

4173. Take the adult classes. Who finances them?—The adult classes are financed by the Board of Education, by local authorities, and by University monies.

4174. I find from the figures which you give in your report that in 1927-28 the adult classes borrowed 11,175 volumes and subscribed £102. That is about 2d. a volume?—Yes.

4175. Do you think that a fair distribution of responsibility between them and the taxpayer?—No. I hope we shall increase that. We must increase it.

4176. Do you think the best way to increase it is to get the taxpayer to pay?—Certainly, because our status, our power which is more than our status, would be increased, the value of our work would even be increased.

4177. If I may say so, Dr. Mansbridge, as one who has been long a Government servant, I am afraid that if you got a Government grant your power would not be increased but rather diminished?—That, I have observed, has happened, of course, in regard to other matters but I believe, in the matter of this Library with its widespread service, that we shall be able to increase the voluntary contributions, and we have no intention of relaxing our efforts in that respect.

4178. You do not think, if the Treasury were to give you a grant, that they would consider it a duty to look into your finances pretty closely and keep a firm hold over you?—I should hope they would. I do not want any body to give money to another body without having the most microscopic inspection of the incidence of expenditure.

4179. And control?—In regard to the question of control, we have indicated pretty clearly our conviction that so long as the development of the reasonable service is not surrendered, which is inherent in the Library and essential to it, we are quite ready to accept any constitution, because we believe that this institution is of importance nationally apart from any of our little futile attempts—and a good many of our attempts have been futile to develop the Library we have had in view.

4180. I am afraid you are a little optimistic if you think the Treasury is likely to come in as the genie of Aladdin's Lamp, so to say, and ask no questions but just produce the money. What strikes me even more than the number of adult classes is the number of adult students. You have 27,000, just now. The total of the subscription is £102. That means that these students, if they pay anything at all, pay less than 1d. a year?—It is not altogether a question of paying a penny: the adult student has to spend a good deal on the cheaper books he must buy for himself. I want to suggest that this country has become habituated to a free service in libraries, and our library was free from the outset and established as a free library. Anything which has been received has been as an expression of gratitude. It must come on that point clearly. It is a free library and the vast majority of the people we deal with are people whose means are not excessive, are not as much as could warrant them in purchasing special books in the course of their studies.

4181. Do not take the question as unkindly meant, but might not the devil's advocate suggest that this was because you had demoralised the country?—That is a big question, but of course we have to deal with the country as it is when we construct a library in it. Of course if a country were working absolutely splendidly and fully, with everyone having their responsibilities, that would be a very nice thing. I think our library would be supported.

4182. Mr. Charteris has put certain points which seemed to me rather serious, about the danger of lessening the buying of books by a process of this kind. I understand that you concentrate on the more expensive volumes?—That is our intention. To our regret we are unable often to purchase the books we ought to purchase, because of our inadequate funds, and the number of books we have had to decline because of this heavy expense is considerable.

4183. Supposing you were in a position to carry out your desires, you would wish to purchase the more expensive books?—I should say ultimately, with the exception of when, perhaps, duplicates are demanded, our purchases would run rather more to the expensive books.

4184. Do you not think that there are people who might find difficulty about that, people for whom you are creating difficulties? The smaller the circulation of a book the more expensive it necessarily becomes. Do you not think that possibly you are raising the market against the genuine student who is anxious to provide himself with a copy?—You mean the market would be lowered if there was no Central Library to which access could be got?

4185. The bigger the circulation, as we all know, the lower the price is likely to be. Is not there a danger that by reducing the amount of book buying which is going on, especially if they are expensive books, you are raising the price?—I should think on paper that would work out so, but in practice I do not think it would affect the price of these books.

4186. Do you get many large subscriptions from publishers?—We get very few subscriptions, if any, from publishers—(Mr. Newcombe): We do not ask publishers to help us. Private individuals occasionally do.

4187. I thought I saw one publisher, but not more?—He gives in his private capacity—(Dr. Mansbridge): We have never noticed any criticism. In practice I do not think that would operate, as a matter of fact.

4188. After speaking of the total income, of urban and county libraries—you put it at £1,229,000—you ask "If an additional sum, equal to 1 per cent. (£12,000) of this total (only a proportion of which would have to be provided out of State funds), could make the library service of the country vastly more effective, is it unreasonable to suggest that a proportion of this fund should be provided out of the National Exchequer?" Now, another question has been put to us, and I want to know what answer we are to give. The question was practically in this form: "If by spending 8s. 5d. for every 8s. 4d. (that is 1 per cent.), that they now spend, these libraries could make the service vastly more effective, is it unreasonable to suggest that a levy of that sort should be organised?" That question has been put to us, and I want to know what the answer is. You do not feel that you would have any response to a demand for that?—(Dr. Mansbridge): This is on the assumption that every library would and could pay the extra penny. It implies the support of the Central Library by the local libraries.

4189. Yes. It has been suggested that the proper course is for the local libraries to form a pool and to subscribe *pro rata*, so to say, in accordance with their means to that pool?—I think an experiment of that sort must be considered with a view to the trying of it, but even so there are larger needs of

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

a Central Library and a National Library which that would not meet and could not meet.

4190. Such as?—The Central work for the community as a whole.

4191. I do not quite follow?—I mean the local libraries making a definite contribution would not do so if they had to bear the support of the whole activities of the library. I am speaking now of the urban and county libraries.

4192. One penny in every 8s. 4d.? I do not see that you could discriminate very well between the services. However, about the rest of it. The Library Association suggests £12,000 a year. You speak as if a State Grant of £5,000 would suffice. At present the Carnegie Trustees give you £3,000. Would they continue their grant if there were a State Grant of £5,000 a year?—We cannot say, of course, what the Carnegie Trustees would do, but their grant now is limited and ends at the end of next year. That is a matter for their decision. The attitude of the Carnegie Trustees, as I understand it, is that they help experimenting things to justify their existence and to come to a period of strength. Their idea of a persistent grant is one they have not entertained—continuous grant.

4193. For that reason I think you must contemplate that the £5,000 would require to be augmented from some source?—We are quite prepared to augment that figure. We know it will be necessary.

4194. Do you not think there is a tendency, if the State puts its hand in its pocket for a contribution, for the voluntary contributions to dry up?—I have heard it said and have observed it in operation, but it is not an unalterable rule, it does not always happen; I mean it varies. I watched it in Australia, for example, when the State began to finance Universities. It operated for a certain time, but only for a time were the wells of private assistance dried up. I believe that there is a large area from which we can and must draw contributions, whatever happens, and I think we ought to be able to get them up to something like £7,000 a year. I do not mean at once. I mean it is a reasonable figure to aim at, and with a library like this we wish very much to strike the private donor.

4195. Do you think the Treasury would regard it as a reasonable guarantee to say that you hope to get so much?—If the Treasury said this library would cost £12,000, and you must raise £7,000, we would set to work to do it. We would meet any reasonable demand made upon us, and until we met the demand we should have to put up with the condition.

4196. Do you not think your expenditure is certain to increase?—We know that, but, as you will observe, we have never had a deficit on this library, and we do not intend to. If we do not get this extra grant we shall have to restrict the services—we shall have to restrict them somewhat as it is—but we shall keep our expenditure something *pari passu* with our income. That has been our policy ever since the library was founded on practically nothing.

4197. Would you expect the Treasury grant to grow? Your estimate is that the number of adult students will have gone up from 27,000 to 100,000 by 1930. That will mean a very large increase?—We should be prepared, and we believe—by the development of Outlier Libraries, the getting of more donations, if we had more space, and that kind of thing—we should be prepared to cover any reasonable period with a budget of £12,000, and unless there were any sudden change in the value of money, I think we could go on for ten years.

4198. What is the relation of Scotland to all this? Would you propose to manage Scotland on your £12,000, or would that be an extra grant from the Treasury, or is Scotland to do without a Treasury grant at all?—We should have a tender eye for Scotland. With £12,000 we should be able to do a lot.

4199. I hope you will do your best?—There is, of course, a Scottish Central Library at the moment, entirely a creation of and controlled by the Carnegie Trust in imitation of ours. It works in close co-operation with the Central Library.

4200. You would have to take that over?—We would do anything reasonable to help Scotland, that I am convinced of.

4201. (Sir Richard Glazebrook): The free library system is fairly extensive throughout the country?—Yes.

4202. As a consequence of that, as I understand, you first started this library as a free service?—Yes. We never contemplated anything else, as a matter of fact, because our students were poor. The idea of the free library is engrained in the English people, whether demoralising or not it is engrained. As a matter of fact, we have libraries on ships now. Is it unreasonable to suppose that in a limited area one could get subscriptions? But no—free libraries. Why should a seaman at sea be handicapped as compared with his brother on land? That kind of thing prevented even in that library the imposition of a charge for books.

4203. I suppose it is the experience generally that in starting a business you probably do it at a cost, if it is a cost, to the person starting the business—at a loss?—Yes.

4204. You have done that to a certain extent up to the present?—Yes.

4205. Has the time come when you could increase your charges and make it more remunerative actually by charging more for the books that are out?—I do not think we could. We might consider the question of library contributions from a new angle if we were in a different position, but no charges have ever been made of any sort or kind, and the imposition of charges would be an exceptionally difficult matter.

4206. Apart from this question of possible finance and the £5,000 from the Treasury, do you think there are advantages, or what are the advantages, of making the library, as you call it, national rather than adopting something such as Mr. Charteris suggested?—I think we answered that rather fully in our replies to the Chairman's questions.

4207. We may take it that the answer that was given will be a sufficient answer to that?—It was considered carefully with the various points.

4208. I think I am right in supposing that fiction is excluded entirely?—Yes.

4209. So that when an instance was taken of 75 per cent. being spent on fiction in some libraries, that part of library work is entirely outside your field?—Yes. We supply no fiction.

4210. (Sir Henry Miers): The library was started in the interests of poor students?—Yes.

4211. How does the library still serve the needs of the poor students—that they get from the Central Library what they could not from elsewhere?—(Mr. Newcombe): The poor student goes to the local library, and the local library may not be able to supply him with the book he wants, it may be too expensive. The local librarian sends the application to us, and it is our business to supply the book. So far we have been able to supply most of the books the local librarian needs for his students. If we could not supply the book the student would have no possible means of obtaining it from any other source, assuming that he is not able to buy a copy for himself.

4212. Is it not true to say in that respect that it involves your purchasing a very large number of duplicates of one book?—Yes.

4213. So the library differs from other libraries by having a large number of duplicates for the needs of the poor students?—Entirely for the needs of the poor students.

4214. What proportion of the books in the library are in duplicate?—In the class stock perhaps 75 per cent. of them might be in duplicate, running up

30 November, 1928.] Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

to as many as 80 copies of some books. In the case of the general stock, books of which we have more than one copy, would not be more than 8 per cent. to 10 per cent., something like that.

4215. So no amount of purchasing by local libraries could meet that need, because they could not afford to provide the duplicates required?—No.

4216. You contemplate that the library should not largely increase the amount of its stock. What process of weeding do you think could take place as time goes on if you are adding every year to the stock?—The only books we should weed, I think, are duplicates, or old editions of technical books of which we have later editions. I think it is our business to keep one copy of any book so far as that is possible. The type of book we are asked for now over and over again is the book which is out of print and a copy of which cannot be traced, and I think it is our business to have as complete a store as one can obtain of such books. If we had the space, I think there is little doubt that we could obtain by gift and otherwise very many volumes of that type.

4217. It is not contemplated that the stock should ever rise at a very great rate?—Not the purchased stock, but I think the other stock, the gifts and transfers from other libraries and so on, might rise at a rapid rate if we had the room in which to house the books.

4218. There will be, and indeed there now is, a real demand for more space?—Yes—but not on a very large scale immediately. The growth would be gradual.

4219. Do you think it would be advisable to alter the price limit of 6s.?—I think so sooner or later. I am not sure whether we should do that just yet, but in a year or two's time, when the local libraries have benefited by the increased rates and have been able to build up for themselves a better stock.

4220. That price limit seems a fair limit at the present time?—I think so, at present.

4221. On page 9 of the memorandum there is a table showing the contributions from the urban and county libraries. Can you explain why the county libraries seem to contribute on so much more liberal a scale than the urban libraries?—Because they use us so much more in most cases. The county library covers a much bigger area, and the county libraries are mostly young, most of them are perhaps on an average six or seven years old, and the result is that they have not yet had time in which to build up their own stock, but the demand on us from the county libraries for the cheaper type of book is decreasing each year, because that is the type of book they can now afford to buy for themselves.

4222. In that table the disproportion seems even too large to be explained in that way, in proportion to the increased use by county libraries as compared with urban libraries. The majority of the urban libraries only subscribe one or two pounds, the majority of the county libraries subscribe from £5 to £15. Does that merely represent the increased use?—I think so, yes. Certainly they do use us more and therefore it is reasonable that they should pay a good deal more. Two of them now give us £50; that is because they use us a great deal more.

4223. (Sir Lionel Earle): Do your aspirations extend beyond a pure grant of money from the Government, or do your aspirations also extend to premises?—(Dr. Mansbridge): We should have to face the question of premises apart from a Government grant, I am sure, unless of course the library were taken over *holus bolus*; that is, if it were only a grant in aid those matters would have to be faced and would call for a considerable drawing of monies from other sources. But even so we are sure we can accomplish that and do the reasonable work of the Library if, say, during the next decade we were certain of an income of, say,

£5,000 from the State and £7,000 from other sources, which we think we ought to be able to compass.

4224. Is not a library of this sort in somewhat the same category as the hospitals? Hospitals do not receive Government grants, and they perform in their own spheres an immensely valuable service to the poor?—Quite.

4225. Since the war certainly the tendency in all these hospitals of which I have personal knowledge is that the ordinary inmate who can afford anything prefers to pay a small contribution towards the expenses rather than be treated as a pauper. If that is so among that sort of public, surely I should have thought that was so as regards your subscribers?—But there are certain national services which we could not expect the subscribers as subscribers to meet. The demands which are being made upon us could not be met by a subscription per volume, that is what it comes to, paid by the individual who borrows the book, and it brings up the whole question of free libraries in this country, because our lending is through libraries. The imposition of a charge, desirable or not, by every free library in the country for their books would be a revolution. It is impossible to put that new patch on that old garment, so to speak. Besides the user of the public library contributes to its upkeep as a ratepayer. There is no rate contribution to the hospitals.

4226. I should have thought that it would have been the natural instinct of the human being, if they could afford anything, to give something?—We have tried that and got a certain amount of money which we have honoured by the name of an endowment fund. We have had over £500 contributed voluntarily by individuals who have borrowed books, but I am afraid that human nature is very much on the lines of were there not ten tribes, but where are the nine?

4227. Whatever feeling there was among the flock would certainly disappear if there were a State grant, because they would say the State ought to undertake it altogether?—I can only give it as a matter of opinion that that would not operate in the case of this Library if a subvention were given by the State. It would strengthen the Library in the getting of other monies, and it would get more monies from others, its power would be increased and its strength would be increased, and it is that power and strength in the interests of the students of England that we want—the poor students.

4228. (Chairman): Do you want nationalisation or merely a grant from the public Exchequer?—As a matter of fact, what we are really prepared to see, since it has been put up to us, is the library as a department having a direct relationship with, being incorporated into, the system of national institutions, if I may put it quite correctly. We are quite prepared to agree on our part to be absorbed by the British Museum, we are prepared to agree—indeed to advocate—the library becoming a national library in that order, and that is the desirable thing. But the question this afternoon has turned very much on the subvention side, and I rather perhaps exaggerated that in my answers. At the moment in the interim period, until that is decided, we are in urgent need of a Government grant of such a sum as £5,000 if we are to continue our work satisfactorily.

4229. I will put it in this way. Solution (A) is incorporation as a Government Institution?—Yes.

4230. Solution (B) is a grant from the Government?—One as a department of the British Museum, two as an independent national institution.

4231. Solution (C) would be to continue your present organisation and to receive a subvention?—(Dr. Mansbridge): That is an organisation modified to meet the demands which have been made upon us. That would be solution (C). Obviously if we received a Government grant there would be questions

30 November, 1928.]

Dr. ALBERT MANSBRIDGE and Mr. LUXMOORE NEWCOMBE.

[Continued.]

of control, as Sir George Macdonald puts, which would come in. There would have to be some adaptation of our situation to meet the needs, and presumably inspection if thought necessary.

4232. (*Sir Robert Witt*): What would you say about a Government contribution conditional upon your raising upon your side say an equal amount?—We should be gratified to receive that, but we fall in with the general run of the country in desiring the Central Library to become an institution in the same order as the British Museum or as a constituent part of the British Museum. In fact a National Library.

4233. (*Chairman*): Solution (D) would be some scheme under which individual institutions which utilised you would increase their contribution so as to make you independent?—That would be if we were made independent by the increase of contributions, that is if the institutions could be induced to increase their contributions—it could not be done I mean on the matter of service, that is quite clear. Even with the 8s. 4d. and 8s. 5d. kind of idea it could not be done unless we come across some wealthy person who would endow us if we were to do the work, which is only a suggestion of the work which is opening out, and which of course we should have to be extraordinarily careful in doing in the next 10 years; but £12,000—irrespective of course, as was pointed out, of increased room for book-storage which would need some extra provision which we think could be supplied from voluntary sources if the status of the library were developed.

4234. (*Sir Richard Glazebrook*): You lend books freely to a large number of libraries which issue those books freely at the present moment without charge?—Yes.

(*The Witness withdrew.*)

Mr. A. K. SABIN, Assistant Keeper, Victoria and Albert Museum (Bethnal Green Museum), called and examined.

4238. (*Chairman*): How would you summarise the main functions performed by the Bethnal Green Museum?—(*Mr. Sabin*): In the first place, it forms an oasis in a region with a vast population, the bulk of which must be considered rather remote from æsthetic influences, both as regards surroundings and occupations. One can say with confidence that a large proportion of our visitors would never visit a museum or art gallery at all, if they did not come to the Bethnal Green Museum.

Then it gives an opportunity for artistic culture—for a fairly broad study of the history of the arts and crafts—to that portion of our East London population disposed to benefit by a museum in their midst. It is a place of reference for students and inquirers on matters relating to the arts and crafts, the study of local topography and nature study within certain rather narrow limits. And it performs a somewhat similar function in regard to art teaching in the elementary, central and secondary schools of East London, as the Victoria and Albert Museum does in relation to the Royal College of Art and other art schools. One section of the museum, moreover, has been devoted to objects calculated specially to interest and instruct children, who form a large proportion of the visitors.

I should add that its present process of development is in the direction of making the Bethnal Green Museum a centre for the main collection of 19th Century Art. This, in my view, will give it a special character of wider general interest, whilst in no way detracting from its local usefulness.

4239. What use is made of the Museum by the local industries?—I am afraid there are no very sound data to go upon in attempting to answer this question. Furniture making, boot and shoe manufacture, and, to a diminishing extent, silk-weaving, are the industries in the neighbourhood chiefly calculated to make use of the museum. But,

4235. But the authorities of those libraries have had to pay for the books they buy. Why should not they pay some sum to you for the books they borrow from you instead of buying?—I am sure that in the event of the strengthening of the library, if it becomes a National institution using that term generically, we should be able to consider that question afresh and anew, in regard to the raising of the sums which are necessary for the running of the library. We would do anything we could in that matter, but even so it would not be adequate in itself. It would be inadequate in itself. Mr. Newcombe gave figures. If we charged sixpence each, on the service last year we should have got considerably less. (*Mr. Newcombe*): In a sense, the libraries do pay in three ways. Most of them give subscriptions—quite generous subscriptions in some cases. As a rule they pay postage, though a few libraries charge the postage to the borrower. That comes to a considerable total in the course of a year. In no case does the Central Library pay the postage. In the third place, many of them come in as Outlier Libraries and help us to supply books. So they are doing a great deal now.

4236. (*Chairman*): I think that some members of the Commission would like to see the Library. (*Dr. Mansbridge*): We should be very happy at any time for you to come, whether on a surprise visit or by arrangement.

4237. We will give you notice. We are greatly indebted to you for your evidence?—Thank you very much for receiving us and for listening to our attempts to answer your questions in a way that we hope will turn out profitable for the Library.

except when special facilities or information are asked for, we have no really reliable evidence to estimate the extent of its use. People are frequently seen sketching or making notes of furniture—for instance, the Warding Staff reported 684 visitors sketching or making notes in the museum during October—but probably only a small proportion of these were using the material they were collecting for industrial purposes. From time to time visitors will ask if they may examine the structure of a table or chair, or have an object placed in a better position for measuring or drawing, explaining that they wish to apply a similar principle of design to an object they are making. On the other hand, I seldom meet an old silk-weaver or a furniture maker—and I may say I spend my life amongst the people of East London—without hearing some expression of gratitude towards the Museum, and the frequent remark about the number of times its collections have proved of genuine use.

There is, however, this further point: In Bethnal Green and Shoreditch some 12,000 people are employed in the making of furniture. An exhibition of furniture, such as we have, telling something of the story of the craft from its beginnings in mediæval Europe down to recent years, is of the greatest possible interest to many of those engaged in the industry, and their acquaintance with it helps to enrich their lives by giving a splendid historical background to their commonplace occupation of every day. This is of course only an indirect industrial use, but I think it is one calculated to have a more inspiring influence than such a direct use as the copying of objects for reproduction. This applies also to the boot and shoe industry, in which some thousands of people are employed in the district. We have a very fine collection showing the historical and artistic development of that craft.

30 November, 1928.]

Mr. A. K. SABIN.

[Continued.]

4240. What are the relations between the Museum and the local education authorities?—There are many points of contact between the Museum and the schools of East London; and these points of contact have, I believe, the full approval and appreciation of the L.C.C. Education Authorities, which are the education authorities chiefly concerned. We have gradually arrived, in consultation with school inspectors and head teachers, at the organisation of a scheme of Guide Lectures which fit in with the ordinary curriculum of the elementary, central and occasional secondary schools visiting the museum. Lectures, chosen from our list by the particular head teachers, are booked up often months ahead for classes of elder children, to fit in with their particular schemes of instruction, and are attended with great enthusiasm. Then further, the art classes of a number of schools come to the Museum to draw, design, make colour studies, etc., along similar, though of course much more elementary, lines, as do the students of art schools at the Victoria and Albert Museum. This we consider particularly valuable, since it brings an elder class of scholars right away from the usually dull school-room surroundings which are inevitable in East London, to work under their master or mistress for an hour or so in the pleasanter conditions of the Museum galleries. The teachers tell me that this change of atmosphere and conditions is a delight and inspiration to their classes; and a number of the scholars come voluntarily in their own time to continue these studies. Schools also send occasional parties with their teachers on ordinary school visits. This type of visit is not of much value unless the teachers who bring the classes to the museums have had some fair acquaintance with the collections beforehand; so we always urge teachers to make preliminary visits, and do what we can to help them to plan out a scheme which will make their class visit really educational.

214 educational visits were made to the Museum during 1927 from schools mostly in East London, with a total of 5,099 scholars and 244 teachers. Of these, 2,317 scholars, with 85 teachers, attended lectures provided by the Museum; 1,316 scholars, with 73 teachers, came to paint, draw or model from museum objects; and 1,466 scholars, brought by 95 teachers, paid ordinary school visits. For this year, up to date, 255 educational visits have been made, with a total of 5,880 scholars and 282 teachers. The numbers in the different classes of visits have been: for lectures, 2,651 scholars and 113 teachers; to draw, paint, etc., 1,899 scholars and 100 teachers; ordinary visits, 1,330 scholars and 69 teachers. There has been an average increase of about 1,000 per year in the number of scholars during the six years I have been at the Bethnal Green Museum.

May I add my personal view that I consider this side of the Museum's work of the greatest importance, and that we are helping a younger generation of the industrial classes to grow up with some knowledge of the proper use to which a museum should be put. Apart from the immediate educational value, the children who have had interesting lectures, or have studied and drawn beautiful things in the Museum, will grow into men and women with a better understanding of what museums stand for, and a truer appreciation of our great collections.

4241. What is the position as to the acquisition and loan of objects from the Victoria and Albert Museum?—There was no considered interchange or transfer of objects between the Victoria and Albert Museum and its branch at Bethnal Green in the past. The relations between the two museums are on a much better footing now. Mr. Maclagan is as anxious as I am that the Bethnal Green Museum should exhibit objects worthily representative of the National Collections; and the adoption of his proposal to transfer the bulk of the collection of 19th century objects of art from South Kensington to Bethnal Green, has caused the transfer of many objects during the last several years. The ques-

tion of interchange has scarcely arisen yet. It is true some half dozen objects have been transferred from our collections to the Victoria and Albert Museum during this year; but it has been rather a question of the withdrawal of many objects entirely from exhibition at Bethnal Green, and their substitution by suitable exhibits transferred from the Victoria and Albert Museum. During 1927, for instance, 158 objects were transferred to us; and so far during 1928 we have had no less than 380 objects transferred from the Victoria and Albert Museum, all of them objects we specially wanted.

4242. Do you consider it desirable that there should be an exhibition of modern objects of art?—Not as a permanent exhibition. We have had the rather sad experience of the results of mid-Victorian enthusiasm to warn us against placing too great a trust in the permanent value of contemporary productions. But if a practicable way could be found of getting together from time to time representative loan collections of the best modern objects of art, I certainly think it would be desirable and of great benefit to have such exhibitions at Bethnal Green. It should be borne in mind that the Bethnal Green Museum stands as a centre of culture in a district otherwise poorly served in such matters. On the western side of London exhibitions are frequently being held relating to all vital phases of development in the art world. In East London the public has very limited opportunities; and I rather feel it becomes a duty of the Bethnal Green Museum to keep this public somewhat informed on modern development in objects of art.

4243. How do you think the general utility of the Museum could be extended?—In the closer linking up and further extension of educational work. The process of re-organisation has already converted the Bethnal Green Museum into a place which is really attractive to great sections of the public of East London. We now want a wider public, better instructed in the bearing of art upon life. By increasing and developing our activities in relation to the schools, along the lines described in the answer to the third question, this better instructed public life will in due course be produced, capable of genuine appreciation of our museums and what they stand for. This I believe to be the direction along which the Bethnal Green Museum can prove itself most valuable.

4244. That is definitely the educational direction?—Educational. There is not at present any particular need for alteration in the museum itself for its further development on these lines.

4245. (Sir Lionel Earle): I have known the Bethnal Green Museum for 10 years—on account of the buildings, of course—and I can only testify to the enormous improvement which has taken place during the last six of those 10 years. In olden days the Museum used to be a sort of dumping ground of the Victoria and Albert Museum, and I dare say there are a great many unworthy objects still in that Museum. Do you find still that things are sent to the Bethnal Green Museum as a convenient place which they want to get rid of at the Victoria and Albert Museum?—No, that no longer takes place at all. If it were suggested that a department wanted to get rid of a big thing that was of no use to them, I certainly should not have it for that reason at Bethnal Green. I have entire freedom in that way.

4246. (Chairman): Your negative is conclusive?—Oh, yes, quite conclusive.

(Sir Lionel Earle): I do not think I have anything to say, because I am full of admiration of the improvements. It has been marvellous during the past 10 years. It was a terrible place before the War and during the first few years of the War.

4247. (Sir Henry Miers): How far are your visitors confined to people from the locality, and how far do they consist of those coming from a distance?—It is very difficult to make any definite

30 November, 1928.]

Mr. A. K. SABIN.

[Continued.]

statement, but by far the larger proportion are from the district, that is to say, from East and North East London. A certain number of visitors come usually conspicuous by being better dressed and different in manner, but that is only a small number, chiefly during the working times on ordinary weekdays—probably only a few hundreds during the course of a week.

4248. You do not get the ordinary sightseer?—Very few. We do get a few. People who read of the Bethnal Green Museum in the guide books, occasionally Americans and other foreigners.

4249. I asked because I see that in Baedeker for 1923 the Bethnal Green Museum is described as a neglected branch of the Victoria and Albert Museum, which is rather discouraging?—It is very discouraging. I will take steps to get it altered.

4250. This is a new Baedeker. In the publication, the "Dragoman," or "What's on in London?" which comes out monthly now to be bought for threepence, and tells one of all the sights in London, the Bethnal Green Museum is not mentioned, though almost all the other museums in London are. I was wondering whether the Bethnal Green Museum was taking sufficient steps to make itself popularly known?—No, probably not on those points. I have got into communication with a number of editors of different publications, and have had the entry relating to the Bethnal Green Museum revised, but the two you mention have certainly been neglected.

4251. I was hoping it would become more widely known because, as Sir Lionel Earle has said, it is so enormously improved. You might make a note of those two points?—I will certainly do so.

4252. How far is it becoming of more local interest, how far are you able to discard specimens that have no local importance or interest? Can you get rid of loans and gifts which have been there for many years and which have no particular appropriateness?—Of course, we must have many things that have no bearing on the locality, but we have no loans at present of any importance that are not of great interest, and the general collections, although they do not all grow out of local interest, are to a great extent related. For instance, there is still an amount of silk weaving going on in Bethnal Green, and the Spitalfields silk industry was the great industry upon which the neighbourhood was founded. At one time there were as many as 60,000 people engaged in the silk weaving industry; and what is now a great collection of textiles and costumes of the 19th century, with various spinning and weaving appliances related to Spitalfields silk, has grown in a way out of that old historic association of the neighbourhood.

4253. I should like to ask whether you are hampered by gifts or loans which you are obliged to exhibit. I was thinking of the Eastern and Abyssinian collections. I do not know how far you are bound to exhibit such things as that?—No doubt you refer to Lord Curzon's collection, which has been withdrawn now for a couple of years.

4254. That was a case in point where it was not of local value?—No. It was withdrawn after being there far too long, I think.

4255. That sort of thing is not happening now?—That is not happening now at all.

4256. Roughly speaking, is the Museum in your view designed specially for the purposes of the local inhabitants, and secondly to a large extent as a children's museum? Are those its two main objects?—Yes. For the local inhabitants chiefly, of which of course children form a very goodly proportion. We have something like 100,000 children in our neighbourhood.

4257. You do try specially to attract children?—I try to interest the children—not so much to attract them, for they naturally come. Mother sends them out with the baby, and they come into the museum. But what I try to do is to collect them in one section of the Museum and get them interested. Otherwise

the Museum would become, as it was in the past, merely a playground for children during holidays and at week ends.

4258. You spoke just now of lectures provided by the Museum. What type of lectures are they?—We have a guide lecturer who comes down from South Kensington to deal with that generally.

4259. Chiefly on art subjects?—On art subjects, I have grouped them under different headings, as, for instance, subjects of general interest; lectures dealing with history, that is showing the relation of art objects to the history lessons given in the schools; a series dealing with design and its development; and a series dealing with technique and appreciation of art and objects of art. We have also lectures dealing with such subjects as the story of furniture making, the story of the potter and pottery.

4260. These are given by lecturers invited to come from outside?—No, they are generally given by one lecturer, or by myself; most usually by one lecturer who comes from South Kensington. I hope to get this process extended, and to persuade the London County Council to help us. Trained teachers understand the best manner in which a child can be talked to; and if the London County Council would appoint a teacher, who could be specially trained in the relation of objects of art to ordinary life, and in the way museum study links up with the usual school curriculum, so as to organise school visits and deal with the classes in an educational way, I think that would be very valuable.

4261. Do they send their teachers at all for instruction at the Museum?—Not officially. Their teachers come.

4262. No classes for teachers are held there?—No. I give talks to groups of teachers, but that is not done officially; it is usually done through various associations they have; for instance, next Monday I have a party of 50 teachers belonging to what is called the Arts and Crafts Guild of Bethnal Green and Poplar. Those teachers are specially interested in arts and crafts, and teach hand-work in the schools.

4263. A very large part of your time is occupied in giving direct instruction of this sort?—Quite a good deal.

4264. (Sir Richard Glazebrook): Arising out of a question of Sir Henry Miers', in which he asked about excluding certain objects from the Museum, do you think that exhibits which are arranged to arouse local interest should be mainly connected with local manufactures and trade?—No. We are limited by our functions being those of an industrial art museum; but we have extended our interests, for instance, to the study of local topography, and have a very considerable collection dealing with that subject. Under our present charter I do not think that we can extend our interests into other local things very much.

4265. (Sir Robert Witt): On the same point I should like to ask whether it would be possible, would you feel it to be within the scope of your duties, to arrange, say, a part of your museum definitely as a children's museum, that is to say getting away a little from the grown-up stuff which has come into your hands, and arranging it, if you have space to do so, more definitely for the education and interest of children?—We have at present one gallery specially arranged in that manner. It is a fairly large gallery of about 3,500 square feet, and everything in it has been arranged with the purpose of interesting and instructing children. It would be rather desirable, I think, to have rooms, if possible, detached from the main building for such a purpose, because a building of the kind we have at Bethnal Green is disposed to be rather noisy, and the serious student is often interfered with by exclamations of rapture and other noises made by small children. But we already have this one part of the galleries separated for the purpose of a children's exhibition.

30 November, 1928.]

Mr. A. K. SABIN.

[Continued.]

4266. Have you any portion that you have arranged, or could arrange, for temporary exhibitions, say of a local character such as was suggested, for instance, say a Jewish exhibition or something of that kind arising out of the peculiar characteristics of your neighbourhood?—I have arranged one section in the upper galleries from which the things can easily be removed, and we have had several separate exhibitions during the last few years in that portion, which have attracted a good deal of attention. Each year since 1924 we have had an exhibition of drawings and paintings by members of our men's institute at Bethnal Green, an institute with a membership of about 1,200 people, and that has always proved rather attractive locally. Then we had an exhibition last midsummer, not related in any way to the East End, of Pompeian drawings. I did not find that so successful; but there was a good deal of talk about it in the schools, and it was really done for the sake of the schools. We have this one space which we do use to arrange temporary exhibitions as often as we can.

4267. Is the Museum open on Sundays?—Yes, on Sunday afternoons from 2.30 p.m. to 6 p.m.

4268. Is it open in the evenings on weekdays?—On two evenings in the week—Mondays and Thursdays until 9 p.m.

4269. Is the Museum completely lighted for that purpose?—It is lighted, but not very well lighted. That is one of our present troubles. We are looking to the Office of Works to remedy that.

4270. Just one more question. I was a little bit surprised that in none of your replies (when you were emphasising the loneliness of your gallery in that district) did you refer at all to the Whitechapel Art Gallery, which is so close at hand, and which does represent in some ways the modern side of art to which you referred?—Geographically, it is close at hand. It is about a mile distant. But in London a mile is a long way. The Guildhall is not much more than a mile distant but, surrounded as we are by a vast public, distance seems to be magnified, if I may put it in that way. Then the Whitechapel Art Gallery is not an institution constantly open as we are, but it is of great value, undoubtedly.

4271. Have you ever helped it, or does it help you? Have you any relations with it?—We have had practically no relations with it. The only relation as far as I know has been my own visits to it. I am not aware that the authorities of the Whitechapel Art Gallery have ever been so far as Bethnal Green.

4272. It would be desirable rather if you could be in touch and play into one another's hands?—I think it would be extremely desirable for all people who have work of a similar nature in such a region to get their work correlated in some manner.

4273. (Mr. Charteris): How many visitors do you get in a year?—In 1927 we had 367,455.

4274. Do you find the evenings are well attended?—Not very. Last year we only had 8,753 people in the evenings. This year already to date we have had some 10,329.

4275. It is two evenings a week?—Yes. The attendance is gradually increasing as the fact of our being open in the evenings gets better known.

4276. Do you find that you are able to obtain the exhibits that you want?—Yes, mostly with no difficulty at all. The Victoria and Albert Museum is so rich in its possessions that it can easily supply most of our modest requirements.

4277. And they respond to your requirements?—Very well indeed. We have every reason to be very grateful for their response. It has been of tremendous help to me in the task I have undertaken down there.

4278. (Sir Henry Miers): Do you foresee any direction in which you would like to develop a new

line in addition to what you are doing at present?—No, I think not. I think at present we have not got by any means to the end of the possibilities of the lines along which we are developing. Sometimes I have a great longing for an art gallery there, much better lit, and specially built for pictures; but that presents a number of difficulties which would not easily be overcome. For one thing, we have no valuable pictures to draw upon.

4279. Is your collection of pictures of a permanent character, or are they changed from time to time?—Yes, what we have is a permanent collection. The greater portion is a collection of some 300 watercolours and oil paintings bequeathed to the Museum in 1885.

4280. (Sir Robert Witt): Not very good?—A quite wonderful collection of watercolours; oils, not so great; but the watercolours, of the third period of the British Watercolour School, are very fine.

4281. (Sir Henry Miers): Would not you prefer to have some constant change in the exhibits of pictures?—Yes. Pictures are, undoubtedly, a great attraction to the public which visits the Bethnal Green Museum, and a change from time to time would be greatly appreciated. The Whitechapel Art Gallery with its painting exhibits is extraordinarily well attended by very enthusiastic people, and our own paintings are one of the most popular sides of the collections.

4282. It would be better if there were new things to be seen from time to time?—Well, you see, with a vast residential population a large number of people come again and again, and they do want changes.

4283. (Mr. Charteris): You have never had loans of pictures from other collections?—Not from other galleries. We have had loans from time to time from individuals.

4284. (Sir Robert Witt): Would you welcome them from the Tate Gallery, for instance?—Yes, I think it would be very desirable to have pictures from the Tate Gallery, if we had conditions under which they could be properly shown.

4285. (Chairman): How is it you have so little relation with the Whitechapel Art Gallery?—I am afraid neither the Bethnal Green Museum nor the Whitechapel Art Gallery has sought any intimate relations so far. The little overtures that have been made have been made on my own part, but I have never sought any interchange of ideas in any way. I might plead that I have been so very much occupied with my own museum's affairs that it has been difficult sometimes for me even to get out to the exhibitions at the Whitechapel Gallery.

4286. (Sir Lionel Earle): Do you consider that the lighting could be easily improved without enormous expenditure, in spite of the very bad condition of the building—when I say "bad" I mean structurally, in design, and so on? Is there anything that could be done?—Yes, I think it would be a very simple matter. As a matter of fact, Mr. Patey came down recently to look into the matter, and I believe he has a plan in hand.

4287. Probably we shall be able to take money on the Estimates?—That is what he is hoping to do.

4288. I will inquire about it?—I think he will tell you our lighting is in a very bad state.

4289. Not only bad as regards light, but in a dangerous condition?—No, I do not think dangerous, but not suitably lit in any way. Lights were put in according to old fixed arrangements which have since been done away with, to suit partitions which have been removed here and there, and for the old arrangement of cases which has now been entirely altered.

(Chairman): We are much indebted to you, Mr. Sabin.

(The Witness withdrew.)

13 December, 1928.]

Mr. CHARLES FFOULKES.

[Continued.]

TWENTY-SIXTH DAY.

Thursday, 13th December, 1928.

PRESENT :

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

Sir MARTIN CONWAY, M.P., D.Litt.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Col. Sir COURTAULD THOMSON, K.B.E., C.B.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).Mr. J. H. PENSON (*Assistant Secretary*).

Mr. CHARLES FFOULKES, Curator and Secretary of the Imperial War Museum, called and examined.*

4290. (*Chairman*): What is the scope of the Imperial War Museum and what is its precise objective?—(*Mr. Foulkes*): It is a little difficult to say what the actual scope is. The original idea, when it was started, was, as I always understood, to continue the collection of military exhibits and relics at the Tower. For that purpose it was under the Office of Works for a short period. The first Commissioner was Chairman, and we drew our salaries from, and all our establishments were, directly under the Office of Works. Then that was found to be unmanageable because there were so many things to be dealt with, the buying of pictures, dealings with the Admiralty, the War Office and the Air Board that we were cut adrift and made into a separate Department. That was the original idea. It is embodied in a letter from Sir Alfred Mond, who formed the Imperial War Museum by the order of the Cabinet. That is contained in a letter that he wrote with regard to another point.

4291. (*Sir George Macdonald*): What is the date of the letter?—This is 1923. It refers to another negotiation.

4292. Sir Alfred Mond's letter?—That is Sir Alfred Mond's letter.

4293. (*Chairman*): That was found to be impracticable?—Yes, because the whole organisation was too big. One of the first actions of Sir Alfred Mond, who was Chairman, and of the Director-General, was to visit the Tower and see if it were possible anywhere to house these exhibits, and at that time it was quite impossible, there was no available building at all for that purpose.

4294. How do you describe the precise objective now?—That is really contained in the Act, which is rather vague. The Act, in section 1 (1), says "For the purpose of managing the Imperial War Museum . . . and for the other purposes of this Act, there shall be established a Board of Trustees (in this Act referred to as "The Board") which shall be a body corporate by the name of "The Trustees of the Imperial War Museum." Certain provisions were laid down. Section 2 (d) provides that the Board may "Apply any money received by them on the exchange, sale, or disposal of any objects, or on the sale of any land, or by way of payment for admission to the Museum, or by way of gift or grant or otherwise, in the purchase of any object which in the opinion of the Board it is desirable to acquire for the Museum." Paragraph (g) provides that the Board may "Subject to the provisions of this Act, do such other things as appear to them necessary or expedient for furthering the interests and increasing the utility of the Museum."

4295. It is not very precise?—It does not define at all—in fact, I have heard it said that the Museum

might collect Sèvres china under the Act. There is nothing definite at all as to what the functions of the Museum are beyond carrying on the work of the Committee.

4296. What is the statutory position? Have you power to add to the existing Great War collection weapons and military objects illustrating other periods?—That is what the Trustees would like the view of this Commission upon. The Treasury Solicitor gives it as his opinion that the Trustees can do anything they like and widen the scope. The Treasury Solicitor said "There is no express reference in the Act to any particular period, or indeed any provision in terms limiting the powers of the Trustees to the collection and exhibition of articles connected with the Great War of 1914-1918 alone." That is the opinion of the Treasury Solicitor.

4297. Turning to the interim report of the Committee on Military Museums, supposing their recommendations were carried out, what effect would that have on your future position as regards accommodation requirements?—It need not really have very much effect if the whole of the provisions were carried out. The suggestion was that small models illustrating the development of artillery might be added to lead up to the exhibits at present in the War Museum; the question of small arms is comparatively small. If they were all collected together from the various Government Museums and Establishments, the whole collection would take up a space less than half the size of the room in which we are at present sitting. It is quite negligible, and at present, if that were done, they would occupy a gallery which cannot possibly be used for exhibition—it would not be advisable to use it for storage—it is a gallery which would be used, not for public exhibition, but for the reference of the student.

4298. What are the views of the authorities of the Imperial War Museum as regards the recommendations of the Committee?—This was the minute of the meeting of the 7th March when a proposal was made by the War Office that the collection in the Tower Armouries representing the development of artillery and small arms should cease at, say, the year 1715 and that the War Museum should carry on:—

"The interim report of the Committee was received from the War Office and laid before the Committee. The Trustees present were of opinion that the proposal to include in the Museum collection small arms and models of ordnance that were not used in the Great War should not be agreed to, and that an official letter should be sent to the War Office informing the Army Council of this decision."

* The Memorandum submitted by the Trustees of the Imperial War Museum in reply to the Questionnaire addressed to them by the Royal Commission will be found on page 236 of Vol. of Evidence which accompanied the Commission's Interim Report.

13 December, 1928.]

Mr. CHARLES FFOULKES.

[Continued.]

The Army Council then wrote a very long letter in which they said:—

Copy.

The War Office,
London, S.W.1.

27th April, 1928.

42/Institutions/67 (C.1.).

SIR,

I am commanded by the Army Council to refer to your letter of the 5th instant, and to say that they learn with great regret that the Standing Committee of the Imperial War Museum were unwilling, at their meeting on 7th March, to accept the recommendations of the Committee on Military Museums under the chairmanship of Colonel The Lord Cottesloe, O.B., V.D., T.D., in so far as they related to the inclusion in the Imperial War Museum of small arms not in use in the Great War of 1914-18.

2. I am to remind you that the bulk of the exhibits in the Imperial War Museum have been provided by the Army Council either at the time when the Museum was set up or by additions made since that date, and in making these contributions it was on each occasion the Council's intention that they should be used for educational purposes. The Council are, of course, concerned mainly for the provision of facilities for study for personnel of the Army, but it appears to them that the Army's interest in this matter is not different from that of the general public for whose instruction the Imperial War Museum was, they believe, originally designed. It is the Council's very definite view that full advantage of the collection relating to the Great War of 1914-18 cannot be taken unless it is studied with reference to earlier and later developments. They are informed that national museums of arms are not, among the other leading Nations of Europe, limited in scope as is the Imperial War Museum, and it will hardly be disputed that, whether study is being undertaken from an historical or a technical point of view, the Great War period cannot be isolated from those preceding or following it without, to a very great extent, depriving the collection of lasting educational and technical interest.

3. The Council appreciate the difficulties, created by the space required for large exhibits, which have precluded the Cottesloe Committee from recommending that all types of warlike stores should be centralised in one national museum of arms, and have led that Committee to confine its recommendations, so far as they affect the Imperial War Museum, to the sphere of military small arms and ancillary equipment. As regards artillery equipment, the Council propose to take steps to ensure that people, whether military or civilian, interested in the study of ordnance shall, so far as possible, have an exhaustive collection available for their inspection in the Rotunda at Woolwich.

4. Equally in the case of small arms they consider it highly desirable that as complete a series as possible should be available in one building, and they accept the view, expressed by the Cottesloe Committee, that that building should be in a central position. If the Trustees of the Imperial War Museum are unwilling to agree to the proposals put before them, the position will be that, since financial considerations preclude the Council from creating a museum of their own in a more convenient situation, the most complete collection of small arms will be housed in the Royal Small Arms Factory at Enfield, and, as the Trustees are no doubt aware, such a situation necessarily involves the exclusion of all unofficial visitors.

5. It is true that the change proposed by the Council relates only to one class of weapons among the many exhibited in the Imperial War Museum, but it is one in which the Army is interested from several points of view; and the Council trust that on reconsideration the Trustees will be able to take the view that it is of greater importance to enhance the value of the Museum in this department than to maintain the homogeneity of the exhibits of all types contained in the Museum.

I am, Sir,

Your obedient Servant,

(Signed) H. J. CREEDY.

The Secretary,
Imperial War Museum.

With regard to this question of small arms, the Tower was the central repository of these things up to about 1852, when the Enfield Small Arms Factory was established, and all the "sealed patterns" before that date came to the Tower. Then Enfield was established and the Tower only got isolated specimens here and there with certain foreign arms and weapons from time to time. After 1853 it is quite incomplete. The same thing happened at the Rotunda Museum, which is also incomplete. The Enfield Museum is incomplete anterior to 1853, and there is a further Museum collection at Weedon which is not open to the public. The bringing together of certain specimens of all these collections would make a complete historical sequence from 1715 up to, if it were agreed upon, the present day, 1928. It comprises several hundred specimens, the list in tabular form is about 7 feet high in close type. That gives the whole history of British small arms.

4299. The letter of the Army Council is practically an endorsement of the Cottesloe Report?—Yes, only not laying stress on the collection of models of artillery. It is purely pressing the question of small arms.

4300. As regards the lease of your present premises, I think the lease expires in 1941?—Yes.

4301. Is there any reason to suppose that an extension after that period would not be granted?—We have no reason to suppose that the lease will be renewed, we have always been told that it would not be.

4302. Turning to a broader question, assuming it were possible, would it be desirable for the collections of the Imperial War Museum to be accommodated in the Tower? Do you see any difficulty in that course?—It would be desirable, it would be of great interest that the Military collection should be in one place, similar to the Hôtel des Invalides in Paris, but the main difficulty is building. I understand, and I agree, that it is entirely undesirable to put up new buildings in the Tower, and the only possible buildings are those occupied by the Military Authorities. If the War Office decided to remove the Garrison and Military organisation of the Tower, then I think it would be quite possible to make a really good representative collection there. Of course many big things would have to go, but it could be done.

4303. Then you would concentrate everything in the Tower?—I would concentrate everything in the Tower.

4304. Do you know the view of the Military Authorities on the possibility of removing the troops?—I should not like to say. I have heard one or two private views, but I do not think I ought to make any statement.

4305. What about the suitability of the buildings there?—I think they would do. Naturally, I have not gone over the buildings because I felt, under the circumstances, that it would be rather impertinent to ask to do so, but I believe the main building would be suitable. Whether there would be a possibility of picture galleries on the top floor I do not know.

13 December, 1928.]

Mr. CHARLES FFOULKES.

[Continued.]

4306. Are there any special schemes for exhibiting specimens which you employ which are not usually employed in other Museums?—No. What we are always very strong on is the label, and there we have copied exactly, for I do not think we could do better, the system of the Science Museum, especially as they are our opposite neighbours. We print the historical description in large type and the technical and scientific description in smaller type below. We also illustrate very largely by photographs, which makes the exhibits alive. It may be some particular gun which we show by a photograph, actually in action at a particular place or on a particular day, and as far as possible we also illustrate that by a map of the district showing the actual point where it was used. We have also used a little machine called the mutascope; the machine is generally used for rather humorous subjects on piers, for example at Brighton and elsewhere. We have inserted prints from our own cinematograph films, and by putting a penny in the slot of these machines you can see quite an interesting scene of the King's visit to the front, Lord Allenby's entry into Jerusalem, ships in action, etc., which makes the incident very much alive and of very great interest.

4307. Do you get a considerable revenue from that?—We have paid our capital expenditure over and over again. The machines cost £200 and the repairs cost £57, a total of £257, and up to 30th November we have taken £871 in pence.

4308. What is your view regarding the imposition of fees?—On that I think the Trustees are generally in agreement that we should not charge fees, and certainly not as long as there are no fees charged by other large Museums in our neighbourhood or by the Imperial Institute. I think we should probably have to impose fees if the Natural History Museum and the Victoria and Albert Museum and the Science Museum imposed fees.

4309. What is your practice with regard to loans abroad? Have any pictures or other objects which have been lent suffered damage?—No, very little damage—just damage of frames, which has always been replaced very soon either by the Insurance Company or by the borrowing organisation.

4310. What is your experience of the Trustee and Departmental systems of government?—There I can only tell you my personal experience. In the early days I served under a Committee of the War Museum. I serve now under a Board of Trustees and under the Office of Works, and I have served on two Committees. I can only say that my associations, both personally and officially, have been extraordinarily cordial, and I could not have wished for more pleasant associations with the Board and Committees collectively and individually. The only point which, however, is rather an important one, is that a Department is more useful when you get a sudden request in an emergency which requires an authoritative pronouncement. If it happens in, say, August or September, it is very difficult to get your Board together, and if you get them together it is very difficult to get a quorum. I certainly find with my experience of the Office of Works that when one has any difficulty of that sort which wants immediate settlement one can go to the Department and know that either the Minister or a responsible officer will give an opinion at once. That has happened in the past in the War Museum when the First Commissioner of Works was Chairman of the Committee. It happened very frequently in the old days when we were very closely in touch with all the Service Departments and the Foreign Office. It has happened two or three times recently in regard to these loans of pictures, where the Foreign Office have written a very strong letter urging the exhibition of pictures, and if I could not get the Board of Trustees to work I simply had to take the responsibility and get the Board to approve my action afterwards. I do not like that method, but I felt it had to be done. We had a personal letter from Sir Austen Chamberlain

respecting the Buenos Aires loan, which I felt had to be dealt with at once. It occasionally does put a certain heavy responsibility on to me, if the Director-General is away and I cannot get at the Trustees.

4311. Have you any general representations which you wish to make?—There are two or three points. It seems to be rather of interest that the problems of the Imperial War Museum are in some respects those of the London Museum which has had gradually to spread beyond the confines of greater London. There is also a comparison with the Carnavalet Museum in Paris which I have known for many years and which began as a Museum entirely of the Revolutionary period, but which has now from force of circumstances spread and takes in all Paris. When a building is pulled down the fittings often go into the Carnavalet Museum, although they have nothing to do with the Revolution.

4312. Your conclusion is that you ought to extend your periods?—It is very difficult not to. In the War Museum we have the firearms of all periods. The earliest firearm used in the War is of the date 1681. With gaps, the whole series of firearms seem to have been used in East Africa, Mesopotamia, Turkey, etc., so that it is very difficult to bind oneself down to a period. There is one point, which as far as I can see was not raised in Sir Henry Lyon's evidence, and that is the aeronautical section. The aeronautical section of the Imperial War Museum is housed in the Science Museum for two reasons, partly because the large space required for exhibiting aeroplanes could not be obtained in the present Galleries of the War Museum, and partly because the exhibits filled a gap in the Science collection of aeronautics illustrating the development of air craft between the years 1914 and 1918. Without this War period, the development of the Science Museum could not possibly have been illustrated, so that the suggested expansion of the War Museum rather seems to follow on similar lines. The Science Museum has definitely set out to exhibit peaceful inventions—in fact so much so that they have handed over to us sectioned firearms and so forth as not being within their purview—at the same time they are bound to exhibit aeronautics of the War period in order to show the whole development.

4313. What is your conclusion?—That possibly the same thing might apply to the War Museum, that in order to show somewhere a complete series of firearms of the British Army one should gather together from other Museums so as to make one complete series, which could not be done anywhere else. The difficulty at the Tower is that it is almost impossible to do any very serious work there. It is so overrun with excursionists and Cook's parties with guides that there is no place for private study, no place at all. My own office is up 184 steps, and is a turret about 14 feet 6 inches in diameter. There is absolutely no place where you can take the student for study; he has to do the best he can with the crowds about him; but at the War Museum we have facilities where people can study maps and photographs and all sorts of details in perfect quiet without the interference of the public.

4314. If the troops were moved from the Tower, that would afford accommodation both for exhibition and study?—Yes, absolutely; but it is, I am afraid, a thing which will not happen in my day. It would certainly be the ideal.

Nothing has been said about our library, but I think the Commission ought to know how far we go with that. Very roughly speaking, we have 25,000 books and 20,000 to 30,000 pamphlets, and our visitors are from 400 to 500 persons a year—with an amount available for expenditure of not more than £120 a year. We receive about £200 worth—generally more, I think—in gifts from authors and publishers. There again we are faced with difficulty as to what books should be acquired. Some

13 December, 1928.]

MR. CHARLES FFOULKES.

[Continued.]

of our readers consider that the origins of the War date back to 1870. The collection of post-War books dealing with problems such as reparations, disarmament, etc., directly arising out of the War, also needs very serious consideration. It is very difficult to know where to stop with those. The British Museum realise that at our library, being smaller, the things are more accessible, readers can get their books more quickly; they can refer to maps, photographs and other documents on the spot very much more easily than at the British Museum, and the British Museum very often send us readers. The Historical Section of the Committee of Imperial Defence and the Imperial War Graves Commission depend almost entirely on us. Occasionally we lend to other organisations, but it is very difficult to lend books unless one has a large number of duplicates, because we find almost invariably that people want to borrow the books which the library reader wants himself. Included with the books is a very large collection of maps, vertical air photographs numbering about 13,400. I understand from Professor Bein, of Potsdam, that it might be possible to arrange an exchange of maps and air photographs with the German Government, provided the War Office approved. With regard to our pictures and works of art, which number 4,400, I believe this collection is unique. No other country in the world possesses a collection recording the work of the most notable artists of all schools from the conventional illustrator right up—or down—to the Cubist during the period 1914-1918—all schools are represented, including John Sargent, Sir William Orpen and Sir John Lavery—all the greatest artists of the day. The collection of photographs numbers considerably over 100,000. Included with these—this is another point which is I think worthy of notice—are 4,500 negatives dealing with ships of the Royal Navy between the years 1866 and 1914. We purchased these by the advice of the Admiralty for the sum of £140; that is to say, about one halfpenny a negative, and the orders for prints up to the present have exceeded the capital expenditure. There is no other Government organisation which deals with these kind of things. The Admiralty has no sale organisation; neither has the Stationery Office under that sort of heading. One reason for the purchase of these was that so many practically obsolete ships were brought into service during the War, of which photographic records were needed, that in order to get these we had to buy the whole collection. It is an extraordinarily interesting, and indeed a very valuable, national collection.

4315. (Dr. Cowley): Would the small Gallery for small arms which you spoke of give space for study?—Yes.

4316. It would give sufficient space?—It was built originally for our Library. When we first took over the Galleries the congestion was really appalling; we had very little office accommodation and no library accommodation—but that was eased very considerably by taking over a house at the back, 178, Queen's Gate, which has accommodated our Library, our maps, photographs, and a large number of surplus exhibits. The Gallery I have referred to is an iron Gallery. You could not possibly let the public into it—it is a regular narrow library gallery. It is locked with doors at each end, and before any decision was reached I got the Commissioner of Police to get his experts to see whether there would be any danger in locking up and storing a large quantity of firearms there, and he said it was perfectly safe.

4317. You could put your students there?—Yes; they would be shut off from the public. You could not possibly admit the public there; that could not be done under any circumstances at all.

4318. We had it so much impressed upon us that the Museum was congested and in such grave need of space that I was wondering whether it could be used?—This house and a store that we have

recently taken over from the Victoria and Albert Museum have really eased the situation very considerably. The only real danger now is gangway space. Our exhibits are certainly crowded, and when we get 7,000 or 8,000 people in at once the gangway space is very small; it means that we cannot move large objects very much, and the repairs, for example, of valuable ships models have to be done in the Gallery as the models cannot be moved anywhere else.

4319. Your collection of small arms is growing, is it not?—Not very much. Certain gaps might be filled in. For example, the other day I was tentatively offered Mauser's collection, but under the present circumstances one could not go into that at all. His is a very valuable collection. There is another very large collection of a private collector who has always, I believe, intended to present it to the Nation. Whether he will do so in his life time or not I do not know. That also is a very valuable collection. In the Gallery I have referred to you could get pretty nearly 1,000 firearms I should think.

4320. There is no possibility of extension, is there?—Not there, no.

4321. No possibility of extension at all?—No.

4322. You told the Chairman that there would be space in the Tower for study and exhibition, and I think you said it would be ideal. Would it not be very much out of the way at the Tower?—I am not sure what the number of visitors is at the Tower, but I believe it is considerably over half a million a year.

4323. (Sir Lionel Earle): In 1926 177,994 people paid for admission and 212,957 went in without payment.—The average for the year is about half a million.

4324. (Dr. Cowley): What is the attendance at the Imperial War Museum?—The War Museum total since we opened was 929,824. The average per year is 232,456. The average on a Sunday is 1,138, and the highest attendance of which we are quite certain on August Bank Holiday is 8,041. There was one day when I think it was a little more, but we have not been able to verify that.

4325. (Sir Robert Witt): I understand your view to be that ideally you would like all the arms and armour and the War Museum exhibits brought together in one space.—That would be the ideal, because then you could trace the whole development. For example, there is the very interesting development of modern armour which at present does not find its place in the Tower, but it is extraordinarily interesting as a successor to the armour of the Commonwealth.

4326. You appreciate that it would be impossible to include in that the very valuable collection at the Wallace Collection owing to the terms of the gift?—Quite impossible.

4327. So that it would never be quite complete?—No. No collection of armour can ever be complete.

4328. It would not be complete even as regards what is available in this country?—No, but different periods and different types are very fairly represented at the Tower.

4329. Failing that solution, are you in favour of the addition to the Imperial War Museum, with its War trophies and War exhibits, of the pre-War collection which has been suggested?—It certainly would make it very much more interesting for study, simply because there was so much obsolete material used in the last War. For example, one of the machine-guns used in 1914 was almost obsolete in the nineteenth century.

4330. You are suggesting, if I follow you, that you should go back to 1715?—That was simply for the small arms and possibly the models of Ordnance.

4331. Apart from that, it would not have any logical or sentimental connection with the Imperial

13 December, 1928.]

Mr. CHARLES FFOULKES.

[Continued.]

War Museum as it stands to-day?—No. If it was to continue the sequence in the Tower then it would.

4332. On the point of numbers, is it the fact that the number of visitors to the Imperial War Museum at Kensington is increasing or diminishing?—It is very difficult to forecast, but there have been increases in the last two years. Intentionally we have not advertised ourselves very much, purely on the question of photographs. We find, when we get large numbers of people, that the orders for photographs pour in and we simply cannot deal with them. We have an order now from America for 20,000 prints of the ls. size, and it will take years to get through them. When we get large numbers of visitors, the one section they come to, after they have seen the exhibits, is the photographic section, and sometimes we are absolutely snowed under with orders.

4333. Are not you glad of such an order?—Yes, but we have to tell them that we do not know when we can supply them.

4334. If you increased your staff it might be good business?—That is what we should like to do very much.

4335. If you could increase your photographic staff it would be good business to execute such an order?—Yes, but one cannot quite tell how long that is going to last. For this reason I should not like to increase the establishment. It is rather difficult to do it on a temporary basis.

4336. What proportion roughly of the number of visitors are what one might call pure students as opposed to the general public?—That is difficult to tell. We have companies and half companies of the Guards, parties come up from Woolwich of the Artillery, Ordnance. The civilian students, if one can judge from people making sketches, form quite an appreciable number.

4337. When I said students I think I did not mean military students who are actually in the Forces, but students on the historical side perhaps more.—It is difficult to tell, except that one can see the exhibits are being studied, and the exhibits have been used very largely by sculptors in the last four years, very largely indeed—in fact the sculptor of the Royal Artillery Memorial said that he could not have produced the Memorial without the help of the War Museum, there were things there which the Artillery could not provide him with. That is the kind of way in which it is used.

4338. You have referred to the fact that the exhibits are very large in number. Would you see any objection to disposing of duplicates by sale?—We have done so. At the Crystal Palace we disposed of about £600 worth of tanks, guns, and naval appliances. The other day we also disposed of about £150 or £160 worth of scrap iron, of guns which were redundant or in bad condition and were not required at all.

4339. Do you think that more could be done in that way by going over it carefully with a comb?—There is a certain amount could be disposed of, but not very much. There is a certain some of the largest weapons, I think, might go.

4340. Could you withdraw a good deal from exhibition which is now on exhibition and store it merely for the students? Not very much, I think. There are just a few of the larger things which might be withdrawn, but the small things are all on exhibition, those that are of value.

4341. As a non-student it always seems to me that you have an enormous number of exhibits—at least the guns look very much alike. There are whole racks of guns.—There are a good many of those put up for what you might call decorative purposes, to fill in walls, but the collection that was proposed to be in the Gallery would be nearly all of isolated specimens or possibly a few duplicates which might be used as exchange or filling up gaps.

4342. Would you be in favour, as a matter of principle, of a reference section as opposed to an exhibition section?—That is what we are trying to do for the small arms. With the other things, wireless, for example, we have found it much better to send enquirers and students to the Science Museum, because the development of wireless is pre- and post-War, and the War wireless section is simply part of the development.

4343. Are you in favour of an extended system of loans?—Yes. Of course it is always rather heart-breaking because they always want our best pictures.

4344. I was coming to the pictures. For the moment I was dealing with arms and weapons.—I do not think they would be wanted much. The Loans of obsolete arms and armour are nearly all carried out now by the Tower. Many years ago I found that armour and weapons had been issued in large quantities from the Tower in 1861, and on going round some of the military establishments I found that some of them had disappeared entirely. At one castle about 400 or 500 specimens had disappeared, there was nothing left at all. I asked the War Office, with the approval of the Office of Works, whether we might take over these on inventory charge, and when it was finally approved I found it meant I had to take an inventory of 35,000 pieces all over England, Scotland and Wales. However, we have done that and now the issues for decoration in military establishments or small local Museums are made from the Tower Armouries. They are not made from the War Museum.

4345. I think the view is that you have power to lend abroad?—Yes.

4346. That has never been challenged?—No, that has always been, so far as I can understand, subject to Treasury sanction.

4347. It has been acted on by your sending some pictures recently to Buenos Aires?—Yes.

4348. Were you satisfied with the result?—As far as I know there was very little damage, one or two of the frames were a little damaged. Apparently the organisers thought our pictures of such importance that the portrait of Marshal Foch was made the frontispiece of the whole catalogue. The other pictures were reproduced and very greatly appreciated.

4349. You think that any disadvantages in connection with such a loan were more than outweighed by the advantages?—Yes. The only serious drawback, which probably does not apply quite so much to pictures in other galleries, is that the original committee laid down that they would not accept any works of art except those produced by men who had actually seen what they were dealing with, there were to be no studio paintings unless they were done from sketches on the spot. The result is that if our pictures were lost or damaged the record would be entirely lost. I am speaking quite apart from the artistic value of these records. We do consider that the drawings and studies are of extraordinary interest because in no past War has there ever been mobilised practically the whole force of the art world to supply these records. It includes a remarkable collection of drawings, an amazing collection by Mr. Muirhead Bone, Mr. Macbey and other artists drawn actually on the spot. The French have often expressed their deep regret that they never tried to do the same thing. It is absolutely unique, there is nothing like it in the world.

4350. Is not the collection so rich that you could spare some for the Dominions?—I should not like to say. I think that is a thing the Trustees would have to express their views upon.

4351. I was only asking for your individual opinion.—We certainly have a large number of works, but naturally the Dominions would want the best. They would probably not want the things which we should like in some cases to get rid of.

4352. You have not tried them yet?—No, we have waited for them to approach us.

13 December, 1928.]

Mr. CHARLES FFOULKES.

[Continued.]

4353. (*Sir Thomas Heath*): I think I am right in saying that at the very inception of the War Museum there was no idea of its being a Museum of anything except the great War of 1914-1918?—At the very beginning, certainly, from my recollection the idea was that it was to be wider than that. The early history is rather complicated because it really began with Lord Harcourt. In my early conversations with him and Sir Alfred Mond, the point that I made was that we had nothing in the Tower to record British military operations except one pair of kettle drums which represented the whole of Marlborough's campaigns and a few field-guns and 100 cuirasses which represent the whole of Wellington's campaigns. That is all we had got in the Tower, and I suggested that we should collect trophies and relics to record the British effort during the War. After about one or two meetings of the Committee the scheme grew until it became of course almost unmanageable. An Air Force representative was appointed after the first two or three meetings and a representative to record the work of women during the War in munitions, etc., etc. The Ministry of Information, on coming to an end, turned over to us the whole of their stock of pictures and photographs and miles of films, and then the thing became so big that it was very difficult to see how it could be tied on to the Tower. That was the original idea.

4354. My recollection rather differs. I was at the Treasury at the time, and I am very clear in my recollection that it was to be exclusively the Great War of 1914-1918 which was in question. It was to be purely a kind of War Memorial as well as a Museum. Those words were used very commonly.—Yes, I remember that suggestion.

4355. It was to contain a record and memorial of the War in all parts of the world, the raising, equipment, and transportation of troops, munitions manufacture, medical services and other subsidiary services, women's work in the War both direct and by way of substitution for men, and generally the whole effort of the Empire called forth by the War. I am perfectly clear in my recollection that that was what the Treasury understood when the first proposals were made.—May I read this letter of Sir Alfred Mond?

4356. What is the date of it?—This is quite recent. It was when this question was discussed.

4357. I rather wanted some contemporary information.—This is the letter:—

Copy. 37, Lowndes Square,
S.W.1.
26th April, 1928.

MY DEAR CONWAY,

I am very sorry that I cannot be present at the meeting of the Board on Wednesday, 2nd May, when the question of the Interim Report of the Cottesloe Committee received from the War Office, proposing that the Museum should include small-arms and models of ordnance not used in the Great War, is up for reconsideration. Unfortunately, I have to leave London for the Adriatic to-morrow.

I feel very strongly that the more general the scope of the Imperial War Museum becomes, the more permanent will it be. I have always had a fear that if the exhibits were restricted to those relating to the last war, at some future date, the whole idea of the Museum might be abandoned and the Museum itself dissolved. I think that the wider we can extend its scope, the more permanent will the Museum be and the more sure will we be that the results of our efforts in forming the Museum will live.

I sincerely trust, therefore, that you will reconsider the decision which was reached on the 7th March and accept the recommendation of the Cottesloe Committee.

Yours sincerely,

(Signed) ALFRED MOND.

Sir Martin Conway, M.P.

He was of course responsible for the setting up of the Museum.

The proposal was made under two headings. The original idea was the collection of naval and military trophies, and side by side with that was the proposal to emulate the activities of M. Bloch, who was collecting in Paris every single thing that was printed, including even shops' paper bags, everything that had to do with the War. So the two things came to be considered together. The original idea was the military and naval trophies, and, simultaneously, I think it was Sir Ian Malcolm, who put forward the other suggestion, and the two things then came to be considered together.

4358. I am afraid that I do not see any allusion to anything except the Great War in the words which you read just now.—As far as I gathered in talking to Sir Alfred Mond, the thing was rather under two headings which included naval and military trophies and also books, pamphlets, posters and pictures dealing with the War. The original idea was simply to go on collecting military trophies.

4359. We shall not get any further, I am afraid. My recollection does not confirm that at all.—The thing was so vague, and if the Act had been more detailed we should have known exactly where we were, but the Treasury Solicitor certainly said that under the Act we could collect Sèvres china, provided the Trustees thought fit.

(*Sir Thomas Heath*): No doubt that is the case.

(*Sir Lionel Earle*): Sir Alfred Mond was my Minister at the time, and my view entirely confirms that of Sir Thomas Heath, but I think no one would be in a better position to answer that question than Sir Martin Conway, who was closely associated from the very start with Sir Alfred Mond on this question. Do not you think his original idea was to make a great collection connected with the War only?

(*Sir Martin Conway*): I think that is certainly the case, but not necessarily excluding things that threw light upon the War.

(*Sir Lionel Earle*): That may be an afterthought, but at the time it was to make a great collection of things connected with the War and nothing else.

(*Sir Martin Conway*): Undoubtedly.

4360. (*Sir Thomas Heath*): Am I right in thinking that the policy of the Trustees up to now, for instance, when gifts are offered to them, has always been to ask whether the proposed accession really illustrates anything connected with the War of 1914-1918?—Yes.

4361. It has been so?—It has, and I may say that sometimes, without consulting the Trustees, I have refused a thing, for example things connected with the Boer War, but one does get a difficulty. For example, I am going to investigate to-morrow the whole of the records of the Connaught Rangers, which include a large number, so I am told, of copies of their War diaries and War relics which presumably will include things of earlier dates, so that it would be a very nice point whether to let that collection go, or to decide, if it cannot be split up, who is to have it. That is the kind of thing that offers difficulties.

4362. On the question of accommodation, your memorandum says that the Gallery accommodation was also inadequate and that you had no sufficient storage.—Yes.

4363. And that objects which were increased in value were depreciating in consequence of that?—Yes.

4364. I did not quite understand how you found room in those circumstances to take over the small arms.—For this reason, that when things were really at their worst we had transferred to us a very large house, 178, Queens Gate. In addition to the advantage of its being a large house, its garden actually backed on to our Galleries so that one could get through from one to the other without going

13 December, 1928.]

Mr. CHARLES FFOULKES.

[Continued.]

into the street. That has very well accommodated our library and our maps, our picture store, our stamps, photographs, all of which had to be accommodated in exhibition galleries. I have a small plan here (*exhibited*). The whole of what we know as the annexe now which has the Allies' exhibits, the War Graves exhibits and other exhibits, was occupied by books, maps, posters. It is the contents of the annexe which we have been able to accommodate in other offices. The red part is the small gallery which could only be used for small arms or something of that sort.

4365. I understand that in March of this year the Trustees rejected the proposals of the Cottesloe Committee?—Yes. That was the wider proposal of models of small arms and Ordnance all together.

4366. After that they seemed to have changed their attitude in the matter?—Yes.

4367. You read in connection with that a letter from the War Office?—Yes.

4368. You did not tell us what the reply of the Trustees was. Might I ask you to tell us what the resolution was that was passed in reply to that letter?—I will read the whole minute. There were the two letters, one from Sir Alfred Mond, and one from the War Office, and incidentally I think a letter was written by Lord Haig—he expressed his opinion just before he died—asking for reconsideration of paragraph 11 of the Standing Committee of 7th March. The resolution of the Trustees was:—

“The Trustees do not see their way at the present time to agree to the proposal that the Imperial War Museum should house complete collections of war material of all dates. Moreover they consider that such a matter involving questions not only of space but of high policy should best be dealt with by the Royal Commission on Museums. But, with these provisos, the Trustees are prepared to accommodate on loan the small collection of small arms now offered by the War Office especially for the instruction of students, pending the decision of the Royal Commission.”

On the receipt of this resolution the Army Council replied as follows:—

Copy.

42/*Institutions*/67 (C. 1).

The War Office,

London, S.W.1.

27th August, 1928.

SIR,

With reference to your letter No. 424/23 of 12th May last, regarding the Report of the Committee on Military Museums, I am commanded by the Army Council to express their gratification that the Trustees of the Imperial War Museum now see their way to accommodate on loan the technical collection of small arms offered by the War Office. The Council have accordingly instructed the Committee to proceed with the preparation of their Final and detailed report.

The Council note that the Trustees consider that the general question of policy involved should be referred to the Royal Commission on Museums, and they presume that any such reference will be made by you. At the same time the Council would wish, if the Commission feel any doubt as to the desirability of adopting the scheme put forward in the Interim Report of the Cottesloe Committee, to have an opportunity of sending a witness to explain in evidence the Council's views.

I am, Sir,

Your obedient Servant,

(Signed) H. J. CREEDY.

The Secretary and Curator,

The Imperial War Museum.

That is what it came to, my Trustees still rejected the wider suggestion of a collection of War material of all dates, but provisionally agreed to the collection of the small arms, and that was really based on the fact that they could be accommodated in a Gallery which could not be used for any other purpose.

4369. You say that if the collection were removed to the Tower and you got the additional accommodation in consequence of the removal of the troops you would be able to find accommodation for all purposes including instruction?—Yes.

4370. What sort of instruction would you expect to take place there—Military officers?—Not necessarily.

4371. Or historical students?—There are students of the development of firearms, but up to the present they have not been able to study; in fact, one of the chief authorities, Lord Cottesloe himself, has told me more than once that such study is almost impossible at the present. The student begins by his study at the Tower, then he finds there are some gaps; he has to go to Woolwich, then he has to make a journey to Enfield—and incidentally at Enfield the Officer at the gate tells one that the only way to get lunch is to go back to Liverpool Street, so that it is not a place where the public can study easily. I am treated with great courtesy, but the average inquirer is naturally treated with some suspicion; so that it is quite impossible for the public to study there. Then he has to come to the War Museum, and by that time his heart is broken and he loses interest in the subject.

4372. I suppose that as regards Military officers there would not be a great deal required there in view of the local establishments that already exist?—They are by no means complete.

4373. They each of them have a collection?—Up to a certain point.

4374. Of things they require?—Yes.

4375. So I suppose that if a central place at the Tower were started for instruction there would be some duplication?—Not very much, I think. I thought it would be of interest when the whole thing was discussed to see whether there was an appreciable public, and so I went to the Patent Office and went through large numbers of specifications of small-arms, and was surprised to see how very much they were fingered and thumbed, which showed that there was a public. I do not know whether it is with a view to inventing other appliances, because some of the machinery of the modern and more complicated arms is of extraordinary interest and is quite possibly used for other purposes.

4376. You are speaking now of the general public?—Yes. I am working, if I may say so to the Commission, entirely for the student and the general public, and all these proposed changes of necessity mean an enormous amount of personal work for myself night and day. If I were to let the thing drop, it would make life very much easier, but I do feel that, being in charge of the two Museums, it is my duty to try and make both of them of more use educationally.

4377. (*Sir Courtauld Thomson*): What was the origin of the War Office Committee?—The proposals really began in 1913. We began to realise these things in those days. We realised that the Tower had got a miscellaneous collection. Besides armour, there were large numbers of firearms, with numerous gaps, there was Greek armour, and a very large collection of Oriental arms and armour deposited by the East India Company when they ceased to exist. An endeavour was made to try and sort things out in those days, but the only thing we could effect was that the British Museum should take over the Greek and the Oriental armour to improve their collections. The negotiations with the Rotunda were more difficult, and the whole matter dropped during the War. Since then the present Curator of the Rotunda Museum, General Evans,

13 December, 1928.]

Mr. CHARLES FFOULKES

[Continued.]

has done what I think is really unique in the history of all Museums in this country. He and the Royal Artillery Institution realised that they had a large collection of very valuable arms and armour which were much more interesting to the public in London than they were at Woolwich. They include a famous helm which I think is the finest tilting helm in the world, bought by the War Office for £6, and I think it now might be valued at £7,000. Somewhere between £10,000 and £15,000 worth of armour and decorated weapons the Royal Artillery Institution have turned over entirely to the Tower, a transfer which really was quite unique and I think an extraordinarily public-spirited thing to do, because naturally all of us in charge of Museums are always very loath to part with our exhibits on any terms at all. This acquisition to the Tower Armouries has been of the very greatest value to the public and to the student of armour. That is what really started the idea, when in 1927 the Rotunda proposed to turn these things over to the Tower. Then the old Committee was reconstructed, and became the Cottesloe Committee. The original negotiations began in 1913 with the United Services Institution, but the War Office considered that they should not be brought into the question because they are not under War Office control. They get, I think, a special grant from the War Office, but they are not controlled by the War Office at all. They are at present setting out to be more educational, but it is much more a collection of extraordinarily interesting souvenirs; they are not arranged as technical exhibits.

4378. How is the staff of the Museum recruited and trained?—They are all ex-Service men. We took them straight out of demobilisation, the men and the officers, and they are extraordinarily good and very efficient. Perhaps it is not for me to say much about their training, but none of them had the very slightest experience of Museums. They came to us straight out of the trenches, and they have made themselves very competent indeed; I think the result reflects very greatly to their credit.

4379. (Sir Martin Conway): I think we ought to have on record the total cost of the objects in the Museum at the present time?—The total cost of all our objects since we started has been £244,410. It is very difficult indeed to estimate their value, but going by picture sales, by Sargent's sale, and the increased value of etchings, drawings and so forth, I should say that half a million pounds would be a very fair estimate of the value of the pictures alone, without counting the books, stamps and other exhibits.

4380. (Sir Richard Glazebrook): There are one or two points in the report which I should like a word about. On Page 6, it is stated that there are three classes of persons interested in the Museum, the first class being apparently inventors and people of that kind, the second class mainly historical students. Would it be fair to suggest that providing for persons of those classes was rather a matter for the Services themselves than for the general Museum service of the country?—I do not know where they are to do it. That is exactly what the War Office feel, if it cannot be done in one of the existing Museums for which the Services are largely responsible, they would have to set up another Museum to duplicate.

4381. Might not the solution of the question be "Yes, do that"?—Then it would mean to a very large extent duplicating again. What we were trying to do was to sort out the three or four Military Museums so that each could be of use up to a certain period, and this really seemed to come under one of the points to be considered by this Commission.

4382. There is a third class for whom it is to be useful, the general public, and with regard to that it is said that as the result of the Great War there is a great deal of interest at present, but that in process of time interest will fall away a good deal. Suppose for a moment that I am a pacifist—I am

not, but suppose I am—and I say we have become members of the League of Nations and we have signed the Pact and done various things of that kind, and that, that being so, is it reasonable or right that we should arrange a Military Museum to stimulate recruiting and constitute valuable War propaganda?—As a matter of fact it does the reverse, for the League of Nations use us very considerably. To go through our large collection of photographs is enough to show anyone what a terrible thing War is and how it should be avoided at all costs. That is one side of it which I personally put before visitors, I say that one of the things we want to show is not what a glorious thing War is but what a terrible thing it is.

4383. That relates to a collection referring to the Great War, not these collections going back to 1715?—No. By that time, when the War Museum has got to that period, it will take its place very much like the Napoleonic Wars, which we do not regard as horrible.

4384. There would still be a Military Museum to stimulate recruiting.

(Sir Martin Conway): Where do you get "stimulate recruiting"?

(Sir Richard Glazebrook): In the Cottesloe report.

4385. (Sir Martin Conway): The War Museum from the very start has had the exactly opposite effect?—We have found it very useful. The League of Nations Union are always applying to us for films.

4386. (Sir Richard Glazebrook): Assuming the Cottesloe report were accepted and the extensions spoken of in that report were approved, would extensions of site be wanted?—Not at present, no.

4387. You would be prepared to go on provided you could get renewed the lease of the Galleries which you now have?—Yes.

4388. And without additions to them?—I think one could go on.

4389. I think you said that you had always understood that the leases would not be renewed?—I always understood that in 1941 the buildings would be pulled down, and that I think the College of Science would move across.

4390. (Sir Henry Miers): With regard to the question of accommodation, in the event of objects ever going to the Tower, I suppose that the Air Service exhibits could not find a place there in any case because they would require a larger space than is available either at the War Museum or at the Tower?—Yes, but they are of such value in the Science Museum and they could not be duplicated.

4391. There is space in the Science Museum to enable that collection to be increased and developed?—I cannot say.

4392. It does not come under your purview?—No. It is extraordinarily well exhibited at present.

4393. (Sir Lionel Earle): I recognise that the question of accommodation is an acute one. Were it not for the question of pounds, shillings and pence, I should not be happy merely for the Military to evacuate the Tower and the War Museum to go there, because my dream would be to pull down the hideous modern buildings at the Tower and to preserve the Tower as the greatest monument in Europe. It would probably cost the Exchequer a large sum of money to adapt those buildings, but nothing like the cost of building a new place. Where does the United Services Institution, which has another collection, come in as regards these various Museums? Ought not they to be absorbed?—That is very difficult. It is private. It is governed by a purely private Committee and up to the present they have dealt entirely with souvenirs, collections of medals, uniforms worn by certain officers, pieces of plate presented to regiments, &c., and, except in the library, there is no scheme of technical exhibits that the student can study. For example, if I want a particular type of sword, I

13 December, 1928.]

Mr. CHARLES FFOULKES.

[Continued.]

find it part of the decoration at the top of a wall, whereas in the War Museum it would be in a case. Up to the present they have not dealt with that side at all, but I believe the new Curator is proceeding more on educational lines.

4394. There are there small exhibits chiefly of the Napoleonic era occupying one of the most beautiful buildings in the whole of London. I do not suppose it is used much by the student?—I do not know; but the student has to pay 1s. if he goes there. I do not know the attendance figures.

4395. (Sir George Macdonald): Is it not largely a Museum for personal souvenirs?—It is. Their library is very good. I use it very greatly myself.

4396. Does it fulfil that function?—It is of great value historically and the Museum is also valuable from the personal point of view.

4397. The report rather indicates there is need of a Museum of that kind?—The ideal thing would be for all to be concentrated, as in Paris in the Hôtel des Invalides, where the whole history of the French Army from Napoleon is recorded.

4398. (Sir Lionel Earle): If you had a proper Museum built on another suitable site, you would not attach enormous importance to the Tower qua site for the Imperial War Museum for these students?—No.

4399. According to our experience, although the Tower has the second finest collection in the world, the student is a very negligible quantity out of the 400,000 who go in.—That is so.

(Chairman): We are greatly indebted to you for your very valuable evidence.

(The Witness withdrew.)

Mr. R. R. TATLOCK, Editor of the "Burlington Magazine" and Art Critic of the "Daily Telegraph," called, and examined.

4400. (Chairman): In what direction do you think the utility of our National Museums and Galleries can best be extended?—Speaking as one who has no direct experience of museum or gallery work, I should say that our National Collections are now very ably arranged, and I have no general policy to advocate in the hope of increasing the usefulness of the National Museums and Galleries as a whole, but I should like to mention one or two minor defects as they appear to me and then to pass on to a larger question. First of all, I feel that in some cases the distinction between works of art, on the one hand, and rarities or curios, on the other, is insufficiently observed. What I mean is that sometimes a work of art which as such may not be of large significance is acquired by a Museum solely for the irrelevant reason that it is uncommon. This particularly applies to collections of prints. I shall give you an example. I do not think it expedient that at the beautifully organised print room of the British Museum money should be spent on acquiring, say, a print of a living artist the very high market value of which has been considerably enhanced by the device of destroying the plate after a few proofs have been published or by the similar device of making some trifling alteration on a few of the prints such as the addition of initials or other markings. The tendency of this kind of collecting is anti-educational. It encourages people to value works of art not according to their artistic merit, but according to their rarity, as if they were in the same case as postage stamps which are valued, not according to their beauty, but according to their scarcity. Another minor question is that of photographs. It is difficult to understand why the photographs issued by the National Gallery are so bad, while those published by the Victoria and Albert Museum are so good. Photographs of works of art are becoming every year more important for purposes of study, and it was sad to notice that the value of the illustrated catalogues of the National Gallery pictures, edited by Sir Charles Holmes, was much diminished because of the poor quality of the plates. I have a large experience of photography and of the reproduction of photographs by the half-tone process, and I wish to impress on the Commission that no photo process craftsman can achieve a satisfactory result from the average photograph supplied by the National Gallery. I should like to be allowed to add that I do not know who is responsible for the photographing of pictures at Trafalgar Square.

May I now pass on to what I have referred to as a larger question. It is a question that has undoubtedly been exercising the minds of an extraordinary number and variety of people for many years. If we divide those who visit the National Gallery into several classes, classes which must be admitted I think at least to exist, we are confronted

with several distinct points of view and demands. There is, for instance, the important distinction between those who are primarily interested in art and those who are primarily interested in art history, and there is the distinction between those who go to the National Gallery to enjoy art or to study art history and those who regard the National Gallery quite simply as one of the sights of London. Without taking up far too much of your time I cannot discuss the problems involved in the various desires of these different sets of visitors, but as I believe a majority of all of them is agreed on certain things. There is pretty general agreement that the acquisitions by gift and purchase are much less important than they might be. Again there is general agreement that some of the pictures there are in an unnecessarily dirty condition and that some are enclosed in ugly or otherwise unsuitable frames, and there is agreement that some of the rooms are insufficiently lighted. Many intelligent people have been discussing these and other defects as I call them and considering the causes of them, and it is really remarkable how nearly unanimous opinion has become that it is the system of management that is to blame. Almost everybody feels that the National Gallery is without a personality in control of it. It is like a ship without a captain. I may make clear what I mean by referring to the importance in the public eye of the President of the Royal Academy. At the time of his election the newspapers are full of the subject, and I feel sure that the general enthusiasm of people for the Academy cannot be due to the quality of the pictures to be seen there. It is rather because the institution is organised so well. There is always something happening at the Academy or there appears to be, because what happens is made known to everybody. R.A.'s and A.R.A.'s are not merely painters and members of a Committee sitting behind closed doors, but they are links between Burlington House and the people who support the Academy exhibitions. When we turn to the National Gallery we find a very different state of affairs. To most visitors that institution seems only half alive, and this I submit is because the machinery is deliberately concealed. The National Gallery is managed as if it were a private club, not as if it were the property of the public at all. The same is true of the National Gallery at Millbank. I shall give you an instance. For days after the flood at the Tate Gallery no proper information was made public about the damage; indeed no proper information was given for months, and it is doubtful if that has yet been done. When the art critics of the great newspapers called at the Gallery following the flood, which was on a Saturday, they were denied all information whatsoever, and some of them were addressed as though they had no business with the matter. The consequence was, of course, that the more sensational newspapers being com-

13 December, 1928.]

Mr. R. R. TATLOCK.

[Continued.]

pelled by the authorities' secretiveness to indulge in guess work, published grossly exaggerated accounts of the damage. Months passed before the fact that Landseer and other pictures were destroyed was published. In the case of any other public institution than the National Gallery such behaviour is unthinkable. It is now abundantly clear to everybody that the system of control by trustees as at present in practice has badly broken down. Cases have occurred within my experience in which someone who might easily have been persuaded to present an important picture to the nation has been put off because no single authority from the Gallery was entitled to do the persuading or even to give the assurance that if the picture were offered it would be accepted. In the circumstances the wonder is that the National Gallery receives any gifts at all. Needless to say when it comes to competitive purchasing the system is seen to be even more pernicious. Clearly the Gallery is the victim of an unworkable system for the existence of which I dare say no individual can be to blame. That the Director has in fact been saddled most unfairly with the blame is common knowledge. Surely what is wanted is a director with a free hand. No private collector could succeed nowadays if he had to consult a Committee; no dealer could do so without facing the Bankruptcy Court. I have a great deal of evidence that the vast majority of those for whom the National Gallery means something feel the present Board of Trustees should be abolished. Half measures are useless. Every single member should be asked to resign and a small Committee of business men, including some young ones, should be appointed in their place. Such men would never think of embarrassing the freedom of the Director as the present Board does. In those circumstances the chief business of the Director and his technical assistants on the staff would be to get into personal touch with generous persons and to persuade them to contribute pictures to the Gallery. In the present circumstances the Director in accordance with a by-law of almost incredible folly is definitely forbidden to do so. The Director could call in one of the trustees to help him in negotiating a gift, or could, when it seemed to him wise, delegate his work to a trustee.

4401. How would you suggest that the educational facilities offered by the National Museums and Galleries could be improved and what are your views as to methods of exhibition, treating the subject from the standpoint (a) of the public, (b) of the student?—In answer to that I have only to say I think that styles of artistic expression, styles in regard to art history should be the basis of lectures and of exhibitions. I would refer the Royal Commissioners to the bi-centenary exhibition at Ipswich in 1927, which was designed to illustrate Gainsborough's place as an artist in Europe. The attempt was made to throw light on the influences that affected the growth of Gainsborough's genius both in his early days and as he developed later as well as to indicate how he in his turn affected other artists. This meant the inclusion in the exhibition of pictures, both native and foreign, painted before, during and after Gainsborough's lifetime. I should like to see such exhibitions organised by the National Galleries and Museums. The centenary of Bonington's death would be suitable in my opinion for such an exhibition. As to the distinction drawn in the question just put to me between the public and the student, my experience as one who spends most of his time among art students, but some of his time in the service of the general public is that it would not be desirable for art galleries and museums to cater for the general public in a radically different way from that in which they cater for the student. Referring again to the National Gallery, I should say that the essential difference between the student and the general public is that the student wants better acquisitions, etc., while the general public wants worse ones. We cannot gratify both these desires, therefore we can only hope that our work

on behalf of students of different sorts will be instrumental in converting some members of the general public from Philistinism. If, however, by the ingenuity of our lecturers and exhibition organisers the lesson can be on occasion simplified for the benefit of the beginner so much the better.

4402. Have you any proposals to make for improving publicity arrangements in connection with the National Museums and Galleries?—I have no special or expert knowledge of publicity, but I think that if the trustees of the different galleries and museums were business men we should soon have the right kind of publicity. I thought that at the National Gallery Centenary much more could have been done to interest the general public. Imagine how such an event would have been celebrated in Paris. The streets would have been decorated, the military would have been out; there would have been music in the air and the President of the Republic would have delivered an oration. The notices of acquisitions that are sent to the press by our galleries and museums are arid in character. It would certainly be an advantage if the national galleries and museums in London were to employ between them a paid professional journalist who would understand how to appeal to the public. I may say they are very easy to find and very competent. The publicity campaign should include the use of the wireless. The advisability might be considered of issuing, say each month, an illustrated bulletin describing the acquisitions in the national galleries and museums. It may be that some people will feel it to be undignified for our museums and galleries to go in for advertising at all, but I really think they must waive their objection in an age when one can advertise in the best of company. I notice a large advertisement every Saturday in a London evening newspaper under the heading "Come to Church" and the hoardings are bright with blue and gold puffing up the British Empire.

4403. What are your views on the subject of increased facilities for loans?—I think facilities for loans at home should be extended, but I should not favour the removal of works of art of great value and importance from the national collections. I feel also that there is little use in sending into the provinces either single pictures of small importance or collections of such chosen at random. I think such collections should be rationalised in the way I have tried to describe when replying to Question 2. The sending of loans abroad is a more serious one. There is the length of time which would elapse before the loans were returned. There is the risk of damage or loss, and there is the probability that there is less desire to see old works of art in the Dominions than in the home provinces, but I should not oppose such loans abroad provided the Dominion in question had actually expressed a strong desire for something which we felt we could afford to send to the home provinces. As to foreign loans, I consider it desirable that on rare and special occasions we should lend to Foreign Governments and Exhibition Committees, thus treating them with the same courtesy and generosity that they have extended to us.

4404. Have you any further representations you wish to make?—I have none.

4405. What is your view as to the general position of the Galleries, in particular the National Gallery here compared to similar institutions abroad?—Similar Galleries, in what respect?

4406. In regard to excellence?—You mean as regards the collection?

4407. As regards the collection as a whole?—I think it is extremely high.

4408. And the Tate Gallery?—Also. Now I do.

4409. (Sir Lionel Earle): In your answer to the first question you mentioned prints, would you consider there would be any advantage, although late in the day, that the Copyright Act should be extended

13 December, 1928.]

Mr. R. R. TATLOCK.

[Continued.]

to cover prints?—I am afraid I cannot express an opinion on that.

4410. Do you know any Gallery in Europe equal to or surpassing the National Gallery in regard to housing the pictures, qua buildings only, lighting and so on?—Not in Europe, but I have not recently been to America so I am ignorant.

4411. All the foreign people I have consulted, and people whose opinion I value say that for exhibition there is nothing to touch it. The next best one is the one at Berlin.—You are talking of the pictures?

4412. No, of the setting.—Apart from the bad lighting, I think the gallery is beautifully arranged.

4413. That could easily be improved?—It could be improved.

4414. You do not know any gallery you would put above ours as regards setting?—I do not.

4415. (*Sir Henry Miers*): Do you think that in these great picture galleries, all that is required for the direct education of the public is done by guide lecturers and catalogues, or could something more be done for them?—You are talking of picture galleries and museums?

4416. Picture galleries.—Special exhibitions is the only other thing that occurs to me, but thinking once more of the National Gallery I see a difficulty because of the lack of accommodation. The Director of the National Gallery or the trustees would have to clear out very valuable and important pictures in order to arrange an exhibition, but the exhibition in itself I submit might be very important and interesting.

4417. I was thinking of the vast number of people who go to a Gallery, who want to learn something about the pictures and cannot do it without buying a catalogue, and when they have the catalogue cannot find what they want and cannot attend the lectures of a guide lecturer, what other means could be found of instructing them. Could a more extensive system of labels be used and be of value?—I think the labels might be, shall I say, enriched with advantage. That would be a very cheap way of telling people about the picture to which the label was attached. I see now what you mean and I sympathise very strongly with that suggestion.

4418. (*Sir George Macdonald*): Did I understand you to say that you considered the position of the National Gallery as extremely high in the rank of European Galleries?—The position of it?

4419. I mean the status of it, the general reputation of the Gallery?—Yes, very high.

4420. Very high indeed?—Very high indeed, yes.

4421. I am rather surprised, because I gather from the earlier part of your evidence you think its condition very unsatisfactory?—We have inherited such magnificent pictures from the citizens of Great Britain in the past that we cannot help having a great art gallery at Trafalgar Square, but it could be better organised.

4422. It could be better organised?—I have stated my case for what it is worth under question 1.

4423. You have stated your case. But you stated it as a general case. I am a stranger and sojourner in London, and have found the National Gallery one of the most attractive places to go to. Many other persons share that opinion, and I have never heard from any one of them criticisms of the character you have put before us to-day. I am much surprised to hear them, and I should be glad to have some details as to what you base your statement on that that is the general opinion?—I base my opinion mainly on this; that I have edited the Burlington Magazine for eight years, and I have dealt with this question over and over again in its pages. The Burlington Magazine is written by art scholars for art scholars, and I have had very considerable correspondence as a result of the articles which have appeared in criticism of the policy of governing the National Gallery—not of its collection at all.

4424. You began by criticism of the National Gallery in its collection.—I did not.

4425. You did.—I think not. What did I say about the collection in the National Gallery except about recent acquisitions?

4426. You did not use the word "recent."—Then I apologise.

4427. So your opinion is really based on what you know from contributors to the Burlington Magazine?—Not entirely. I walk about the streets and talk to people the same as others do, but I do say as editor of the Burlington Magazine that I have received a great many letters commenting on the articles to which I have referred. The articles roughly express the same sort of view as I have tried to do before this Commission. I quote from memory, I think I have had seventy letters, one of which and one only was not in agreement generally speaking. I cannot give you all the reasons that have led me to the conclusions that I have put before you, but that one I pick out as one which I thought might impress you to some extent as valuable.

4428. You mean it was the general opinion?—Of art scholars.

4429. Of art scholars, I see. I confess it came rather as a surprise to me to hear that is what artists and art scholars think?—I did not say artists at all.

4430. You did not say artists?—I did not.

4431. You said art scholars?—I said art scholars. I mean connoisseurs (there is no exact word), art scholars, or connoisseurs, I do not mean artists at all.

4432. Surely they are not the only people interested in the National Gallery?—People are interested for a great many different reasons, people who have never looked into an art gallery before may be interested.

4433. There are Philistines who go to be converted, but you are stating as a general opinion something which, so far as I understand you, is based upon the opinion of a certain number, be it large or small, of the persons you call art scholars?—Yes.

4434. I say art scholars are only a limited proportion of those interested in the National Gallery?—A small proportion, that is so.

4435. So it can hardly be said it is the general opinion?—It may be the general opinion of art scholars.—If the Commissioners really want me to do it I shall proceed to deal with the point of view of the general public as well.

4436. On what basis?—Shall I or shall I not?

4437. Let us hear what you have to say.—In addition to being editor of the "Burlington Magazine" I am art critic of the "Daily Telegraph," which is a very important newspaper. My impression is roughly the same there. The criticism made by the general public as far as I can interpret it is very similar. The criticism of the National Gallery on the part of the general public is really very similar to that of the art scholar. They are discontented with the acquisitions and they know as business men or whatever they individually are, that the National Gallery is being mismanaged.

4438. From the point of view of the "Daily Telegraph"?—The "Daily Telegraph" has not a point of view about it. I have letters addressed to me art critic of the "Daily Telegraph" which throw light on the point of view of the readers of the "Daily Telegraph" which has millions of readers.

4439. Millions of readers; how many letters do you get?—I have not counted them; about three or four a week over several years.

4440. About 150 a year?—I leave the calculation to someone with more time. I do not think it is relevant.

4441. One hundred and fifty out of millions of readers is not a very high proportion?—Not every reader reads the art criticism in a newspaper. I

13 December, 1928.]

Mr. R. R. TATLOCK.

[Continued.]

should like to be allowed to settle that little point in this way. In my opinion the number of people who write letters to the editor or to the art critic of the "Daily Telegraph" is impressive, and their opinion roughly coincides with letters I receive on the Burlington Magazine from art scholars. That is my position. I cannot go further than that.

4442. Naturally the people who are dissatisfied communicate their views?—That is not my experience.

4443. You do not think so?—I do not think so; I am sure it is not so.

4444. You think there is a large public that is inarticulate which share those views?—I do.

4445. You know that, how?—Because I have letters saying I have enjoyed this, that and the other much more frequently than I receive letters saying I detest this or that.

4446. I asked you, if there was a large inarticulate public, how do you get their opinions?—I do not.

4447. I asked you that a moment ago. I do not think you understood my question?—I did not.

4448. I asked you how you gauged the opinions of those people who were inarticulate?—I cannot gauge the opinion of the inarticulate, only the articulate.

4449. And they are a very small proportion?—I have not counted them; they are an impressive proportion in my opinion.

4450. You say recent acquisitions and recent donations are very unsatisfactory in the gallery?—Yes.

4451. Is that both positive and negative? There are a great many things that are coming in that should not come in, a good many things that are bought that should not be bought?—Yes, and the second part of your question?

4452. And a large number of things that are not bought which ought to be bought?—Certainly.

4453. And you say that is due to?—Mismanagement.

4454. By whom?—The trustees.

4455. The trustees?—Yes.

4456. Would you include the late Director in that?—In the mismanagement?

4457. Yes?—No.

4458. You think he had no responsibility at all for the acquisitions?—I did not go so far as that.

4459. You would not go so far as that?—You put words into my mouth.

4460. He gave evidence before us some time ago?—I know.

4461. He said here that there has never been a picture in his time bought by the gallery against his wishes?—Yes.

4462. Well, how do you reconcile that with the statement that a great deal that is unsatisfactory is being bought?—I do not agree with Sir Charles Holmes.

4463. You do not agree with him?—No.

4464. In what respect do not you agree with him?—It is difficult to answer that without being rude. I think he was cowed by the trustees. He thinks that is accurate but it is not.

4465. You think his evidence was not reliable and did not state the facts?—I do not think it was reliable in that single point.

4466. You know his feelings rather better than he did himself. Now to come to the other side of it. You say things have not been bought which the Director felt ought to have been bought?—I did not say that.

4467. What did you say?—I said things ought to have been bought. That was your own question.

4468. I apologise if I have made any mistake. That is what I meant to ask you. Pictures have not been bought that ought to have been bought?—Yes.

4469. Do you think that happened frequently?—Yes.

4470. He told us it happened only on two occasions?—I do not agree with him.

4471. I see. You know him better than he knows himself?—You are putting words into my mouth. I did not say any such thing. I said I disagree with Sir Charles Holmes as to the value of certain pictures that have been bought for the National Gallery. I did not say I knew him better than he knew himself. That is a psychological question into which we cannot go.

4472. He gave an answer which you say you do not agree with?—I do not agree with a lot of the opinions expressed in that report?

4473. That all comes down to his own feelings?—I am not concerned with people's feelings. It has nothing whatever to do with people's feelings. It is a question whether acquisitions are good or bad. I say they are bad and I have said that pictures which ought not to have been in the Gallery have been acquired.

4474. You are perfectly entitled to say that. That was not the point I was on?—You have Sir Charles Holmes' evidence in front of you. If he disagrees with what I say now I am prepared to stick to my point. It is a question of opinion.

4475. It is a question of opinion, but this that I am putting to you is not a question of opinion, but a question of fact. Did the trustees ever acquire anything contrary to Sir Charles Holmes' wish?—The trustees so cowed Sir Charles Holmes that he gave way, just as even Lord Curzon did—even Lord Curzon. I have not the report before me, but Lord Crawford says on one occasion, that Lord Curzon agreed—and presumably voted for—the acquisition of a picture which he loathed.* That shows the sort of method by which pictures are acquired or have been acquired in the past for the National Gallery.

4476. The particular point we are on?—That is the point I am on.

4477. Is this statement of yours to the effect that the trustees went against the wishes of Sir Charles Holmes both in regard to what they did buy and in regard to what they did not buy?—What are you asking me?

4478. I am asking you whether his evidence is consistent with yours?—It may not be at all consistent with mine. I do not know.

4479. That is, you said they bought pictures contrary to his wishes?—I did not do any such thing. You are quite wrong. I stated pictures had been acquired by the National Gallery, Board, Director, whatever it is, which I do not think ought to have been bought.

4480. You are perfectly entitled to say that?—That is all I have said.

4481. I am not concerned to defend the trustees. I know nothing of them?—I am talking of what is in the National Gallery which in my opinion ought not to have been there and I am talking of what is not in the National Gallery which in my opinion ought to be there.

4482. You say there are things in the National Gallery which ought not to have been there because of the present system and because they were acquired against the wishes of the Director. The Director told us?—I did not say that at all. I have never said that.

4483. What did you say?—I have said it several times since you have been cross-questioning me. I simply say there are pictures in the National Gallery which in my opinion ought not to be there.

4484. Everyone would agree?—I tried to diagnose the disease to the best of my ability and have placed

* Lord Crawford's full statement on this point and the context in which it occurred will be found in full on p. 234 (right hand col.) of the Oral Evidence, Memoranda and Appendices to the Interim Report.

13 December, 1928.]

Mr. R. R. TATLOOK.

[Continued.]

that before you under question 1 which Lord D'Abernon asked me. You are raising a fresh point I never attempted to cover at all.

4485. Which is the fresh point?—This about whether the trustees or the Director were responsible for the acquisition of an undesirable picture which you seem to have in mind. I never said that.

4486. You said it was the mismanagement that was responsible?—My position is that on the face of it the present system of management is unsatisfactory, on the face of it.

4487. On the face of it?—Yes, the acquisitions are bad in my opinion and there are other things which I said are wrong.

4488. You do not adhere to the view that that is because the trustees went against the opinion of Sir Charles Holmes?—No, I do not adhere through and through to that as if there were no other cause at all.

4489. You withdraw that?—I withdraw nothing.

4490. You do not withdraw the statement that it was because the trustees went against his wishes?—I never said that at all. You are putting words into my mouth. It is as if I looked at any other big concern and I saw there on the face of it something wrong, and I tried to point it out to you; there is an end of the matter.

4491. You tried to point it out. What is your explanation? I am really puzzled about it. I cannot understand where you are at all, that is my difficulty?—My difficulty is to understand what you have in your mind.

4492. I think I have put it perfectly plainly. You told us the acquisitions in your opinion were unsatisfactory?—Yes.

4493. That is a view you are perfectly entitled to hold and I am not differing from you on that at all. You go further than that and say the reason for that is that the trustees are the purchasers?—My chief point was not quite that. I do not care whether there is a Director at all in the National Gallery. It does not matter. You might have a Chairman, so long as one individual acquires pictures on his own responsibility; that is my point really.

4494. That one individual should acquire the pictures on his own responsibility?—Yes, the same as any other collector.

4495. Do you apply your criticism to all the public institutions of that kind in this country?—All the public institutions, God forbid.

4496. Like the British Museum?—I did not deal with the British Museum.

4497. I am asking the question. Is there any material difference between the system at the National Gallery and elsewhere?—Any material difference in the system, of course there is.

4498. What is that?—Every institution has its own methods of acquiring works of art.

4499. This particular point about one individual?—I am aware that different institutions have different constitutions.

4500. In regard to this point, you say one individual must be responsible. Is one individual responsible in the case of the British Museum?—I do not think that is the same because they collect what I call curios chiefly, quite rightly. It is an intellectual rather than an aesthetic problem in that case.

4501. The Victoria and Albert?—That again is another problem. The Victoria and Albert acquires or ought to acquire works of art and also rarities, curiosities, etc. The British Museum chiefly acquires or ought to acquire rarities and curiosities.

4502. Take the National Portrait Gallery?—That again is different. That is what makes it so difficult to answer that question. The National Portrait Gallery acquires curios, I should say rarities. For instance, supposing there is a portrait of Tom Hood painted by anybody you care to imagine, and no other portrait of Tom Hood exists to the knowledge of the Director or Trustees of the National Portrait Gallery, of course they are justified in buying that

for the Gallery, but the National Gallery would not be, because the business of the National Gallery is to acquire works of art. The business of the National Portrait Gallery is to acquire portraits of prominent British citizens, good portraits, if possible, but, failing these, then indifferent ones.

4503. It is because the National Gallery is purely an institution for works of art only that this difficulty arises?—What difficulty?

4504. Of purchase?—I do not know. I cannot answer that. It is not within my province, a question of that kind.

4505. Then you criticised the method of management?—Yes.

4506. And you said that the National Gallery was conducted like a private club. What would be your remedy for the proceedings of the Trustees?—I have stated that in answer to Question 1.

4507. You might read it. Give a summary of it?—I cannot give a summary. I have really said what I have to say about that. If you ask me a specific question I can answer that in detail.

4508. You said it was conducted like a private club. Do you want reporters to be present at the meetings?—No.

4509. In what other way would you have it conducted?—In the way I have described in answer to Question 1.

4510. I must ask you to repeat it. I do not want to know about the constitution. I am clear in my mind what you said about that?—I will read it again: "When we turn to the National Gallery we find a very different state of affairs. To most visitors that institution seems only half alive." I am giving my impression of what most visitors, so far as I know them, feel about this question. That is what I was talking of there (I do not think, with respect, you quite grasped what I was saying); and this, I submit, is because the machinery is concealed. The National Gallery is managed as if it were a private club, not as if it were the property of the public at all.

4511. I want to know what the remedy for that is?—One remedy is that we should have greater publicity of all kinds. I have pointed out how the notices of the acquisitions have been sent out in a rather arid form.

4512. I want to know about the management?—You seem to have got your mind on this question that it is like a private club. A private club does not send out to the press readable notices of its proceedings. That is one point.

4513. It is only in regard to that?—Not only, no. I talked of the centenary celebrations at the National Gallery, and I was struck by the sort of exclusive nature of the proceedings. I was there myself. I have nothing personally to complain about at all. There was a dinner given, an extremely nice thing to do, and very distinguished people were there, and everybody enjoyed himself very much, but what struck me was that the public were not roused.

4514. There was not enough advertisement, so to say?—Put it like that if you please, but I do not like that way of putting it.

4515. It was your own way of putting it which suggested it to me, but what I wanted to put to you was the management. When you spoke of a private club it conjured up in my mind a batch of reporters present?—I never said anything about reporters.

4516. You have no suggestion to offer?—I said nothing whatever about reporters being present at the National Gallery meetings. The very idea of such a thing seems to be perfectly absurd.

4517. You said the management of the National Gallery was like a club. I asked how you would remedy that?—I have answered it, in part.

4518. In part, perhaps. I would like to know more, I am afraid?—I think somebody or other, whether Director or anybody else, who may be appointed ought to be there in order to act as a link

13 December, 1928.]

Mr. R. R. TATLOCK.

[Continued.]

between the public outside the Gallery and the organisation inside the Gallery.

4519. Is not the Director there always? Is he not a Trustee?—He is a Trustee, yes.

4520. Could you have a more effective link between the public and the Trustees than a Trustee who is responsible to the public, if I may put it so, who is in touch with the public as a Director ought to be?—I do not see that that exists.

4521. You do not see that that exists?—No, I do not.

4522. What would you substitute for it?—I should substitute for it this. I should encourage the Director to take an interest not only in the internal affairs of the Gallery, but also in what goes on outside the Gallery altogether, and come to know the people outside the Gallery who are interested in the Gallery, and so he would act as a link.

4523. You do not think the Director is at liberty to do that at present?—He is at liberty but he is discouraged because he has not responsibility for the acquisition of pictures, he therefore feels it very awkward—I sympathise with him very intensely—to go and get familiar with people who have pictures and who might give pictures to the Gallery.

4524. I will read you the minute under which he works:—"The Director from his greater knowledge and his constant devotion to the duties of his office, will naturally have an important influence in the deliberations of the Board"—this is the point which I think must be remembered when you speak of being cowed by the Trustees—"and should any serious differences of opinion arise the matter can be referred to the Treasury for decision." That is the minute under which he works?—Yes.

4525. Then your remedy for the Trustees was a somewhat drastic one, total abolition, but you went rather back on that a little and I gather you would be prepared to accept Trustees of a kind with an age limit. What age limit would you have?—I have not considered that point. I should not have any definite age limit prescribed before hand.

4526. You spoke of young men?—I think they should be included.

4527. I gather that young men only should be eligible?—No. I did not say so.

4528. You spoke of business men?—I did.

4529. What do you mean by a business man?—Somebody who has succeeded in business, who is in control of a large concern. I do not want to mention names; in fact I have none in my mind.

4530. There are no such men on the Board of the National Gallery now?—I never said so.

4531. I am asking the question, are there?—Yes.

4532. So from that point of view they are satisfactory?—I never said that.

4533. You simply say one thing and then say another. What exactly did you mean when you said the Director had no power to make acquisitions, buy things single handed?—I do not think I said that.

4534. I may have misheard you?—What I said really or meant to say was not that he had no power; I know he has power to buy in emergencies, he has power to buy on his own responsibility without the Trustees, but my point is that in practice that has broken down. He has not really exercised that power, neither would I in his place.

4535. And the Press notices, who is responsible for them at present?—Nobody.

4536. Who writes them?—There are no Press notices of the proper kind. There are simply lists

of acquisitions. Supposing I give an ivory to the Victoria and Albert Museum, to take that Museum, somebody, I do not know his name, writes down "an 18th Century ivory statuette," or whatever it may be, "presented by Mr. Tatlock." That is all that is sent out to the Press. That is not enough.

4537. I think we would all agree that full use should be made of the Press in the way of making the public acquainted with new acquisitions. I rather gather you thought the National Gallery Press notices were arid?—Yes, arid.

4538. I wanted to know who was responsible for them; who writes them?—The National Gallery? I do not know. They are done in the office. I have not asked about them.

4539. Who is responsible for the office?—Sir Charles Holmes. I should say perhaps the Director is responsible.

4540. Reforming the Trustees would not remedy the aridity of the notices?—Not necessarily. It depends how the reforms are carried out.

4541. I think a little while ago I may have misunderstood you, but I thought that was one of the main points you had when you spoke of the unsatisfactory management?—The point that the Press notices were not adequate. It was not one of the main points. It was in answer to the Chairman's question, what did I think about publicity? I said I thought that the notices sent out to the Press were rather arid and that they could be expanded and elaborated and made more interesting to the general public if a journalist were employed. He would be quite easy to find and he could write up the notices for all the Museums.

4542. What was in my mind was that when I asked you about the ground for your dissatisfaction with the management, the Press notices were the first thing you mentioned?—I think the Press notices are bad. If the Trustees consisted of business men you would not be asking me, a comparative ignoramus, about publicity and advertisement. It would be done as a detail of management.

4543. I confess that as one who admires the National Gallery very much and who is fond of going there, I was completely taken aback by your replies to Lord D'Abernon. That must excuse the somewhat persistent manner in which I have questioned you.—I have never criticised the collection as a whole in the National Gallery. I share your view entirely about that.

4544. (Sir Martin Conway): I only want to ask is it your opinion that one man should have power of buying?—Yes.

4545. That was, of course, the opinion of Mr. Ruskin?—I think it was.

4546. During Sir Frederick Burton's time he, in fact, had such power and exercised it?—Yes.

4547. Was every picture during his time purchased by him and the Trustees had nothing to say to him?—I am not prepared to answer that with any confidence, but I think it was so.

4548. Do you know what it was in the time of Sir Charles Eastlake?—Only from hearsay. I have not gone into that.

4549. Is it not the fact that one man was responsible down to the close of Sir Frederick Burton's time?—I believe so.

4550. And a change was then made?—Yes.

4551. And since then there has been this dispute?—So I believe.

(Chairman): We are indebted to you for your evidence.

(The Witness withdrew.)

14 December, 1928.]

Mr. HENRY S. WELLCOME, LL.D.

[Continued.]

TWENTY-SEVENTH DAY.

Friday, 14th December, 1928.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

Sir MARTIN CONWAY, M.P., D.Litt.

A. E. COWLEY, Esq., D.Litt., F.B.A.

Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.

Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.

Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.

Sir HENRY MIERS, D.Sc., F.R.S.

Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (*Secretary*).Mr. J. H. PENSON (*Assistant Secretary*).

Mr. HENRY S. WELLCOME, LL.D., Founder and Director of the Wellcome Historical Medical Museum, Founder of the Wellcome Bureau of Scientific Research, and the Wellcome Tropical Research Laboratories, Khartoum, called and examined.

4552 (*Chairman*): Mr. Wellcome, how would you sum up the practical use of an adequate ethnographical collection with reference to Imperial and economic needs?—In my opinion, an adequate ethnographical collection to satisfy Imperial and economic needs can be best dealt with by means of one institution with two or more sections, each of which should be contiguous to the other. One section should be devoted almost entirely to the use of those who are genuinely interested in the Sciences embraced and in educational work. Research work, which is the practical application, should be done in a museum laboratory.

The material which is exhibited in most museums in the ordinary way is designed for popular entertainment, to gratify those who wish to view strange and curious objects. With regard to a museum devoted to research purposes, speaking more particularly with regard to anthropology considered in its widest sense, the series should be arranged so that the fullest educational facilities may be available, and one of its first aims would be the promotion of scientific research in each branch represented.

Efficient practical training in such a research museum would be extremely valuable, not only to the students in the science of anthropology, but also to civil and military administrators, and to all professional and business men who are to have dealings with native races. In fact, not only those I have mentioned, but also all civil and military officials, explorers, colonizers, planters, missionaries and others who come in contact with native peoples, would find it invaluable. Such training would be the better qualify them to carry out their duties with a clear and comprehensive understanding of the native mind.

The habits, customs, superstitions, beliefs, fears and prejudices of the subject native races, of which there are many millions within the British Empire, have long been studied from various angles by distinguished scientists, and there is a vast amount of illustrative material which has been collected and is now held in public and private museums, scattered throughout the United Kingdom. The greater part is concentrated in London, but at the present time there is no specific institution here where complete anthropological research can be satisfactorily carried out.

The theoretical training, apart from practical research, should also be considered, and here the organisation of the Royal Anthropological Institute should be available. As a basis, some working scheme of co-operation with the Royal Anthropological Institute would be very desirable. The Institute would

thus function as a unit, giving the research museum officials the benefit of a very wide and valuable experience.

A research museum, to be of practical service, must be continually progressive; it must be developing constantly and never be allowed to become moribund if the historical developments of science are to be properly studied. It is my purpose to make it impossible for any of my museums and research institutions to cease to be virile and progressive, but they are to make continual progress in all directions, thus following the discoveries of human interest which have a definite practical application. In effect, an anthropological research museum would be one with complete, suitable equipment and comprehensive collections of anthropological material in the true sense of the word. It should deal definitely with the promotion of the practical up-to-date story of the liberal arts and sciences.

4553. Can you illustrate the value of ethnographical study, speaking from your own personal experience?—Do you mean, for instance, as applied to European administrators and other officials dealing with primitive people?

4554. Yes, from your own personal experience?—For example, I have seen very distinct evidences of the vital importance of the study and understanding of ethnology in North and South America as well as in Egypt and the Anglo-Egyptian Sudan. As an illustration I might mention the practice of Kitchener, Cromer, Wingate and other officials, who not only themselves were well-grounded in their knowledge of ethnology and anthropology, but also required others selected and directed by them to study and qualify themselves before undertaking administrative duties amongst the natives. As a result of this policy, these three great British officials wrought marvellous results. They brought order out of chaos. The fiercely hostile tribes who, under the merciless Khalifa, fought desperately against Gordon, Kitchener and other distinguished British officers for sixteen years, wrecking and ravishing the land and slaughtering millions of the native inhabitants, were, soon after the reconquest and liberation, brought to a state of peace, prosperity and contentment, through rational methods of dealing with native problems. An achievement which, I believe, has never been surpassed.

These British officials have had to deal with many different native tribes in the Sudan, some of them descendants of very ancient races and practically all of them steeped in peculiar, mystic superstitions, habits and customs, the disregard of which by

14 December, 1928.]

MR. HENRY S. WELLCOME, LL.D.

[Continued.]

administrative officials would be fraught with grave danger and be liable to precipitate conflict.

Lord Kitchener considered the knowledge of anthropology of the very greatest moment in an administrator; and he was himself a great master in understanding and getting into the depths of the native mind. That was one of the secrets of his wonderful success. I might incidentally mention an instance illustrating his powerful influence on the native mind.

I am one of the members of the Governing Board of the Gordon Memorial College, Khartoum. We have native schools throughout the country, which are feeders to the College. When visiting these schools, I sometimes ask questions of the pupils. Most of them are Moslems, though some are pagans. I have repeatedly asked the question, "Who was the greatest man who ever lived?" and invariably the response was "Mahomet." When I have asked, "Who is the greatest living man," their answer was invariably "Kitchener"! Many of these students belong to the tribes who fought fiercely against Kitchener and Gordon. Kitchener is regarded by them almost as a God. On the outbreak of the Great War, they wanted to come to Europe and fight for him, but he refused consent. Although not allowed to fight for Kitchener, the highest native officials, the holy men and the native peoples of all ranks contributed generously to the funds for the British Red Cross. These are instances of the advantages of understanding the native mind.

When Kitchener visited my archaeological research excavations camps, where I employed some thousands of natives, he recognised individual veterans who had served under him, and shook hands with them. This was the greatest moment of their lives. In this administration of native peoples, according to circumstances and conditions, Kitchener could be as firm as a steel rod or as tender as any mother to her child, and he never failed to administer clean-handed justice. Another important point was that if Tommy Atkins maltreated a native, Kitchener would have him punished, but he had the wisdom never to punish a European in the presence of the natives. This is a matter in which some grave mistakes have been made—to punish a European in the presence of native peoples.

Sir Reginald Wingate rendered forty years' distinguished service in Egypt and the Sudan. He was for many years Chief Intelligence Officer, then for twenty years Governor-General of the A.E. Sudan and Sirdar of the Egyptian army, and afterwards High Commissioner for Egypt and the Sudan. Wingate was not only an expert linguist, but he also had a profound knowledge of ethnology and a clear understanding of the native mind, which enabled him to win and hold the confidence of the natives, including many of the turbulent tribes. Sir Reginald's influence with the natives is unfading and his administrative work will never be forgotten in the Sudan. There was always a subtle, benign graciousness which prevailed in his attitude, and this, combined with his exceptional talents and administrative ability and his innermost knowledge of the people, as well as his high sense of justice, was the secret of his marvellous success.

4555. Do you consider that the institution of an ethnographical museum is a powerful aid to the good government of those countries?—I strongly believe that it would help immensely; in fact, the man who understands native peoples and their habits, customs, superstitions, their beliefs and fears, has an enormous advantage over the man who does not.

4556. What is your idea of the best organisation of such a museum from the double standpoint of the education of the public and the needs of science and research?—The first indicates a series of specimens carefully selected on comparative, not regional, lines, to illustrate popularly the general outline of the subject. The second indicates a large comparative series, not for public exhibition, but for research

purposes, therefore easily accessible. Ample accommodation should be provided for advanced study and research in all principal departments. A large lecture room for popular demonstration is needed, also accommodation for societies and institutions engaged in advanced study and research in the subjects represented in the collections. This would include conference rooms with projection apparatus. There should be organisation of field researches at home and abroad, (a) by the museum officials themselves, (b) by societies associated with the museum as above, and distributing results of field expeditions to the museum.

4557. Taking London, where do you think the best location would be?—I would not like to suggest a site, but I do think it is very important that museums should be centralised in the most convenient and accessible places. If you establish a museum or picture gallery in the suburbs or in an outlying place, many people who come to London from abroad and the provinces, and even residents of London, would seldom visit it. There are many who have never been to the Tower simply because it is situated somewhat out of the beaten path. Attendance at a museum or other public institution is largely dependent upon its central and conveniently approachable location.

4558. Have you any other recommendations regarding the establishment of an ethnographical museum in London?—If you refer to the arrangement of the museum or its preparation, I consider it is very essential that it should be attractive. Too many museums are gloomy. I believe they should be made attractive, but not fantastic. There are two kinds of museums; one is simply for entertainment, a place where people go to see curious and attractive things, freaks and objects of that sort; and the other museum which is designed for intellectual and scientific study.

4559. Are there any other recommendations you would like to bring forward?—It is of vital importance that you have men of ability and high qualifications, with real enthusiasm and zeal in museum work. They should be well trained and well informed, otherwise visitors may be given erroneous information, and will not feel encouraged in their search for knowledge.

4560. Have you any particular recommendations to make regarding the contact between the public and the curators?—So far as the general public is concerned, it is essential that in a large general public museum there should be an efficient staff to conduct and guide visitors. The labelling and notices to direct visitors should be prominent and effective, because many people who visit museums become confused and miss the most important objects. This is especially noticeable in provincial museums; often the labelling is not adequate or there are not sufficient guide notices.

4561. With regard to the British Museum collection of ethnological objects, do you think that would form the nucleus of an Imperial Ethnographic Museum?—I have the very greatest reverence for the British Museum. I owe more to it, perhaps, than to any other similar institution. For years I spent much time in the British Museum Library and in studying the Museum collections. I consider that there is no treasure house in the world that approaches it; and for many years I have been deeply indebted to the Director and to many members of his staff for their kind assistance. Excellent guides are provided, especially in the archaeological sections.

4562. Speaking particularly of anthropology, would that collection form the basis of a larger museum?—That collection of anthropological objects is very precious. There are in it many rare and choice objects that cannot be found in any other museum, and it certainly might form the nucleus of a large specialised museum.

4563. (Dr. Cowley): You speak of the British Museum collection of ethnography as being of great

14 December, 1928.]

Mr. HENRY S. WELLCOME, LL.D.

[Continued.]

value; do you consider that its arrangement is satisfactory?—I would not like to criticise a museum for which I feel profound reverence. Such splendid work has been done there, that I would feel it unjust to pass criticism upon it. They have not the space or facilities they need, and the staff is perhaps overworked. Take Mr. Joyce, for example, and consider what he has done. He has given the utmost of himself to the Museum, and there are very few men who could have done as much as he has for the benefit of ethnological science.

4564. So that your view would be that in order to make the ethnographical collections of real value, you want more space and more staff?—Certainly, staff and a high quality of staff. It is the last direction in which you should economise, because you cannot get the right type of brains without paying for them.

4565. Have you any suggestions as to the best way of getting more space for that collection? The question has been very much before the Commission, of course?—I find some difficulty in suggesting the best way. I believe that any of you gentlemen would be as well qualified, and probably better qualified than myself to give an opinion. It is obvious that they need more space and more assistance, but it also means a great deal more finance to do it; it cannot be done without liberal expenditure.

4566. You would recommend, I imagine, a separate museum of ethnography or ethnology?—If there were adequate space and facilities provided, I see no objection to the ethnographic collection remaining in the British Museum, but if that cannot be done, then the alternative is obviously a separate museum.

4567. Would you think there were advantages in having it in connection with the rest of the museum?—In regard to the British Museum, its world-wide reputation is such that its name carries great weight. That is an attractive feature and must always be borne in mind in regard to this question.

4568. (*Sir Robert Witt*): Mr. Wellcome, you have expressed a strong belief in centralisation as far as museums are concerned. I think your own very splendid institutions, if I may say so, are scattered, are they not?—Several of my institutions are somewhat scattered, but only temporarily, until such time as suitable premises can be provided.

As a matter of fact, although my museums and several research institutions at present occupy separate buildings, they are all affiliated and closely co-operate with each other.

4569. Would it be in accordance with your wish, or your plans, that they should be one day centralised?—Yes, decidedly.

4570. As regards the British Museum and the question of an ethnographical collection suitable and consonant with the requirements of the Empire, would you be in favour, if you could get that as a separate institution, would you be in favour of having it all together even at the sacrifice of not including it in the British Museum?—I believe the most essential thing is a complete ethnographical collection with adequate research facilities. That stands above everything. Such treasures as those contained in the British Museum ought to be viewed and studied to the best advantage.

If necessary, no doubt, the ethnographical collections of the British Museum could be dealt with separately, but the main thing is to have such collections accessible and under the most favourable conditions possible for study and research.

4571. And, therefore, if you could not include the British Museum collection you would rather add to that than have another institution apart from it?—Speaking of museums in general, I would consider it undesirable to split them up, but it may be found necessary to make an exception in such a case as you mention. As regards ethnographical museums, the more they can be concentrated and centralized, the better; that applies particularly to any specialised museum. I have carried out that principle in my own institutions, namely, the Historical Medical

Museum in Wigmore Street and the Museum of Medical Science at Endsleigh Court, Gordon Square.

It may be quite different in the case of a composite museum, as, for example, the South Kensington Museum, which represents many branches of the arts and sciences.

I consider that so far as is practicable in dealing with the subject of ethnology, all ethnographical material should be gathered together. The more you can complete the various series of ethnographical objects, the more effectually the collections will visualize and demonstrate the characteristic features; thus you would be able to trace the evolution from A to Z in the development of any particular branch. If the materials are divided and scattered in different museums, you are liable to miss many essential links and thereby greatly lessen the educative value. The more you can get the materials for demonstration concentrated and in consecutive order, the better.

4572. You referred to your museums, I think, if I may say so most fairly, as specialized museums?—Yes.

4573. Special in every sense and particularly on the scientific side?—Yes.

4574. Notwithstanding that, are you of opinion that publicity is an important aspect of their work?—I think publicity desirable only to those who would be benefited. In respect to museum exhibits of a scientific nature, they certainly should be made known to those who would make practical use of the study of such collections and be benefited thereby.

4575. I have here two of your very excellent catalogues and I have seen some of the others; is it your view that even a highly specialised institution such as these can very properly repay a good deal of expenditure both of time and money in making its contents public?—If you mean, are these catalogues issued for the purpose of recouping the expense of maintaining the museum, I can say that they are only a part of the general educative purposes of the Museum.

One of the members of this Commission asked how my interest in anthropology and history of medicine was first awakened. It was almost in my infancy. When I was four years old, I got my first object lesson from a Neolithic stone implement which I found; and my father explained to me the different periods of the Stone Age, and the great improvements of this late Neolithic period over the more primitive forms of their ancestors. He also explained to me that the perfecting of that late Neolithic implement meant more to those ancient peoples for their protection and as a means of gaining their livelihood than the invention of the electric telegraph or the steam railway engine meant to us. That excited my imagination and was never forgotten. It made me an ardent student of prehistoric periods.

As regards the history of medicine, my interest was aroused when I was a student and sought in vain for historical medical and surgical objects in all the great museums.

In respect to another question asked by one of the Commissioners, I would say that some missionaries, lacking the requisite knowledge of the habits and customs and the beliefs of native peoples, have sometimes inadvertently made mistakes. A practical knowledge of anthropology is of incalculable importance for missionaries who go to native fields.

I recall a missionary sermon by Dean Stanley at Westminster Abbey, in which he related the experience of a missionary, a very worthy and devout man, who felt that he was called by God to go out to India and convert the heathen. He went to India. Someone had suggested to him that he should begin at the top, therefore he first visited one of the great Rajahs who was a highly educated man. This missionary was undoubtedly a sincere and fervid Christian. He was graciously received by the Rajah. The missionary at once launched into his subject and told the Rajah that he came to convert him from his heathenism, and to show him the true Christian light. The Rajah listened

14 December, 1928.]

Mr. HENRY S. WELLCOME, LL.D.

[Continued.]

attentively while the missionary pointed out to him the error of his ways and urged him to abandon his false gods.

After the missionary had finished his discourse, the Rajah asked him many questions about the history of the Christian religion, but the missionary, who was lamentably lacking in knowledge, found himself unable to answer. Then the Rajah enquired of the missionary what he knew about his, the Rajah's, religion, and the missionary was obliged to admit that he knew nothing except that he understood that the Rajah was a pagan and worshipped false gods.

Then the Rajah told him of the history and beauties of his own religion, and of his profound happiness and his faith and hope in the future life.

The missionary now found himself seriously embarrassed by unexpected problems for which he was totally unprepared. He had honestly felt that he had a call to preach the cause of Christ in the mission field, but now the awakening came; he admitted his mistake and returned home a sadder but wiser man.

If I may mention another instance. You will perhaps remember that when Stanley visited Uganda during his "Through the Dark Continent" exploring expedition, he induced the King, Mtesa, to allow missionaries to be sent out to propagate Christian civilization in his Kingdom. He had previously made a deep impression on Mtesa by relating to him the story of the Christian religion and its great civilising influence; furthermore, he had translated for the King a portion of the New Testament. Mtesa had been a pagan, but some Moslems had got there shortly before Stanley's arrival, and were beginning to gain influence by means of lavish gifts for the King.

Stanley sent to England a wonderful letter of appeal in regard to the situation, in which he described the type of missionary who should be sent to Uganda. He pointed out that the right type of missionary should teach the simple Christian principles and practical, vocational things beneficial to the people. He should possess a broad, resourceful mind and be capable of understanding the natives. A very clever Scottish missionary, Mackay, was selected and sent out. He was doing remarkable work for a time, but soon other missionaries came.

The pagan path to the future life had first been taught to King Mtesa in his early youth. The Mahomedans came and told him of the Moslem path; then came Mackay, in response to Stanley's appeal, and taught him the pathway of the simple Christian, which the King accepted. Later, Roman Catholics and other denominationalists followed and told him of still other pathways to Heaven, until the King became confused by this maze of Heavenly pathways. Many converts were made amongst the tribes by the different sects, and much rivalry, turmoil and many conflicts ensued, resulting in the murder of Bishop Hannington and the burning of Christian martyrs. King Mtesa finally returned to his pagan gods, to propitiate whom he made ghastly sacrifices. Fortunately, since then, wise British administration, better informed and more advanced understanding of primitive races by the missionaries, have wrought marvellous changes for the spiritual and material welfare and prosperity of the people, over a wide area in Central Africa.

The present mission work in Uganda is on a very high level, especially the medical mission establishments under the highly qualified Drs. Cook, which are bringing great blessings to the fine native races of that region.

4576. If I may ask one question which you can reply to in a word; is the effect of your publicity such as to result in gifts and loans being made in large numbers to your institutions?—Perhaps reference to the Lister Collection might serve as an answer to that question. There has been presented to my Historical Medical Museum almost everything needed to illustrate the development of Lord Lister's

great humanitarian work. This has been presented to the Museum by members of Lister's family and many of his friends who were associated with him in his discoveries. They have contributed extensively so that we have in the Museum almost everything in the way of manuscripts, objects, appliances and apparatus required to illustrate Lister's researches from A to Z. This is only one of many similar gratuitous contributions.

4577. (Sir Martin Conway): How much would a museum of that kind cost, to begin with?—I could not tell offhand. The cost of material is the great thing, the collections.

4578. But the cost of the building?—The cost of building would necessarily be great.

4579. What sort of size would it have to be, as big as what?—I am at the present time trying to work out that problem. May I explain. For the collections of my Historical Museum, I have been gathering material nearly all my life. I had not intended to open this Museum for another ten years, but when in 1913 the International Medical Congress was held in London, one of the greatest Medical Congresses ever held in the world's history, Sir Norman Moore, one of our great authorities on the history of medicine, Sir William Osler, Sir Thomas Barlow, President of the Congress, and other eminent medical men insisted on my opening my collections and making them the centre of the first historical section of the International Congress. It was only intended to be a temporary exhibit for the period of the Congress, but this new section of the history of medicine was so successful that they insisted on my keeping the Museum open permanently. I had only secured the present premises temporarily, intending to close it after the Congress, but I decided to continue it; and then the Great War came. With only one exception, all my staff, who had been training for years in my work, and carrying out for me researches in the museums and libraries of Europe, entered military service and none returned. During the war, the Museum was used for illustrating military surgery. Since then, the reorganising and recruiting of a new staff has taken much time. I do not want to construct the final building immediately, as not more than one-tenth of my collections are now in the Museum; what I now exhibit in the Museum consists of a selection of objects from my collections; many sections are not represented at all.

4580. Anyhow it would be a very large building?—Very large.

4581. Something like the Natural History Museum?—It would be extensive. It is difficult to say. My aim and my intention is to try and secure another temporary building with four or five times the capacity of the present premises, to enable me the better to develop my materials and work out a suitable plan for a building ample in capacity, and well adapted to the requirements of my entire collections. This should include appropriate lecture halls, assembly halls, conference rooms, laboratories, etc.

4582. That is for the history of medicine alone?—No. I have in addition to the specific medical exhibits a very extensive collection of ethnographical material.

4583. There is your collection of ethnographical material; there is the collection existing at the British Museum—I suppose you may say that, owing to the congestion in the British Museum, relatively few acquisitions can be made now. What happens to all this stuff that might go into the museum but does not because there is no accommodation in the British Museum? Where does it go?—I really do not know.

4584. Are there any other collections?—There are in London several collections of ethnographical material combined with other departments.

4585. You think they could all be brought together if there was a suitable museum?—That depends. For

14 December, 1928.]

Mr. HENRY S. WELLCOME, LL.D.

[Continued.]

example, much material is in private collections. I do not know what is the opinion of other institutions regarding this matter.

4586. But there does exist material in this country for a very complete museum?—Yes.

4587. Which would have the value you have indicated?—Yes.

4588. Of course, an anthropological collection does not merely concern itself with existing people, but would go back to the Stone Age, as you have yourself suggested. Would that mean a duplication of the Stone Age collection?—You are bound to have a certain amount of duplication, but it is very desirable to have such duplication, because, for research laboratories, you need material to be handled. Then you want the exhibits also; moreover, you sometimes need, not only duplicates, but triplicates and quadruple specimens, so that for purposes of illustration you will have examples in several sections.

4589. For instance, take a wooden dug-out canoe of which we have in existence very historical examples and also modern ones amongst savage races; do you want to bring those together or would you be satisfied to have one in the Museum of Antiquities and another in the Historical Museum?—I believe there are sufficient of such specimens to adequately illustrate them in both museums. The one thing most desirable in a matter of this kind is to show from the beginning, the evolution and development throughout, the passing on from one stage of progress to another of particular objects. That is what incites interest and instructs.

4590. For instance, in the Magellan Straits, I came across one of these native arrows with the points made out of bottle glass picked up from the shores of the Strait which superseded the flint. To illustrate that you want to go back to the Stone Age. Would you think it was better to take the modern existing savage races illustrated by comparison with the old ones, or to do it the other way round?—I would put a thing like that down as a freak. Natives have brought to my archaeological camps in the Sudan flaked glass razors made by them. We excavated prehistoric razors and lancets of flaked chalcedony and other similar stones. The natives now obtain beer and whiskey bottles and make flaked razors and lance blades from them. In Mexico quantities of flaked arrowheads are made of obsidian (volcanic glass) for sale to tourists.

4591. Those are temporary things. In the main, what you want is to save temporary exhibits and prevent them going out of existence?—Yes, to conserve antique objects, and as far as possible to trace each step from the period of their origin throughout the whole course of development.

4592. (Sir Richard Glazebrook): I am not quite sure whether you spoke of two museums or two parts of one museum, one for the public and the other for research?—I meant one museum for ethnographical research. The second was only problematical. The most desirable and practicable scheme would be one museum with two sections: one section for intellectual people who are interested in the various branches of science and are seeking information; the second section would be the instructive department for students and research workers.

4593. So there would be three parts?—There might be three parts, but preferably only two sections.

4594. Would you admit anyone to the second part?—That would depend upon the scheme and purposes. For an instructional research museum there must be some restrictions, and the question of admission of the general public requires careful consideration. A great many people visit museums simply as stragglers. It is necessary to take precautions to safeguard the exhibits. Many objects are liable to be taken unless under lock and key, especially valuable things. From the Louvre in Paris, and from other museums many things have been stolen, even large paintings. Some limitations as regards admission are necessary and could be arranged on rational lines.

For the educational Research Section as planned in my museums, some reservations are desirable. The research work is not for the general public, but for those who are genuinely concerned and interested in the subjects represented there and who attend and study for beneficial information. That section includes the laboratories for research work; those are the special features, and in these research departments the specimens must be accessible so that they can be handled and studied in detail.

4595. The two sections should be under the same roof?—Yes, that is quite essential. Two sections, to my mind, are sufficient, unless you specially want to provide for the curio hunters.

4596. When you spoke just now about the size of the museum, you included, I understood, an ethnographical collection? You were not speaking merely of the medical?—The strictly medical section is only one feature of my historical museum, though, as a matter of fact, the study of anthropology comprehends all human activities including the healing art. Anthropology takes us from the beginning of the beginning and covers all. Most of my collections are not yet in the museum but in storehouses. I have extensive collections that lead up from the very beginning of time, not only prehistoric, but we find traces of disease in the lowest forms of life continuing right on through the ages, even evidences of the conversion of the inorganic into the organic, and so on. Medicine and its ancillary branches definitely form an essential section of the science of anthropology, and this medical section has been organised first for the reasons already stated. It is my purpose to develop the other sections in due course.

4597. Then as to the site, you said it ought to be central and indicated some preference for near the British Museum. Suppose it were possible to find a site at South Kensington, would that be central?—A great many people would never get to South Kensington. It is really strange, but I will give you an example. The Royal Geographical Society used to be established in Savile Row, and the lectures and functions were given at Burlington House; I attended the lectures regularly, but now I can seldom find time to get to the present building in South Kensington.

4598. It is not central for your purposes?—No. Many times I would like to go more frequently to the South Kensington Museum, but I cannot spare the time, and I know great numbers of people from abroad, who visit the British Museum, Westminster Abbey, the Royal Academy and the National Gallery, but do not find time to go to the South Kensington Museums.

4599. (Sir George Macdonald): You spoke, Mr. Wellcome, in favour of centralisation. I am not sure that you did not perhaps speak rather more strongly than you intended. My point is this. There are rather valuable anthropological collections at Oxford, you would not be in favour of bringing them to London, would you?—I consider that in a great educational centre like Oxford, with its many students who do take advantage of those valuable collections for study at the Pitt-Rivers Museum, it would be a pity to move it.

4600. Do you think it essential that where there is a teaching organisation there should be, if possible, an adequate anthropological collection at hand?—Yes, in an important educational centre like Oxford, and furthermore the Pitt-Rivers Museum is a private bequest. It contains many rare objects; it is a wonderful museum and it would be a thousand pities to move it. You have in Dr. Henry Balfour a very remarkable instructor in scientific anthropology.

4601. That is just what I wanted to bring out; I was sure that would be your feeling. To take a point that was suggested by Sir Martin Conway's questions, assuming that the ethnographical collections were removed from the British Museum and a separate museum of ethnography brought into existence, what would you do with regard to the archaeological collections in the British Museum relating to the Stone

14 December, 1928.]

Mr. HENRY S. WELLCOME, LL.D.

[Continued.]

Age in this country?—I believe the best place for the archaeological collections is where they are now.

4602. You would leave them?—Archæology is practically in a different field, though it sometimes borders on ethnology. Archæology mainly represents the higher cultures of antiquity. In the Historical Medical Museum anthropology represents the more primitive life from the earliest periods and traces the developments up to the present day.

4603. Your own collection, you told us, developed out of your interest in the history of medicine, to begin with, but it now includes a very large number of ethnographical objects. Could you give us any idea, putting it in square feet, of the relative sizes of those collections?—I am afraid I did not make myself clear. Actually my interest in anthropology came before the medical, but still they have both continued on parallel lines or have been merged. My collections of anthropological material, considered as such, are vastly greater than the strictly medical, while most of the anthropological material possesses strong medical significance, for in all the ages the preservation of health and life has been uppermost in the minds of living beings, hence the omnipresent medicine man and the *religio medico*, or priest physician.

4604. Could you translate the extent of your anthropological collection into square feet?—I could not say.

4605. (*Sir Martin Conway*): They are in boxes?—The larger part are stored in packing cases.

4606. (*Sir George Macdonald*): I have heard it put at 100,000 square feet; is that excessive?—The space required for the storage of my materials not exhibited in the Museum would be much more than that.

4607. (*Sir Richard Glazebrook*): To accommodate it?—Yes.

4608. (*Chairman*): That is the existing museum?—No. I referred to the materials stored and not yet in the Museum. The number of square feet the Museum in Wigmore Street occupies, I am unable to state. The far greater portion of my collections occupies my extensive storehouses. The outbreak of war soon after the founding of the Museum greatly handicapped me in the development of material and the extension of premises.

4609. (*Sir Henry Miers*): Your conception of a great museum of this sort is one entirely devoted to the historical development, is it not?—Yes.

4610. That is your keynote?—Yes, from the very beginning of time.

4611. Is it true that there are no collections in this country now that are based on that principle except perhaps the Pitt-Rivers at Oxford and the Horniman in London?—Yes.

4612. Those are the best examples?—Yes, especially as regard Oxford, so far as I know, these are practically the only ones on those lines except my own Historical Museum. With regard to Oxford, I take quite a different view about the maintenance of the Pitt-Rivers Museum than I do in respect to the small provincial museums throughout the country, many of which have some very choice specimens of anthropological material which are now being wasted. I consider that it would be a great advantage if they were brought together in the Metropolis.

4613. That was going to be my next question, whether you did not realise that there was an immense amount of material in the country at the present time not being used, generally in the form of special collections which have been given or bequeathed?—Yes, and there are also many private collections which I believe would be presented to a suitable central museum, based on sound principles for educational research. An immense amount of anthropological objects illustrative of the life, habits and customs of the various races and tribes of Africa, Asia, East Indies, North and South America, Australasia, etc., now held by private individuals as

relics, curios or ornaments, would collectively be of great educative value if deposited in a Research Museum such as I have projected.

4614. The other dominant thing, I presume, in your idea, is that the museums should be research museums?—Yes, primarily. I consider that to be the most important factor for ethnographical education. The importance of a thorough knowledge of native habits, customs, superstitions, etc., is of immense importance in the development of the primitive peoples of the British Empire. Every official and every one who had to administer or deal with natives should study and be qualified in anthropology.

4615. And that involves that the specimens and objects should be capable of being handled?—Yes.

4616. So that I take it that the exhibit collections of the general public and the other objects would be all accessible to students?—Yes. If the objects now in the possession of private individuals were placed in the projected central museum of anthropological research, they would be accessible and available for students and all research workers in the study of ethnography.

4617. That is why you would not open those departments to the general public?—Yes. With that point in view I make a very special point of collecting duplicates and triplicates of essential objects when possible to more fully illustrate to students.

4618. Then you said you attached great importance to lectures being given and to there being adequate lecture rooms. Would those lectures be given, in your idea, by the research staff themselves?—The research staff themselves and others, men who are distinguished in their respective fields of science. I may say that ever since the founding of my Historical Medical Museum and the Museum of Medical Science it has been the practice of professors and teachers at various medical and other scientific institutions to bring their classes to these museums for demonstration and study of the exhibits in which they are respectively concerned.

4619. Only one further question. You mentioned your archaeological research camps; could you tell us something about those? I presume it is from those that a large amount of your material has been obtained?—No, the greater part has been obtained by my lifelong collecting from various parts of the world. Hence the collections are international.

4620. From all parts of the world?—Yes, from all parts of the world. I did, as you state, refer to my archaeological excavations in the Sudan. May I explain that on my first visit to the Sudan, very soon after Kitchener's reconquest, I discovered some Neolithic sites. A few years later I returned and made several interesting additional discoveries of previously unknown sites. One of these sites—several hundred miles south of Khartoum—named Gebel Moya, is situated within a range of granite mountains and occupies a basin with an area of about 200,000 square metres. Here I found the remains of an industrial settlement. Tests indicate the latest date of occupation at about 800 B.C. That was in the Iron Age, and evidences were found of passing through the Bronze and Copper Ages, then through the late and early Neolithic to the Palæolithic Period. These excavations yielded very extensive collections of material.

The explorations and excavations I carried out at my own expense, and I found burials corresponding with each period and a considerable number of human remains have been excavated and conserved. Sir Arthur Keith will deal with these.

4621. My point was whether all that vast amount of material that you have obtained in your excavations would be utilised in your great central museum, or would that be belonging to a separate collection entirely?—I would explain that I had the privilege of conducting these archæological researches under

14 December, 1928.]

Mr. HENRY S. WELLCOME, LL.D.

[Continued.]

official license and of bearing the expense. I have five years in which to make my official report after the completion of my excavations. The disposal of that Sudan material will be arranged by mutual agreement between the Governor-General and myself. It is understood that the British Museum and the Khartoum Museum shall each have a portion, and then specimens may go to such other museums as the Governor-General and I may agree upon. The amount of material is so extensive that there need be no difficulty about duplicates and triplicates.

4622. This is a somewhat different undertaking from the rest of your collections?—Yes, though it is mainly anthropological. I have long been interested in ancient Ethiopia, and Gebel Moya has been proved to be a purely indigenous African site. Then, soon after finding Gebel Moya, I discovered three other previously unknown sites of peculiar interest in the same region, which link up by various steps from 800 B.C. (the latest date of occupation at Gebel Moya) to 1600 A.D., and covering a period in Ethiopia of which but very meagre historical records have been preserved.

4623. (*Sir Lionel Earle*): I have only one question, do you consider that the ethnographical section of the British Museum, both from the point of view of the general public and the student, leaves very much to be desired as at present arranged?—I have never been a critic of institutions other than my own. Furthermore, I believe that Sir Frederick Kenyon and his excellent staff have done wonderful work under great difficulties.

4624. I mean, given proper premises, probably you would like to see the actual exhibits much less overcrowded?—I would like to see them have better advantages, yes. I hesitate very much about saying anything that could be regarded as adverse to the British Museum—I have so much respect for that institution and those associated with it, and who have done so much for it.

4625. We have all that, but there are two ways of doing things; it might be improved?—We can all be improved, I presume.

4626. I understand the British Museum exhibits are very badly exhibited from being too crowded?—That is a handicap.

(*The Witness withdrawn.*)

Mr. D. S. MACCOLL, D.Litt., LL.D., on behalf of the National Art Collections Fund, called and examined.*

4633. (*Chairman*): Mr. MacColl, in what direction do you think the services rendered by the National Museums and Galleries can be most profitably extended?—You have before you what was sent in from the National Art Collections Fund. I would like to say on that that there are two documents there, one having been put together as a preliminary statement; the other a more considered enumeration of points. Shall I be permitted to depart from my strict business of delegation and express to some extent my own views, which it would be impossible entirely to disentangle.

4634. We are anxious to have your personal views. —I will take, then, a certain latitude of discretion—or even of indiscretion. But I begin with a series of innovations or expansions whose desirableness is generally admitted, but whose adoption depends on the provision of the necessary staff and funds: ultimately, therefore, on the allotting of larger grants to the various institutions. It is hardly necessary to say that the Fund regards all those institutions or most of them as rather badly starved of money. The first of those desirables is free entrance. It confuses people to have to remember Tuesdays and Fridays or Wednesdays and Thursdays, or whatever

4627. Supposing there were a better method of exhibiting, better space for exhibiting, are the materials adequate?—They have got the most wonderful materials. They have the advantage of the pick of the gems of anthropology. Anyone who finds an object of great value brings it to the British Museum. I do not think they have had in recent years enough funds, and often they have had to turn aside valuable items which have then gone to other countries.

I wish something could be done in regard to rare ethnographical materials, also in regard to British works of art, manuscripts and other precious historical things, to prevent them from being taken abroad. So many of the historical treasures of England are going abroad every year.

4628. That is a question of finance?—Yes, but it is a very grave matter, and we ought not to go to sleep over it. The country is now being drained of many of its choicest historical records.

4629. (*Sir Richard Glazebrook*): May I ask one question. Can you suggest any means of bringing South Kensington nearer to the centre of London? We have an admirable and valuable Museum there, and we are anxious that people should be brought to it?—I would like to see them all brought into one small central radius.

4630. Do you mean moved physically?—I would really like to see that done. Then I would be able to spend much more time in them, but I would not like to bear the expense of transferring them physically.

4631. (*Sir Martin Conway*): I suppose if they were all concentrated at South Kensington, people would know they were there and would go there?—That is not the way people drift. Take the Royal Geographical Society; its removal to South Kensington has been a great handicap.

4632. If they had been close to South Kensington railway station, it would have been all right?—That would have been better, but the old site in Savile Row and the use of the lecture hall in Burlington House was infinitely better.

(*Chairman*): We are greatly indebted to you for your valuable evidence and we are much obliged to you for coming.

It may be. It throws a kind of mist over the days of the week and discourages visitors from coming to the Galleries and Museums as they would do. There is also the question of evening opening. That, of course, is desirable, although it would involve some duplication of staff, with consequent expense. Then there is the provision of lecture rooms or theatres at the various institutions, like the admirable one at South Kensington Museum, which has proved its value. Then the matter of catalogues. It is obvious that Guides are more popular with the public than complete catalogues. We shall come to this, that those popular guides will be the handbooks sold to the general visitor, but besides there should be very complete catalogues of a heavier sort—they necessarily become bulky—giving an illustration of each object, a small reproduction printed with the text of the full description. Besides that, again, special catalogues with larger blocks. The latter will not, by themselves, show a profit in money. Then there is the matter of photographs. There is a point about that which is not I think always borne in mind. If photographs are merely produced for sale to the public one very useful thing is left out of account and that is their use to the staff, as well as

* The Memorandum submitted by the Executive Committee of the National Art Collections Fund in reply to a Questionnaire addressed to them by the Royal Commission will be found on page 276 of the Vol. of Evidence which accompanied the Commission's Interim Report.

14 December, 1928.]

Mr. D. S. MACCOLL, D.Litt., LL.D.

[Continued.]

to special students. For example, at the Wallace, I found that I did not really know my collection till I got a large part of it photographed. It is necessary to have the photographs for study as well as the objects. To give an illustration. It was not till photographs were taken that I realised there are two versions of a certain picture by Greuze. Again, when I went over to Paris to pursue the study of French furniture, it made all the difference that I could take with me very full reproductions of our own collection. I say that there is not likely to be disagreement on those points: they depend upon finance.

4635. They are very largely matters of expense?—Yes. Now I come to a more novel proposal, and of course I make it with a certain diffidence because it is difficult to foresee all the bearings and implications of such a proposal; but it seems to me desirable that the property of all National Museums and Galleries should be vested in one body of Trustees, so as to permit freedom of (1) exchange, of (2) distribution, and (3) of loan circulation. By "exchange" I mean exchange as between the National Museums and Galleries themselves. For example, it would add greatly to the attraction and use of the National Gallery if a room of drawings could be studied alongside of the pictures, possibly also a modicum of sculpture and furniture. For my own part I should like to see the Department of Prints and Drawings, including Oriental paintings, transferred to Trafalgar Square, though that may be asking too much immediately. By "distribution" I mean distribution by way of loan to institutions outside of the existing National Museums and Galleries, including all those that have the necessary security and means of supervision. For example, there is at present the Guildhall Gallery in the City, where the collection is unworthy of its position; there is the Whitechapel Gallery in the East of London; there is Ken Wood in the North, where you get a few good pictures which might be supplemented, and reproductions of furniture which might be replaced by authentic examples. Then possibly there may be a museum formed at Chiswick in Lord Burlington's Villa. There ought to be a gallery in every Park, combined with a Restaurant, open in good weather, closed in bad; a band stand, a hall for music, even perhaps at times for dancing, and in that Gallery there should be a small set of pictures, which would be delightful to visit and pore over along with other objects. How splendid if the Mond collection, for example, had been housed in Hyde Park or Battersea Park. By "loan circulation" I mean loans to provincial institutions, using the machinery at South Kensington. I am not myself in favour of sending pictures and objects abroad, except very exceptionally. It seems to me better to attract visitors to this country and also to stimulate purchases of our own art. To do that it might be desirable to hold one very good exhibition in each of the great centres, say Paris, Rome, Berlin and New York, of art both old and new, so as to start the interest, and after that I think it desirable that each centre should form its own collection of our works. The Dominions, it seems to me, are wealthy enough to form their own collections.

Then there is the question of overlapping. I regard that as an advantage. It means, for example, that there are at present pictures and water colours at Kensington; glass and ceramics at Bloomsbury; the local population benefits by their presence. When two institutions purchase in the same field there ought to be concert between them as to purchase, but it is a good thing to have two minds at work in different places for research as well as for acquisition. What is wanted is common catalogues of the collections, with the place of exhibition noted. I made that point, if you remember, before the Committee of the National Gallery, and I know the suggestion was welcomed by the present Director at South Kensington.

Next, I would like to call attention to the passage about Galleries and Museums in the National Art Collections Fund's preliminary memorandum, paragraph three. All our Galleries tend to become Museums, the National Gallery rather disastrously so, in the collection of specimens of periods and the filling of so called gaps instead of securing masterpieces irrespective of names. The remedy is to make a sharp distinction between exhibition and storing both in Museums and Galleries. The Gallery or exhibition part of our National Galleries and Museums might well be contracted with advantage, and the Museums or store part expanded, only the very exemplary objects from the point of view of beauty, or objects of exceptional historical interest being displayed to the general public. A large proportion of the pictures at the National Gallery might go into store by shutting up rooms so far as the general public is concerned, and hanging the pictures two or even three deep with ladders for the use of the curious. People are surfeited or suffocated at present instead of fed.

4636. What suggestions have you to make for improving the co-ordination between the National Institutions? Do you consider that the Galleries suffer from the present system under which they have no representative in the Cabinet and no means of co-ordinating their requirements or of preparing a joint scheme of development extending beyond the immediate future? Would you amplify the suggestion made in the National Art Collections Fund's Memorandum as to a central body, particularly as to the constitution and functions of such a body?—If the Trustee system is maintained, my scheme of joint control would be based on what I have already suggested, the vesting of the property of the institutions in one body of Trustees. One of these sub-Committees should be detailed to the different institutions, and a small Council or possibly two Councils, one for the Scientific and Natural History Institutions and one for the Humanist Institutions would be formed, either by periodical election within the whole body or by delegation from the separate Boards, the sub-committees of the different institutions. To this would be referred all demands and questions of policy going beyond the routine supply of the institutions' requirements. This body, having decided on its programme before the Annual Estimates are prepared for the Budget, would place it before a Minister, who would expound and defend, so far as he found it possible to accept, that programme before the Cabinet and in Parliament. That Minister should be, as at South Kensington, the Minister for Education. The ultimate control of expenditure rests, of course, with the Treasury, but it is a fatal weakness in the present situation that the Museums and Galleries are many of them only negatively represented in their relations with the Government by a department whose duty it is not to devise and back desirable expenditure but merely to check it. Further, the National Art Collections Fund, which already forms a liaison body among the various Art Institutions, and hears of all they wish to get but cannot themselves pay for, should have free access to this Board of Trustees by way of recommendations addressed to it, and the presence at least at some of its meetings of a representative to take part, as *amicus curiae*, in its discussions. It is desirable that a similar body to the National Art Collections Fund should be formed to aid the scientific institutions, and perhaps a third to aid the libraries.

4637. What is your view of the Trustee and Departmental systems of control respectively?—If we were to begin all over again, I should be in favour of the South Kensington system, which seems to work well, the Director, with a Consultative Committee, making proposals to the Education Department; but over against that we have the deeply-rooted and characteristically English system of Boards of Trustees, which this Commission is little

14 December, 1928.]

Mr. D. S. MACCOLL, D.Litt., LL.D.

[Continued.]

likely to displace. At the British Museum that system works well, because on the one side the Trustees have to deal with too many departments to fuss about any one, departments moreover in which few of them would pretend to authority. One cannot imagine the Archbishop of Canterbury challenging Mr. Smith about a Greek vase, or Mr. Dodgson about a Dürer Print, except on the point of allocation of funds as between departments. On the other hand, the Director and the Departmental Keepers at the British Museum have the authority of long training and exact knowledge; nor is artistic value the leading consideration; it is rather authentic history. It is the National Gallery that has always been the storm centre as between Director and Board. The Trustees fancy themselves—sometimes with justice—as judges of painting, and the position has been affected in the past by Directors who came in as professional painters, not as men trained in the tradition of directorship, with a scholar's knowledge of the subject and something of a dealer's knowledge of the market. Trustees, for the most part, are what the Director makes them. When relations are happy and the Director has won authority they fall into the consultative function which is their proper use. It is wholesome, it seems to me, for a Director to have to explain and defend his proposals before a body of sensible men when there is time to do so. If, on the other hand, the Trustees trammel the Director at every step, as they would be justified in doing with a quite incompetent, a mad or imbecile director, and if they prevent him from acting in an emergency, they are a wearisome clog on his activity and an obstruction in the way of securing masterpieces. There is no doubt that this has happened in the past. I venture to give three instances from my own experience, one in which I was concerned from half within; two in which I was concerned from without. The first is from the period when I was Keeper at the Tate Gallery, under the old system, with no formal powers of initiative in acquisition, no right of appearing at the Board Meetings except by the indulgence of the Board, and little chance of adding to the Collection except by attracting gifts. I found that gifts and loans, not to speak of purchases, had to be fought through the Board. After a difficult success with two portraits by Alfred Stevens, and failure in the case of loan of a Whistler and works by Charles Conder, I addressed a memorandum to the Board explaining my difficulties, and asking whether it was impossible to give me an assurance that works by painters like Steer and Sickert would be considered with a presumption in their favour if I should be successful in obtaining the offer of gifts. It was met by a memorandum from Lord Lansdowne, beautifully courteous and diplomatic in form, and apparently conceding what was asked for, but really withholding, by reaffirming a *non possumus* till an actual work was before the Board. I then drew up a list of names, with titles of works attached. That, with the Director's support, was laid before the Board; and dropped. The Minute says, "No action taken"; the paper was evidently put into the waste-paper basket, and does not now exist. Till Mr. Collins Baker took over the archives in 1914 this appears to have been a rather general practice with documents. Well! that was a first round, and I was not able to continue because I left the Gallery in the following year, 1910. The second example is this. In 1914, when I had left the Tate Gallery, Hugh Lane, having privately decided to leave his so-called "Impressionist" Collection to the National Gallery, offered it on loan. The loan was accepted and the pictures hung. The Board then took fright, went back on its decision, and insisted on making a selection. Lane sent a letter, which I may now reveal I had redrafted for him, but with no result. One of the Trustees indeed obtained leave that a report should be called for from Mr. Sargent and myself, but nothing came of it, and it was necessary to

pick up the pieces by converting Lord Curzon to the idea of an exhibition at the Tate Gallery. We know too well the trouble that has resulted from that timidity and muddle. The third instance is this: In 1916, when Holroyd was ill and worn out, a good deal through his treatment by some of the Trustees, he tried to get the Masaccio accepted, the Board paying half, the National Art-Collections Fund half, of the moderate price of £9,000 for one of the few cardinal works added to the National Gallery in our time by any effort of itself. The Board refused. Lord Plymouth, who was of the very best type of Trustee, except that modesty and a timid manner prevented his judgment from carrying its due weight, was shocked, and for once asserted himself. He obtained a stay of judgment for a further meeting. Another Trustee asked me to meet Lord Plymouth, and we concerted an appeal from various authorities. One or two of the disaffected were in the meantime persuaded not to vote, or failed to appear, and the picture was secured. At the same time a very bad De Hooch went through, which cost £3,000. This is past history, but has its moral. I should like to add, as relating to the present question, that I think there is a machinery outside the Board of Trustees which might very well be added, and that is a group of recognized expert advisers. "Expert" is perhaps an unfortunate word; nobody is an absolute expert, but there are people who know more and people who know less, and both among connoisseurs and among dealers there are men whose advice to the Director before he acts upon his own judgment would be very valuable. I do not propose a Committee. I think that might be fatal. You get the experts wrangling amongst themselves. I propose there should be a group who are given some title in relation to the Gallery, and who may be consulted individually and confidentially by the Director. Again, it would be a useful thing, when time permits, that the Director should have the advantage of such control of his own judgment. But rules and controls and constitutions are of small value if the Director is not competent, and needless if he is. My view is that the final decision should be regularly the Director's, after collecting opinions, and that no vote should be taken except in extremity. Successful working depends entirely upon the individuals on one side and the other.

4638. Then as to the recruitment of the higher staffs of Museums and Galleries. Have you anything to say on that?—Well, it would be useless to bring up past history if one could not propose any sort of remedy for the situation. I think the remedy would lie in a system of training for directorship instead of relying upon sporadic talent. The situation is already greatly improved by the enlargement and character of the staff at the National Gallery; instead of the old clerical type of assistant, men have been in training under Sir Charles Holmes, and that work of his will be one very valuable result of his directorship. But for pre-gallery training at present there is no provision, save through lectureship, a sort of accidental means. Mr. Constable, a valuable recruit, began in this way at the Wallace Collection; another lecturer there, Mr. Hendy, has, unfortunately, been lost to the service because of meagre pay and prospects. What is wanted is a University school or schools of art history, and a branch of the Civil Service into which promising students could be drafted. Otherwise they will hesitate to embark on studies which hold out no prospect of a living. They might be employed as *attachés*, a system which I believe has been initiated at the National Gallery, or on a small living wage to carry out the revenue business of valuation which at present calls officials away from their duties. They could eke out their income by writing for the Press as critics, and it would be a very great enlargement of the field for their services if the Provincial Galleries could be induced to draw upon such a source. A very valuable part

14 December, 1928.]

Mr. D. S. MacColl, D.Litt., LL.D.

[Continued.]

of such training would be furnished by the provision of travelling scholarships. If each of those men could travel for a year, and study Foreign Collections before going into work at home, he would add greatly to his store of knowledge and experience. That kind of opportunity is badly wanted by the staff themselves at the Museums and Galleries. At present they rely upon their own very limited means and vacation time, at the expense of health. What is desirable is that they should have allowances and time for travel. I found it difficult to travel even in London when I was Keeper, to get to the other Museums. Let me bring home the need of foresight and preparation as against reliance on the casual by reference to the condition of Oriental studies in this country. Take China. We rely on returned missionaries for Professors of a language which takes many years of application to begin to master. There is no one in sight to take the place of Mr. Waley at the British Museum, or Mr. Binyon, and Mr. Binyon is necessarily distracted by the general call upon his time, so that he can only deal with the fringes of the great collection already there. I hope the Commission will hear Mr. Binyon and also Mr. Percival Yetts on this point. The British Empire is blinded in the Far East if it does not study the cultures and arts of China and Japan, of Persia, and its own India, at present totally neglected.

4638A. Speaking of your experience at the Wallace Collection and Tate Gallery, what suggestions have you to make for improving contact with the public and developing educational facilities?—A well-wisher of the Galleries known to both of us, Mr. Chairman, has urged privately that not enough is done by the presence in the public rooms of the officials to welcome and guide the visitor. He does not realise probably that if a Director were to do much in that way beyond the usual courtesy to special visitors he would be fully occupied and must neglect more important duties. He also complains of the aloofness and mutism of the attendant staff. There again he does not realise that it is necessary to put rather a strict embargo on conversation, whether among the attendants themselves or with the public, because it is not compatible with the first duty of the attendant, namely, vigilance. It might, however, be possible to create an office of guide attendant, a man of picked character and of somewhat superior education, who could be distinguished by a title on his cap and make it his business to smooth the path of visitors. Many visitors would like to be told their way about by such a man rather than attend a formal lecture. With regard to lectures, I think history should be their staple. Vasari would have been a first-rate lecturer in a Gallery. Aesthetic disquisition should have a second place, and the lecturers should not indulge themselves in too violent partisanship. I say that because I have heard rumours that occasionally there has been a running down of some of the Masters and exalting of the others in too extreme and personal a fashion. After all, the great thing, the object of those lectures, is to get people to stand in front of a picture or an object whilst something more or less interesting is being said and induce them to look at it.

4639. Have you anything to say with regard to publicity?—I am afraid I shall remember when I leave this room a number of things I ought to have spoken about. Bulletins I think are important and useful.

4640. What do you mean by bulletins?—Accounts of recent acquisitions and other activities of the Institutions.

4641. What general representations have you to make?—I should like to say a word with reference to paragraph 8 of National Art Collections Fund's 25 points. It is about temporary exhibitions and the changing about of objects. Of temporary exhibitions every one I think would approve. The series organised at Millbank by Mr. Aitken has not only

attracted visitors, but resulted in valuable acquisitions. I believe there is now under consideration the holding there of the first of a series of loan exhibitions of work by a distinguished living artist. That follows logically from the inclusion of work by living artists in the permanent collection. The second part of the paragraph should be read with a certain reserve and caution. If there were perpetual re-arrangement of exhibits the Director could attend to nothing else, and more visitors perhaps would be thrown out by the changes than were attracted by them. They want to find the best pictures steadily in the best places. To arrange a room with pictures and objects is as much a work of art as painting a picture. It calls for a great deal of consideration and a good deal of time. Not only the merits of the single objects have to be considered, but the architectural symmetry and internal contrasts of the whole. On the architectural effect the initial pleasure and continuing comfort of the eye depends. A single hitch in that may spoil the whole. Once such an arrangement has been arrived at it should not be lightly disturbed. It must be disturbed by new acquisitions; a single picture may require complete re-nailing of a wall. A good compromise, however, would be the reservation of a room for special exhibitions of pictures from store along with recent acquisitions, allowing the recent acquisitions to accumulate until re-hanging became necessary, but not disturbing the general order for a single picture. I am myself against the deadly effect of hanging entirely by schools. To hang all a Master's works side by side is to diminish the appeal of each; to hang the followers beside him as was once done at the Louvre in the case of Rembrandt, followers who exploited one or other of his foibles, is to cheapen him. At least one or two rooms should be free from the scientific taint, and be hung with mixed masterpieces. Then I believe the question of extending the representation of modern work in the direction of crafts has been raised before you by other witnesses. Originally I should have been in favour of excluding living artists from permanent collections, but at the Tate Gallery the Chantry Collection prejudged that issue, and it is also true that nowadays the work of a new man is very often snatched up directly it is produced, and it might be impossible, except at very heavy cost, for the public galleries to acquire, later, the best examples. We have now got to the point at which painters expect to be represented in the Galleries as soon as they are out of the nursery. It is true that some of the moderns do their best at that time. There is force in the contention that if painting is treated in this fashion other arts and crafts should share: furniture, china, pottery, textiles, these are the bread and butter of art and should come before the cake of painting. Examples of these, if they are really good, would be well beside really choice specimens of the old, for example, at South Kensington. There are two other things I should like to say just a word upon. The first is the architecture of our Galleries and Museums. I do not think that has received in the past the close attention it ought to have, partly because, naturally enough, the generous donor who has provided the galleries preferred to provide also the architecture. Thus in the design of the Turner Galleries at Millbank the main gallery is a great deal too high for its purpose, and there are other respects in which the architecture there might be criticised. The ideal thing would be that the authorities of the Gallery should have a say in the appointment and control of the architect. There are other respects in which the original building at Millbank are defective; the dome, for example, was put in for the architect's purposes, not for the purposes of the Gallery. Then there is the very debatable question of wall hangings. I think the experimental work at the National Gallery has been useful, but for my own part I am inclined to think that for what you may call the brown periods of painting dull crimson is most effective, and for the primitive and modern a warm

14 December, 1928.]

Mr. D. S. MACCOLL, D.Litt., LL.D.

[Continued.]

grey or ivory white or something approaching that. Also that the walls should not be broken up unarchitecturally into two sections. There is one other point I should like just to touch upon, and that is the need for the extension of departmental libraries. I believe even at the British Museum, where they have the whole of the world to draw upon in the big general library, the keepers find it very difficult to get under their hands the books they want to refer to. They are taken away for use by another reader and very often these are the books that are needed for constant reference. I found, when I went there, no books at the Tate Gallery. There were hardly any at the Wallace Collection. It was necessary to begin, and with the meagre grant it was very difficult to get even the most essential books for study. I hope I have not taken up too much of the Commission's time.

(Chairman): It has been very interesting.

4642. (Sir Lionel Earle): In your answer to the Chairman's first question you touched upon entrance fees. I think you said you were generally in agreement that they should be abolished. What I have always had in mind is this. There is the Wallace Collection, which is rather a different type of collection from the ordinary collections. It is more an *exposition de luxe*. Do you think even there all fees should be abolished?—Yes, because I regard it as a Gallery or Museum for that neighbourhood specially as well as for others generally.

4643. In your exhibition suggestions do you include the National Gallery?—Yes, I was thinking particularly of the National Gallery.

4644. Are there things in store at the National Gallery that really would satisfy the public?—Well, I was thinking of my scheme for limiting the exhibition part and increasing the store part.

4645. I see.—There are cases where there is a superfluity in the works of one Master; for example, Ruysdael. These might be shown from time to time as a whole, or in part employed for loans.

4646. We have been told that some of the pictures in store at the National Gallery are not of such first class importance that they would like to lend them to provincial collections.—I dare say that applies to the present arrangement to a large extent, but what I suggested would diminish, for example, the Dutch section very considerably, and the store department would include things that would be valued in the provinces where they had not anything better.

4647. (Sir Henry Miers): You spoke of the institution of an art department in the Universities. That would be I suppose a general training in art and not any special training for museums or collections?—That would be training in the history of art. There is, you probably know, already at Oxford a movement in that direction which I hope will develop. There is talk of it in other directions also.

4648. Do you think the students would foresee enough openings amongst the Galleries to tempt them to pursue the subject?—At present there is very little temptation. That is why I think it is essential there should be a Civil Service Department into which the promising men could be drafted. For example, a man the other day was anxious to take up the study of Chinese. He went to the British Museum. He found that there was no certain prospect there of employment if he took up this enormously laborious study. Therefore he dropped it.

4649. In some of the scientific departments it is very difficult to get suitable applicants for vacant posts, although the training does exist at the University.—No doubt. Of course, my ignorance is very great on the scientific side. I have mostly in my mind envisaged the side I know better.

4650. It is equally true on the artistic side?—Yes.

4651. With regard to the other thing you mentioned in your opening remarks, the desirability of having good pictures in every park, do you mean those pictures should be derived by loan from National Galleries?—Yes, partly.

4652. You are speaking of the public parks, not the parks in different localities?—No, I mean in London, the London parks.

4653. (Sir George Macdonald): You spoke of one body of Trustees. I rather gather from the way in which you followed that up that what you had in view was for the objects to be vested in one body of Trustees. Am I right in thinking that what was behind that suggestion was that it would facilitate the exchange between institutions?—Entirely.

4654. You do not contemplate that there should be one body of trustees for various collections and Museums?—No. I added to that scheme the formation of sub-Committees of Trustees.

4655. That is what I understood. Then you spoke of this method of loan beyond the strictly national museums and collections. You spoke of the Guildhall, for instance. How would you get over the difficulty of property there?—The property would still, of course, be vested in the Trustees. The objects and pictures would be reclaimable by them.

4656. By the Trustees of the Guildhall Museum?—No, by the Trustees of the National Museums.

4657. To whom do the objects now belong?—The Corporation.

4658. Your idea would be that the Corporation would transfer them?—No, that the central body of Trustees would supplement the possessions of the Guildhall by loan.

4659. I understand. How far would you extend that system to the large provincial collections, like Liverpool, Manchester, Glasgow?—I think that loans to them also should be possible. It depends upon how great your store is, and how far you can take advantage of the possibility, but as time goes on these stores will become very great.

4660. We have all been very much impressed by suggestions to that effect which we have heard before. To come back to the National Collections for a moment, you are a Scotsman like myself. What would you do with the Scottish National Gallery?—I do not suppose for a moment that our countrymen would fall in with a scheme for England. Nor do I think it is desirable.

4661. But if we come back to England for a moment and the sub-Committees, you spoke of overlapping, and you gave us your view on that. Do you think that it would help at all if there were modifications with regard to the management of some of the Museums at the present time. For instance, if the Victoria and Albert Museum were under the British Museum Trustees.—The two Museums under one body?

4662. Yes.—The difficulty is that there was originally, whatever may be the case now, a special object in the formation of South Kensington, viz., the provision of examples for the craftsman, and that seems to give a reason for the existence of a separate Board.

4663. Of course it has now extended far beyond that?—Yes, it has now become a supplementary British Museum. There is no doubt about that.

4664. Then you told us—I do not know that it came upon us with the shock of revelation—that the National Gallery was the storm centre so far as the Trustee system was concerned. What I wanted to ask you was, do you think that is the result of a mysterious aura which emanates from works of art, that the Trustee system is applicable to the British Museum and other Museums, and that it is not possible that it should work well in the case of pictures?—I think it is quite possible, and probably very often things do run smoothly, but painting certainly is the one art regarding which nearly everybody has a strong view of his own. There is not the same assurance in other departments. As I said, I think the difficulty has a great deal arisen from the practice of appointing a painter with no further professional qualification. He has to learn his job. He makes mistakes in doing that, and the Trustees naturally encroach upon what should be the province of the Director.

H

14 December, 1928.]

Mr. D. S. MacColl, D.Litt., LL.D.

[Continued.]

4664A. You made an observation which struck me as very true, corresponding entirely with my own experience and that was that the body of Trustees are very much what the Director makes them?—Yes.

4665. Now, I want to put this question to you quite without any reference to individuals or personalities. Do you think the situation at the National Gallery is at all made more difficult by the fact that the Director is himself a Trustee?—I cannot speak at all as to that, because I have no experience, not having been present at such Boards.

4666. Well, I am asking this, merely looking at it from the outside.—You mean voting among the Trustees.

4667. And sitting as one of them?—My own view is voting should only be resorted to in extreme instances. The Board should express as strongly as they like individually their views about the object before them, and the Director should take all that into very full and careful consideration and then decide in view of the knowledge of what he is up against in the way of criticism, but to drive the thing to a vote, unless the Director is very incompetent indeed, is a mistake.

4668. My own view is that it is not putting the Director in quite a fair position to make him one of the Trustees?—It seems rather anomalous.

4669. Responsible not only for giving advice but for taking it.—I think it is anomalous.

4670. I think that is the only institution of which one knows in which that arrangement exists, is it not?—That I cannot say. I do not know of any others.

4671. I think it very possible that it exists there because of the circumstances in which the present arrangement was instituted in 1894. Previously the Director had been autocratic so to say—I am saying it not as applying to any individuals—and he was let down lightly by being given a seat on the Board as compensation for loss of his autocratic powers. I should like to know what you think as to whether that would make the office of Director in the abstract easier or more difficult if he sat as a colleague with the Trustees as well as being responsible for giving them advice?—I do not think that regulations of that sort should make very much difference. So much depends really on the general relations between the Director and his Board.

4672. On the human element?—Yes. I should say that when things go well at the National Gallery the Trustee system approximates to what it ought to be, but I do not see any advantage in making the Director a trustee as well as a Director. I do not know what the reasons for doing it were.

4673. It is a matter that might be reconsidered possibly?—Yes.

4674. (*Sir Richard Glazebrook*): May I go back to the one body of Trustees to control in some way all Museums. You include in those Scientific, Literary and Historical Museums?—Yes.

4675. In the one body of Trustees. You would have two separate Boards dealing with the Scientific and the other Literary and so on. That was the arrangement?—Yes.

4676. Do you think that has advantages over two bodies of Trustees, one dealing with the Literary and Artistic Museums and the other with the Scientific Museums?—I think that would be a matter for consideration by those to whom I make the suggestion. I do not feel at the moment ready to decide between the two. I have thought of it, but I was not quite certain in my own mind which was the better.

4677. (*Sir Martin Conway*): You spoke about entrance fees. Would you be in favour of an entrance fee of 1d. universally imposed on all Museums of all kinds except on one day in the week?—It seems to me a beggarly compromise.

4678. It is a very large sum of money. It would not be a beggarly sum of money at all?—I think the prestige and ultimately the wealth of the country

is diminished by such imposts. The prestige of France gained by the kind of royal welcome one used to get at the Louvre, entering every day of the week free. Now, by force of circumstances, there and in Italy it means considerable expense to the traveller to go into the Museums, and a source of irritation, and that irritation would remain over your penny, although the penny was trifling in itself.

4679. Would it, with a penny in the slot. Well, you think so. Now, the head of the British Museum is the principal Librarian?—Yes.

4680. And the core of the British Museum is the Library?—Yes.

4681. Do you think that the artistic branches, I can hardly say suffer, but to some extent are affected by the general library atmosphere as distinct from an artistic atmosphere in that Institution. I know that the enveloping atmosphere is rather History than Art. Their publications are not so much reproductions of things as publications about them?—Yes, they show art incidentally as part of the history of culture.

4682. Yes, but depending in the main upon the historian's and the literary man's point of view. Is not that so?—Where do you say that comes in?

4683. It seems to come in in the whole place, the entire atmosphere of the whole place?—Art when it is very good has a power of bulging. The Elgin Marbles bulk almost as largely in the general mind as the library.

4684. Yes. Even there they are arranged more for the literary mind. Then would you consider it would be worth while that on the Board of Trustees at the National Gallery there should be a representative of the dealers?—Not on the Board, among the expert advisers.

4685. Not on the Board?—No.

4686. Supposing there are no expert advisers, supposing that proposition were not carried out, then what do you say?—It can always be carried out privately by the Director himself. But I think it might be desirable to give those who were called upon some little standing.

4687. It has been suggested to us that the purchase by one man on his own responsibility, one well selected person, would be a better way than buying by Committee. You will remember Sir Walter Armstrong. His proposal was that in the case of the National Gallery, when a picture was to be bought, the Trustees should delegate somebody, not necessarily one of their number, and let him have the responsibility of choosing, and that his name should be put on the picture for all time as responsible for the purchase of that picture. How does that idea occur to you, so that he might go down either disgraced or honoured?—No, I should amend the suggestion to this extent, there should be a record in the minutes of the National Collections of those who voted for or against, if votes are taken. There should be a record of what side was taken by the Trustees.

4688. Would you have it put into a catalogue that the picture was bought on the recommendation of So-and-so, even if you did not have it put on the picture frame?—No.

4689. You do not think that would have a very stabilising effect?—It would have an intimidating effect upon the Trustees or those who had to choose.

4690. You said that you did not object to overlapping, to duplication in different institutions and so on. You would except from that, that the duplications should not eventuate in two public officials bidding against one another?—There should be combination for acquisitions and one institution should be recognised the centre of each department.

4691. (*Sir Robert Witt*): I think at the outset you made it clear that you were giving not only the views of the National Art-Collections Fund but your own personal views.—I felt that the National Art-Collections Fund was so well and fully represented by yourself that I might depart a little.

14 December, 1928.]

Mr. D. S. MacColl, D.Litt., LL.D.

[Continued.]

4692. I think here I have nothing to do with it. I may take it then that where your views differ from those expressed by the National Art-Collection Fund, they are only personal to yourself, and it is not that the Fund has changed its views.—It is difficult for a committee to have quite certain views. I read the documents as a provisional rather than final declaration.

4692A. In connection with that, you, I think, expressed a qualified desire to lend to the Dominions?—Yes.

4693. And I think you put it on the grounds that the Dominions were sufficiently wealthy to provide their own art treasures. Am I right in gathering that it was not on the ground of danger?—Yes, that also. I mean that taking the balance of advantages and disadvantages it seemed to me that the Dominions had not necessarily a claim for a loan. There is the disadvantage of danger in sending pictures and other objects such a great distance.

4694. Except in the case of Canada, am I right in thinking that no Dominion Gallery is buying important works of art out of public funds? I know that Australia is buying them out of a private fund, but out of public funds there is no gallery except Canada.—Well, it is surely very desirable that they should begin.

4695. But at present they do not.—I did not know that was strictly so.

4696. I am only suggesting that if they will not do it, for the time being at all events the Dominions are going without any art.—I think if you lend you will delay the time at which they will begin to buy.

4697. Would that apply equally to loans to Provincial Collections? If the National Gallery lend to the Provincial Collections, will that deter them from buying? Would not the same argument apply?—Provincial Galleries at present are, I think, too poor to buy in the region of old masters. They do buy

I am speaking of old masters particularly. It only seems to me that the same argument would apply.—It is desirable that they also should if they can, but I imagine that at the present time their resources do not allow them to. The National Gallery itself has a difficulty in buying old masters of the first rank.

4698. But you would not restrict loans to Provincial Galleries on that ground?—No.

4699. I think you said you approved of over-lapping. You put it in this way that your approval of over-lapping does not apply to purchases, or would you be in favour of the Victoria and Albert Museum, say, buying exactly the same class of object as the British Museum?—Well, there is convenience in the present rough arrangement.

4700. I am not thinking of bidding against each other, but supposing at quite a different time and from quite a different person the British Museum were buying the same thing. That would be a case of over-lapping. Would you be in favour of that?—I think at present there is a recognized division of responsibility in most departments. There is no one in control of Greek Pottery at South Kensington and the question of purchase in that field does not arise.

4701. Let us take porcelain or pottery, where the two things exist.—There is an enormous collection there which would become too vast if you added the British Museum Collection to it. It rather calls for duplication.

4702. You would not then I gather be in favour of both buying?—Well, as I said, I think there is an advantage in two men being at work on acquisition, and if they can concert with one another about purchases and decide where the object is to go, to one or the other, I do not see that there is a great objection. I am a good deal influenced by the fact that I grew up in Kensington as a school boy, and to me it was a tremendous advantage to have a

Museum there so near in which I could see a little of most things and a great deal of some. Water colours, for example, I could not have seen if all water colours had gone to Millbank—which did not then exist—or to the British Museum.

4703. Coming to quite another subject and speaking as a former Keeper of the Wallace and the Tate, I think I am right in saying that the Wallace has artificial lighting and the Tate has not. Are you aware of any special dangers connected with lighting which makes it inadvisable to extend it to the Tate?—There have been no accidents at the Wallace Collection which gave rise to fear or actual damage.

4704. With your experience as a Director of one and a Keeper of another, you see no objection?—I know of no reason which should weigh against the enormous advantage.

4705. (*Sir Lionel Earle*): It has only been held up for years on account of cost. There has never been any question raised by the Trustees themselves or by the Department. It is merely that the money has not been forthcoming.—Of course the question of lighting arises in the day as well as during the evening. Might I interpose a little point there. I wanted to ask Sir Lionel Earle whether there is any practicable system of ventilation projected or in use anywhere which filters the soot from the atmosphere as the air enters. I am convinced that at the Wallace, for example, the dirt on the frames or on the surface of canvas if exposed—and very deleteriously on gilt bronzes and tapestries—comes a great deal from the dirt being swept up by ventilating fans partly from the floor and partly as it enters above. Has that been considered at all?

4706. (*Sir Lionel Earle*): Never as regards the Wallace. Very much as regards the House of Commons. There the air is filtered through great mattresses; it is brought in through two great ducts which you have not got at the Wallace. It would mean a complete and elaborate system of ventilation so that all the air could pass through this one duct.—I mentioned it because it seems to me it might be possible occasionally to show the pictures without glass if that source of dirt were eliminated.

4707. It is not beyond the wit of man, but it is an expensive operation.

4708. (*Sir Robert Witt*): The American system in some cases is to have all the windows hermetically sealed, never have them opened at all, and the whole place ventilated by forced draughts filtered as it comes in, and that does eliminate the dirt problem. Arising from that, how do you feel about all pictures being glazed?—I am in favour of an occasional show of the canvases, or at least of the picked ones, with the date being announced and people invited to come. As far as I had the time and the opportunity I did remove the glass from certain pictures when visitors came who I knew would appreciate it, like foreign directors and so on. It is easy to do that because the glasses can be removed from the front. We also did it, when necessary, for the purposes of the lecturers.

4709. Well, in your position as a director of two Galleries, is it a fact that a considerable amount of your time in both capacities was occupied in purely clerical work?—I was saved very much at the Tate Gallery in my time. The accounts were all kept at the National Gallery except for the entrance fees, the payment of weekly wages to the staff, and so on. I had under me an assistant who when he was there paid the wages and checked the accounts, so that except during his vacation I had not a great deal of that to do. At the Wallace Collection I had the advantage of a perfectly admirable public servant, Mr. Camp, who from the first had taken over all that part of the business, so that I was relieved very much of trouble in that respect, except again that during his vacation I had the work to do. Of course, I had to go with him into the annual estimate and any question of expenditure out of our grant, but I am speaking of the routine work.

14 December, 1928.]

Mr. D. S. MacColl, D.Litt., LL.D.

[Continued.]

4710. As regards correspondence?—That was a heavy item, until we were allowed to have a typist, which was rather late in the day.

4711. I think you expressed yourself strongly against pay days at any Galleries. It is a fact, I think, that pay days are provided not so much from a revenue point of view as to protect copyists?—We had practically no copyists at the Wallace Collection. It was put upon the ground that there were too many objects on the floor, furniture, and so on, to allow easels being set up.

4712. Do you think the professional copyist has any grievance because he is not allowed to copy?—They occasionally expressed that grievance in strong terms. I think the interests of the bona fide student, who is not painting to sell, could be met by a room in which some of the spare pictures could be supplied for his purposes. The copying of secondary pictures would meet the demand. I mean for the copyists who are not prepared to affront the general going and coming of visitors.

4713. Could you tell me your views as to the period of the appointment of Trustees. The appointments were formerly for life, and are now made for a period of seven years. I am speaking of the National Gallery. Do you approve of that?—Yes, it seems to me to have a great deal in its favour except this,

that when a particularly valuable Trustee comes to the end of his term there should be some method of retaining him. I do not know whether it can be modified in that sense, although, of course, it might be invidious to others. A good plan would be for all periodically to hand in their resignation, and a choice to be made.

4714. May I ask the same question as regards the period of appointment of a director. Should he be for life or should he be for a term of years? Particularly at the National Gallery?

4715. I am speaking of the National Gallery.—The difficulty arises that if the man is not appointed for life he may be non-pensionable on retirement so that he has to sacrifice his career if he leaves another Gallery and enters the National Gallery for a short term. That is from his point of view. From the point of view of the nation it is certainly desirable that it should be possible to get rid, whether at the National Gallery or elsewhere, of a quite incompetent official. I do not think a stated term is desirable. I think he should be there while he is doing satisfactorily the work of his office.

4716. In the past they always have been appointed for periods of years, I think, and have been renewed from time to time. Would that arrangement be desirable in your opinion?—I think so.

(Chairman): Thank you very much, Mr. MacColl.

(The Witness withdrew.)

TWENTY-EIGHTH DAY, Thursday, 25th April, 1929.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

Sir MARTIN CONWAY, M.P., D.Litt.
A. E. COWLEY, Esq., D.Litt., F.B.A.
Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
Sir HENRY MIERS, D.Sc., F.R.S.
Col. Sir COURTAULD THOMSON, K.B.E., C.B.
Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (Secretary).

Mr. J. H. PENSON (Assistant Secretary).

Mr. C. R. PEERS, C.B.E., F.B.A., President of the Society of Antiquaries, called and examined.*

4717. (Chairman): In what directions do you think the services of the National Institutions can be most usefully organised at the present time?—What I have to say will be almost entirely with reference to the British Museum because it is with that Museum that we at the Society of Antiquaries are mainly concerned. If I may put our position shortly it is this. We look on the British Museum as the permanent base for the organisation of archaeological research both on account of the richness of its collections and the existence there of a staff whose whole time is devoted to the care and the study of the things in their charge. For this reason we should desire the collections to be as complete as possible, and equally as far as possible available for research, always having this in mind, that while for the Museum, the acquisition of objects must in some sort be considered as an end in itself, for the Society such acquisition is only a preliminary—of course an essential preliminary—to the knowledge to be obtained from their study. This leads to the question of the

exhibition of the collections in the galleries on which you have had so much evidence that I cannot expect to add anything of value, but can only offer my views as an antiquary. The ideal Museum is one in which the specialist can find everything he can require, accessible without difficulty; he may not have much time to spend in seeking interviews with curators, obtaining special permits and the like, but he would like to be able to find what he wants with as little delay as possible. It is his work which is of most value and not the convenience of the mere sight-seer; therefore I think that he should be entitled to the first consideration when the arrangement of a collection is being worked out. To start with the idea that a Museum must in the first place be attractive to the uninformed is, I think, definitely unsound and the display must fully represent the extent of the collection and must speak for itself; its attractions will be plainly visible to anyone of reasonable intelligence, and to adopt a missionary ideal is to mistake the true function of a museum.

* The Memorandum submitted by the Council of the Society of Antiquaries in reply to a Questionnaire addressed to them by the Royal Commission will be found on page 283 of the Vol. of Evidence which accompanied the Commission's Interim Report.

25 April, 1929.]

Mr. C. R. PEERS, C.B.E., F.B.A.

[Continued.]

Similarly to allow the arrangement of a collection to be controlled by an attempt to make the display a thing of beauty is equally unsound; the material available does not commonly admit of such treatment, and indeed any such attempt can only defeat its own object. No more ineffective way of exhibiting the masterpieces of a collection can be devised than that of putting them all together in one gallery. Their makers would contemplate them with as little satisfaction as the mediaeval painters could feel at the sight of their paintings hung in serried rows in a modern gallery. We must realise that a museum can easily attempt too much and that its functions, though wide, have their definite limits. If I may apply this to the British Museum I would say that we have good reason to be satisfied with the richness of its possessions, whether of native antiquities or of foreign, but that we should be more critical with regard to the former than to the latter. The acquisition of foreign antiquities is largely a matter of money and if our opportunities are less now than formerly, that is not the fault of the Museum. But with regard to British objects the case is different. If foreign museums surpass us in collections of their own national products, we have no grounds for complaint; but it is equally certain that we should spare no effort, not only to make our collection of British antiquities better than any other, but to continue to take all possible means to improve it. That is to say that while we may justly be proud of the International status of the British Museum, its national status is actually of more importance.

I have already said that the acquisition of antiquities must only be regarded as a preliminary to the ultimate aim of a museum to be a centre of research. The study and comparison of objects in a museum will lead to many important additions to knowledge, but unless it is constantly reinforced by researches outside the museum, that is to say, by field work, it cannot possibly develop as it should. That this has been recognised by the authorities is shown by the record of excavations which have been promoted, encouraged and undertaken by the British Museum. I will however ask you to note the places in which they have been made: Assyria, Asia Minor, Cyrene, Mesopotamia, British Honduras. Never yet has the Museum undertaken an important excavation in Britain. And this is not because there is no public interest in the subject. I think we may say without boasting that field work in Britain during the last quarter of a century has added more to our knowledge of our native antiquities, mainly of course prehistoric, than any previous age can show. And this has been due almost entirely to private enterprise. Good as the results are, they would have been far better if they had been the outcome of an organised scheme, directed from a single centre. For England, at any rate, that centre should be the British Museum, and I should greatly like to see such a function recognised as part of the ordinary routine of its officers.

4718. What practical means would you recommend for contact between the London and the provincial museums?—I think that question has been dealt with to a certain degree by the answers given you by the Museums Association.

4719. Which you endorse?—To a certain degree, but I should like to speak rather on the archaeological side in regard to that. Anyone can see that what is necessary is an organised connection, and an organised connection must be systematically thought out. From my point of view, just as the British Museum's first duty should be to have the finest collection of national antiquities, so provincial museums should have the finest collection of local antiquities and that is the point on which I should first insist. Questions of exchange would naturally arise, but if possible, all should agree to work on an agreed scheme and from a centre. It all turns on the point as to whether you consider it feasible to have anything like a central body in London which shall deal with the relations between the London Museums and

the provincial museums, something on the lines I suppose of the Loan Department of the Victoria and Albert, but working on wider lines. That seems to me the most hopeful solution.

4720. You speak of the Loan Department being larger.—Of course one realises that the present Loan Department could not undertake anything like the amount of work I should like to see undertaken, but in principle we have the system already working. The chief difficulty I see in the whole scheme is this. Supposing you can persuade a provincial museum to agree to come into line and limit their energies in order to serve a common end, you must offer them a quid pro quo. You must show them some advantage in return for the freedom of action which to a certain degree you are curtailing. I know as far as the Victoria and Albert Museum are concerned that they have a small grant which they can make in aid of the purchase of objects desired by provincial museums, and that I understand is a very useful thing. Supposing some scheme could be available by which provincial museums might become part of an organised body, they could perhaps have certain privileges analogous to those that members of the Civil Service enjoy, *e.g.*, some fixity of tenure for their Directors, or a minimum scale of salary. That would all help to emphasise the advantage of working on a considered scheme instead of going, as they do now, their own way. It would mean an economy of effort. I think that is the only practical suggestion I can offer on the point.

4721. Then would you amplify your views in regard to paragraph 4 of your memorandum on the question of loans?—I think it is essential that there should be some organised scheme to which museums all over the country can conform and that then it would be easier to encourage them by loans in the direction in which they need encouragement. I must preface that by saying that in regard to the British Museum my opinion has already been given, that it should contain everything necessary for the expert and everything necessary for exhibition in the galleries before the question of loans is considered. There would be, as a matter of fact, a considerable amount of material which would come outside those categories, and where any one provincial museum was pre-eminently well furnished with one particular form of local antiquity, as some of them are, being even better than the British Museum in their way, they would have a distinct preferential claim on objects to be sent out in the interests of science. What I wish to further in this is the interests of archaeological knowledge rather than the interests of the Museum itself.

4722. You talked about the necessity of curtailing the functions of provincial museums just now?—Yes. Why I say that is because I think that very often they are forced to accept things they do not want. In any case they are inclined to collect anything and everything. You will often be disgusted by the jumble of things you see and you feel you are going to get nothing of value there, whereas if you had a well arranged department of antiquities everyone visiting the museum would be attracted and interested.

4723. Your view is they accept too much; their standard is too low?—Practically, yes. I may say that they have to accept a great many things which if they were encouraged to specialise they could reasonably refuse.

4724. How would you suggest that interest in the National Antiquities can be increased and made an essential part of educational progress?—That I think I must answer in this way, that while the museums can play a very important part in increasing the interest in the National Antiquities, it is not by any means entirely their function to do so. An enormous amount of work must be done independently, before the museums are in a position to deal with the question of local antiquities, but they have as I have already said the power of giving students unequalled opportunities of study. Some-

25 April, 1929.]

Mr. C. R. PEERS, C.B.E., F.B.A.

[Continued.]

body giving evidence before this Commission said that that was their passive side, which I think is a very good phrase. The museums do not ask you to go, but if you go they can offer you good things. I should like to see them, as I hope I have shown you, add to that passive side an active side, that is to say, to work outside their museums as well as in them. If they could undertake field work in any part of the country in connection with local societies, or with local museums, and so forth, that would make their influence far more felt and they would have far more possibility of attracting the general public and of showing them what the ideals are they should aim at. What is needed is that people should be interested in their local antiquities and by that means should be encouraged to preserve them. My business in life is to preserve the national antiquities and we should be very much helped if there was more public opinion behind us.

4725. And more local effort?—More informed local effort. Uninformed local effort is becoming fashionable and involves appreciable risk.

4726. What other representations would you wish to make?—I think that really covers all I wish to say.

4727. (*Sir Lionel Earle*): I have only one question; in reference to the circulating department of the Victoria and Albert Museum, you ask for a sort of super body, is that a super body drawn from the various museums, a sort of extra trustees body?—The museums would certainly have to be represented, yes.

4728. But you rather want to have a super senate, a super trustee body to decide questions such as you are talking about to-day?—To organise the whole scheme. I think it would be essential.

4729. Under some Minister?—I think under some Minister. I suppose the Board of Education would be the natural people. It is a function they could undertake.

4730. You think the President of the Board of Education would be better than the Lord President of the Council?—On the whole I think I do.

4731. (*Sir Henry Miers*): I have only two questions to ask concerning relations between local museums and the British Museum. You say each local museum ought to be as strong as possible in local antiquities and at the same time the British Museum ought to contain practically everything that is wanted?—Precisely.

4732. What would happen about unique objects of local interest? Should they be in the local museum or the British Museum?—There would always be a contest on that, but personally I think they should be in London if they are supremely important to science. I certainly think they should be in London.

4733. You would try to make it possible by the National Museum exchanging?—Precisely.

4734. With the intention of getting the best of everything?—Yes.

4735. Do you think that sort of thing is being carried on in Wales by their system of affiliation?—Yes, I think that is an extremely fortunate circumstance, but it has only happened because the system has been of such recent growth and it has been possible to organise it from the first. I am sure it will result in keeping up the standard of local museums.

4736. Is that securing, do you think, co-operation in national local excavations?—Nearly all local excavations in Wales are organised from the Cardiff Museum.

4737. Which is what you would wish to see in a national system in England?—Except that in England, England being a larger country, it could be more diffused, more delegated.

4738. It would require a large increase of staff in regard to the national museums, a staff much larger than for merely looking after the collections?—That is true. An ideal scheme would require almost a separate branch to deal with it, but I do feel so

strongly that the resources of the Museum are not being made the best use of that some such system would justify itself.

4739. Do you contemplate a separate staff outside the existing museum staff, but guided by the members of the museum staff?—I think the Keeper of every Department in the British Museum should either be represented or be able to be represented on the committee in regard to any object which would naturally come under his charge.

4740. Would you rather see these relations between the local museums and the National Museums effected by a process of loan or exchange or both?—I think a loan to be of any value should be a long term loan because the reason for it is to increase the value of the collection in a provincial museum. For loans for merely decorative purposes I have little sympathy. I do not think they achieve any object in the long run.

4741. (*Sir Richard Glazebrook*): You started by saying you wished to see the specimens in the museums available for research. I think those were your words. Research by whom? Not merely the Museum staff I suppose?—No, I mean by scholars from outside.

4742. Competent people from outside?—Yes.

4743. Do you consider the British Museum collections at present are utilised in this way or are available in that manner?—I think they are, but not so readily as they might be. I mean in this way. Supposing you are a student, you can probably have everything made available for you, since you can work at the Museum from week to week. Supposing you go as a distinguished antiquary from Paris, Berlin, or wherever you please, with limited time at your disposal, it cannot always be easy to see everything you wish at short notice.

4744. Can you suggest any steps the Commission might recommend to improve that, any action they might take?—It is really a matter of administration, for general recommendation to the staff, if I might put it that way. It is very difficult to say what precise objects shall be set aside as essential to study, because you do not know what things a man may wish to examine.

4745. Then you spoke of curtailing the work of the local museums or rather the specimens in the local museums to a certain extent, is there any practical way of doing that? A local benefactor in his will leaves a mass of, shall we say, rubbish; what are the museum authorities to do?—That is their great difficulty and my only practical suggestion on that was that if the actual scope of the museums were to be more clearly defined, they would be encouraged to refuse collections which really would be of no practical advantage to them. It is difficult, I know, but I do think that is the real cause of the ineffectiveness of some of the local museums; they are so full of rubbish.

4746. (*Sir Martin Conway*): I would like to pursue this question of affiliation a little further because I think this is the first time I have heard it brought up, the affiliation of local museums to the National Museums. Now take a concrete case, Maidstone. There we have a very interesting and valuable collection of Anglo-Saxon antiquities belonging to the Kent Archaeological Society and accommodated in a room in the museum. In addition to that, the Museum has a good deal of pottery and other antiquities which belong to it. Now we have not got the money or means really properly to display the very important collection of Anglo-Saxon antiquities. We have also late Celtic Golden Torques which have to be kept in a bank which nobody ever sees. Indeed, the whole thing is more of a store house than any kind of exhibition. Nor, with the little money we have, can we afford to pay a curator of the kind of rank and intelligence and education that such collection needs, not permanently, but from time to time, to look after it. Can you suggest any means whereby that collection, that museum, could be

25 April, 1929.]

Mr. C. R. PEERS, C.B.E., F.B.A.

[Continued.]

affiliated to the British Museum in such a way as first of all to be looked over, watched and arranged under the direction of a really first-class expert, and secondly, if possible, get some kind of subvention for preserving what are national antiquities in a way that the locality is unable to do through lack of money. How can that kind of thing be brought about?—As far as regards the question of space, I am afraid that can only be solved by being able to find funds to pay for it. In regard to the exhibition of a collection, I think a great deal more use could be made of the officials of the London Museums, in actually visiting and displaying scientifically a valuable collection such as that at Maidstone to the best advantage. Possibly putting away in storage a good many things that are now exhibited, but are not necessary from the point of view of full representation of the collection. That certainly is a function which, if this affiliation came into force, could and should be part of the duties of officials in the British Museum, or anybody else qualified to deal, for example, with Anglo-Saxon or Celtic antiquities. I think your museum is extraordinarily interesting but it does require an expert to see its good points.

4747. How could affiliation be brought about. There is no organisation arranged for for affiliating local museums to the national museums; would that require legislation?—I think it might arise from a stabilising of the Museums Association, which exists at the present time for the interchange of ideas between museums and their curators. Supposing you could have a committee of the Museums Association which would have its headquarters in London and which would be advised by the Central Committee of which I have been speaking, then at any rate as far as its archaeological needs were concerned, I do not see that there are any insuperable difficulties. In regard to the actual question of housing, unless one can hope for a Government grant on account of the national interest of these antiquities, I am afraid I have nothing to suggest. I should think the money would be well spent; but in these days, that is the case with many things we cannot afford.

4748. In Kent, for example, you have this valuable lot of material at Maidstone; you have a museum at Canterbury which is not unimportant. You have one at Dover. I do not know if there are any others in the county. Would you suggest that it would be possible to legislate for County Councils to have an Archaeological Committee, or something which should make it itself in some way responsible for all these museums?—I think to organize on a county basis would be an admirable thing, but once you come to deal with County Councils, you are faced with the difficulty that Sir Lionel Earle and I are faced with at the Office of Works, that local authorities are most unwilling to incur any expense on such things because it is avoidable at the present time, and they are always struggling against avoidable expenses.

4749. There would come the question of the federation of all these museums under the national museums?—That is what I should like to see.

4750. Can you prepare a memorandum suggesting how the whole country could be organised in that sense?—I am afraid it would require more local knowledge than I possess. The principle is easy enough. One would have to know more about the status of some of the great museums and I am not competent to deal with that.

4751. There is so much redundancy in the things we possess and such gaps, that it is scarcely possible to make a satisfactory local collection without some give and take with the National Collection, or with some larger reservoir of materials?—I agree; the loans and exchanges could be effected quite well if some central organisation were started and that would not necessarily be a very costly matter. I think it is within our power to improve the arrangement of the collections enormously by an organised system.

4752. (Chairman): And by an organised personnel?—Precisely. I think that can be done. The question of proper accommodation must, at present, be a matter for the local authorities.

4753. (Sir Martin Conway): The only other category of interest that I should like to ask a word about is local excavations, which have already been mentioned. The question of the British Museum chiefly spending much more money on excavations is, I think, a very important one because, now that the price of antiquities has risen so high, to take them out of the ground, really is a far cheaper way of getting new acquisitions than to buy them in the market. The Ur excavations are an instance of what can be done, but the same thing is true to a certain extent of Great Britain and there is nothing done to stir up local interest in these matters?—I think it is more important than anything else. You will get quite a considerable collection of valuable and hitherto unknown objects for the various museums, but you will also get the possibility of further knowledge about them which is quite unobtainable from any other source. Excavation in this country is the most important help to archaeology that anybody can render.

4754. We have Richborough going on in Kent. I want to buy the site of *Reculver* and I cannot get sixpence to dig it; but if an institution like the British Museum gave some local push—it is not a question of much money, £30, £40 or £50, that sort of thing—if there was an impulse given and the excavation was reported in a manner to interest the public in the press, I think you could get local interest. At present the thing is almost dead?—For lack of organisation, I agree. I think you are perfectly right in that. A great deal more could and I hope will be done in the course of the next ten years or so by an organisation to a common end, not merely sporadic excavations here, there, and everywhere, as opportunity occurs.

4755. (Sir Robert Witt): You have referred, I think, particularly to the British Museum in your evidence, and just to carry that point about the affiliation one step further, I gather you have no definite scheme?—No, I cannot say that I have.

4756. Which you would like to submit to us?—I cannot say that I would care to submit a scheme at this stage.

4757. Do you think, as a step towards achieving such a scheme, it would be useful if there was a central body which had some kind of power or function in co-ordinating the museums, would that in itself be one step towards bringing together the provincial museums round the central museum?—Yes, I am sure it would. It would put the problem in a definite shape. One would see what one had to deal with.

4758. Do you think, as an additional step, the creation of some central office or clearing house, as it were, for the different national museums would also serve as a kind of rallying point for some such organisation as this?—I should regard that as one of the functions of the central body of which we are speaking.

4759. To turn to another point, I gather your view is, that the main duty of the British Museum is to serve the purpose of what we may call the expert or the researcher?—The first purpose, yes.

4760. And that the claims of the general public are subordinate to those?—I think I may say yes to that.

4761. Have you any suggestion to make by which these two apparently opposing interests might be reconciled?—I should not recognise them as opposing if I may say so, because as I have tried to point out, what I wish is, that the museum should be as perfect as it possibly can be and, therefore, it should be possible for it to be used by the most expert person who may visit it; in fact it should satisfy all demands from outside. Incidentally, it would be able to satisfy the demands of people who wanted less and

25 April, 1929.]

Mr. C. R. PEERS, C.B.E., F.B.A.

[Continued.]

really came to look at things rather than for deep purposes of study. I do not consider the one object would in any way hinder the other.

4762. By way of testing that by an illustration. Supposing we had a case containing, or a room containing, ten thousand flint implements which might be a welcome place of research for an expert like yourself?—I cannot conceive anyone wanting to see ten thousand implements at once.

4763. Just to carry out my idea—and at the same time be extremely tiring, really unintelligible, to the general members of the public, would you not approve of the removal of say nine-tenths of those to some less public and more retired spot, and only a small selection being left for exhibition purposes to attract and interest the general public?—Oh, yes, I entirely agree with you there. As I say I cannot imagine anyone wanting to see ten thousand flint implements at any one time or surviving it if they did.

4764. Then again, just to test what you claim for the British Museum, supposing there was a very important discovery made in London which resulted in something, a whole series of important archaeological exhibits being found, would you insist upon their going to the British Museum or would you concede the claims of this museum in the property, the London Museum?—That is a difficult question. Supposing we take an actual instance of a thing we both know did happen, when that hoard of Elizabethan jewellery was found in London. I see no reason why it should not be here in the London Museum. It seems to me a very proper place for it. I do not see how the British Museum can ever hope to have a complete or standard collection of Elizabethan jewellery. In the case of a class of antiquities admitting of classification in a definite series, then I should say, for the purpose of scientific knowledge, that they should go where that series is most complete.

4765. Would you apply that equally, say, to Scotland or Wales?—In regard to the British Museum?

4766. Yes, in competition with the British Museum?—No, I should confine my answer, in that case, to England. I should not wish, now that there are permanent national museums in Scotland and Wales, to suggest that their claims are not as paramount in those countries as those of the British Museum in England.

4767. Did I follow you rightly in saying as regards excavations, foreign as opposed to home, that you would advocate the British Museum contributing something to excavations in this country?—Yes.

4768. As opposed to spending everything only on foreign excavations?—Yes, certainly, I think a certain proportion should be spent on the antiquities of this country; the results would not be so spectacular as those from abroad, but that is not the point. What we have to consider is the spread of knowledge.

4769. Do you not think the British excavations can be safely left to local interests and local enthusiasm, the help of local amateurs, and such like, none of which you can call upon in the case of foreign excavations?—Well, they suffer in this country from lack of co-ordination and I see no way in which that exceedingly desirable object is to be obtained without having some skilled body, I give as an example the British Museum, to be the starting point whence the policy which these excavations are to follow should emanate.

4770. Does not the Society of Antiquaries, in effect, deputise for the British Museum as regards home excavations?—We do as far as we can.

4771. But that is not sufficient?—Not by any means as much as we should like. I would very willingly get out a scheme at the Society of Antiquaries showing what ought to be done, but we should have no means of carrying it out without much greater powers of organisation than can be obtained by the Society alone.

4772. Would it be possible for you to submit to the Commission a statement of profitable excavations

which you think might well be carried out in this country which would, as Sir Martin Conway said, produce works of art which could be put in the national collections at a small cost?—I could give, if you wish, a list of sites which must be excavated before we can say we are competent to deal with the history of our country. That I can do.

(Chairman): We should be greatly indebted to you if you would.

4773. (Dr. Cowley): I see, if I may call your attention to the memorandum of the Society of Antiquaries, you say "the Council does not wish to express any opinion as to the desirability of a Ministry of Fine Arts or whether any other form of central control of museums is desirable." Does that mean the Council has definite opinions as to the desirability of a central control?—No, I think merely at the time they were not prepared to put down a definite statement. I do not think you are to take it that they are in any way against such a scheme. If I may say so, you will understand that the position has changed somewhat since the minute was written.

4774. Then your own opinion is that the central control should be, if not the British Museum, at any rate, largely in relation to the British Museum?—It must be represented on it certainly.

4775. Would you make the British Museum, or the Trustees, the central authority actually?—It depends. I have been speaking purely from the archaeological side, and from my point of view either would meet the case, but I realise that there are other aspects of provincial museums which would have to be considered. The central body could not be formed solely from the British Museum.

4776. You said it was very desirable that the British Museum should pay greater attention to British antiquities, and I think everybody would agree, and should encourage local excavation and investigation. Then would you propose the Museum should show its interest mainly by promoting investigations elsewhere, or that it should collect objects which should be kept at the British Museum?—No, I should like to see it supervise excavations, at any rate, on an organised plan to which I have referred with a view of using what will be found, which would be far in excess of gallery requirements, by dividing it between the British Museum and the local museum; and if anything was over then it could go elsewhere, but certainly the British Museum and the local museum should have the first call on anything found in any particular locality.

4777. And then one other point. I quite agree provincial museums should make a special study of their local antiquities, it is obvious they are more in place there than anywhere else, but would you not agree that in many provincial museums, if there is sufficient space, or any space at all to spare, it is useful to have general collections for educational purposes. I mean, a collection of objects to illustrate elementary ideas of geology, for instance?—Undoubtedly. I do not wish for a moment to exclude that. I think it is just as important as the other side.

4778. It sounded as though you meant the provincial museum should be restricted entirely to archaeology?—No, I do not mean that, but I think they are rather inclined to attract too much from the very nature of the case.

4779. (Sir Henry Miers): You mention the Museums Association. I am President of that body and I am not clear what part you think they should play in the central organisation?—I was only adducing them as an example of what had been done unofficially. You could not make them an official body. They are a purely voluntary organisation, but the problems that occur to them would occur to the central organisation.

4780. I was anxious to know if you had any ideas as to how we could improve our body. The other

25 April, 1929.]

Mr. C. R. PEERS, C.B.E., F.B.A.

[Continued.]

point was relating to a point in the memorandum Clause 6 (b) which says:

"Archæological research is always becoming more closely allied with ethnographical studies and the Society would beg the Royal Commission to recommend the provision of a special gallery for this subject."

What was contemplated by that special gallery?—I think that was rather intended as a criticism on the very small space that is necessarily afforded to ethnology at Bloomsbury. It is utterly insufficiently displayed at the present time and that was intended as a criticism of the lack of accommodation.

4781. In connection with the preceding sentence which speaks of the collection being so congested?—Precisely.

4782. What is your desire; that those collections should be housed in a separate building or find accommodation in the British Museum?—That is a very moot point because of the obvious connection between ethnology and pre-history. The obvious way out is to find sufficient room to put the ethnographical collections in a good position. I think it would be a definite loss if they were taken away at the present time. You would have to take the pre-historic things away to illustrate them and that could not be contemplated.

4783. Do you think the congested state of the ethnographical collections is due to too much being exhibited and that if there were storage space available it could be reduced?—No, the subject is so vast; what they have is by no means too much but too crowded.

(Chairman): Thank you very much.

(The Witness withdrew).

TWENTY-NINTH DAY.

Thursday, 6th June, 1929.

PRESENT:

The Rt. Hon. The Viscount D'ABERNON, G.C.B., G.C.M.G., LL.D.

The Hon. EVAN CHARTERIS, K.C.
Sir MARTIN CONWAY, M.P., D.Litt.
A. E. COWLEY, Esq., D.Litt., F.B.A.
Sir LIONEL EARLE, K.C.B., K.C.V.O., C.M.G.
Sir RICHARD GLAZEBROOK, K.C.B., LL.D., F.R.S.

Sir THOMAS HEATH, K.C.B., K.C.V.O., F.R.S.
Sir GEORGE MACDONALD, K.C.B., LL.D., D.Litt.
Sir HENRY MIERS, D.Sc., F.R.S.
Col. Sir COURTAULD THOMSON, K.B.E., C.B.
Sir ROBERT WITT, C.B.E.

Mr. JOHN BERESFORD (Secretary).

Mr. J. H. PENSON (Assistant Secretary).

Sir GEORGE CLAUSEN, R.A., representing the President and Council of the Royal Academy of Arts, called and examined.

The following letter was received from the President and Council of the Royal Academy of Arts.

Royal Academy of Arts,
Piccadilly, London, W.1.
13th May, 1929.

SIR,

The President and Council of the Royal Academy wish to draw the attention of the Royal Commission on Museums and Galleries to the importance of including at least one professional artist of authority in technical matters among the Trustees of the National Gallery. They would express their entire concurrence with the representations made on this point by Sir Charles J. Holmes in his evidence before the Commission on March 29th, 1928 (Minutes of Evidence, p. 169); and they would remind the Commission that in the past the Director of the National Gallery has usually been a practising artist of distinction, and that the knowledge of artistic materials and methods acquired by such artists is often indispensable in deciding on the authenticity or attribution of works by Old Masters and on the best means of preserving or repairing them.

They would further point out that, in response to urgent requests from the Royal Academy, the Lords Commissioners of His Majesty's Treasury decided in 1920 to strengthen the Board of the Tate Gallery in this respect by adding to it a number of distinguished artists, and also that in 1923 the Royal Academy established a Committee of artists and scientists to consider certain outstanding problems connected with the cleaning and repair of pictures. This Committee has held a series of meetings, and in 1926, after consultation with the Trustees of the National Gallery, published a Memorandum of the general principles which should

govern the care and treatment of pictures (copy enclosed).

The President and Council feel confident that they have the support of the artists of this country in stating their opinion that the National Gallery Board would be greatly strengthened if it included at least one artist of the standing and experience possessed by the artist members of the Royal Academy Committee.

I am to add that, if it were thought desirable, a representative of the President and Council would attend before the Commission and give evidence on the matter.

I am, Sir,

Your obedient Servant,
W. R. N. LAMB,
Secretary.

The Secretary,
Royal Commission on Museums and Galleries.

MEMORANDUM ON THE REPAIR OF PICTURES.

(Published in Newspapers, November, 1926.)

The Royal Academy Committee on the Treatment of Old Pictures have been considering for some time past the best means of ensuring that works by Old Masters which are in need of repair shall be treated on sound lines and with the least risk of altering the effect intended by the artist in each case. The Committee have had the advantage of conferring with the Trustees of the National Gallery on the subject, and have obtained their agreement and support to the following recommendations, which the Committee think should be accepted as guiding principles by all who have the charge of pictures:—

1. The decision to clean or repair an irreplaceable work of art ought not to rest on the judgment of a

6 June, 1929.]

Sir GEORGE CLAUSEN, R.A.

[Continued.]

single mind, but should be a matter for consultation with artists and scientists who have specially studied the subject. At the National Gallery the Director does not undertake any serious cleaning or repair without the consent of the Trustees and consultation with scientific experts. Such work is only decided on when it is absolutely necessary, and is carried out on the premises under the constant and personal supervision of the officials.

2. A detailed record of every manipulation should not only be kept by the operator and the curator, but made easily available for the serious student. Besides the statements printed in the Annual Report of the National Gallery, detailed written records of all treatments are kept by the Director for the purpose of future reference and consultation.

3. It is always preferable that nothing should be done to the surface of any picture unless there is clear evidence that it would not be endangered by cleaning. A rash experiment may in a few minutes destroy a masterpiece.

4. No countenance should be given to secret methods. If a method is kept secret any injury due to its failure is a dead loss, since no experience is acquired whereby a similar disaster may be avoided; and at the same time the resources of science are debarred from the service of art. It should be a professional point of honour with the operator to make no concealment of his materials or methods from the owner or custodian of a picture which has been entrusted to him for treatment; and every curator of a public gallery should hold himself free to make known to serious students of the subject the nature and extent of any restoration that has been found inevitable.

5. When it has been decided to clean and restore a picture (the one process often leads to the other), the above-mentioned records should then be available for consultation, and should be continued so as to describe the details of the new work done. What form they should take is a matter for consideration; it is the principle that is important. There are also photographic processes by which useful representations of the condition of a picture before, during, and after treatment can and should be made.

The Royal Academy Committee consists of the following:—

Sir Frank Dicksee, P.R.A.	Prof. A. P. Laurie, D.Sc.
S. J. Solomon, Esq., R.A.	Sir H. Jackson, K.B.E., F.R.S.
G. Clausen, Esq., R.A.	Sir A. Schuster, F.R.S.
C. Shannon, Esq., R.A.	Dr. A. Scott, F.R.S.
J. D. Batten, Esq.	Dr. W. W. Taylor.
F. E. Jackson, Esq.	C. F. Cross, Esq., F.R.S.
P. Tudor-Hart, Esq.	Dr. R. S. Morrell.
	N. Heaton, Esq.

EXAMINATION OF WITNESS.

4784. (Chairman): We are greatly indebted to you for coming to-day.—I am very much honoured by your asking me.

4785. Perhaps you would summarise what you consider to be the main advantages of including a professional artist of authority among the Trustees of the National Gallery?—A professional artist has, through his training and constant practice, a more intimate knowledge, and, I should say, a keener appreciation of the qualities of good painting than one who is not a painter. He is continually learning from the great Masters, how they approached and solved problems in representation that he is himself engaged in: and he can, I believe, read through the design and touch of a picture into the very mind of its painter: he can discern his impulse and intention. Through having in his own way tried to express his vision of nature, a painter has an inside knowledge and by reason of this, is better able to distinguish an original from a copy, or to judge of re-touchings, than one who has not practised painting, and is, as it were, on the outside.

The National Gallery has been built up mainly on the advice of professional artists, and, until now, there has always been, more or less, a painter in charge of or connected with the Gallery, and I venture to think this wise policy should be continued.

And, if I may be allowed to say so, I am strongly of opinion that the President of the Royal Academy, the principal artistic Institution in the country, should be—ex-officio—a Trustee of the National Gallery. It seems to me obvious that he should be on the Board, as representing our profession. I would also very much like to see Mr. Wilson Steer on the Board, and I have no doubt that these appointments would be welcomed both by artists and by the public. I cannot imagine that the Treasury would appoint a Medical, Legal, or Financial Board without including members of these professions. But I do not think that the President of the Royal Academy should be on the Tate Gallery Board. I am strongly against that, as I think he should, as far as possible, keep apart from the complications of contemporary art. I believe I am correct in saying that it is the President's own view, that he could not take an impartial position in the matter of Chantrey purchases, for example, if he were at the same time on the Tate Board which has the recommending of works for purchase.

4786. Do you base your recommendation on the recent precedent of adding practising artists to the Board of the Tate Gallery?—No; I think that the Tate Gallery, in having, I believe at the suggestion of the Royal Academy, elected practising artists on their Board, is rather following the old precedent of the National Gallery.

4787. Do you consider practising artists the finest judges of old Masters and the safest authorities on the restoration and cleaning of old pictures?—No, I do not. A practising artist is necessarily engaged in his own work; and although there are a few who have a special "flair" in this direction, I believe that questions of attribution and authenticity are best dealt with by those who have made a special study of them: the same applies to questions of restoration and cleaning, although a painter's opinion there may be more helpful. I only wish to claim for the practising artist what I think is a very real thing, that is, an intimate, or what I may call an inside knowledge of the qualities of good painting. For after all, it is the consensus of opinion among artists that has established the reputation of the great Masters.

4788. (Sir Robert Witt): Sir George, may I refer to Mr. Lamb's letter to the Royal Commission in which he says "that the knowledge of artistic materials and methods acquired by such artists is often indispensable in deciding on the authenticity or attribution of works by old Masters and on the best means of preserving or repairing them"? Please do not think I am criticising in any way the views of any one, but, taking, in the first place, the question of authenticity and attribution, which are questions obviously of great importance to the National Gallery, would you not agree with me in thinking that all the greatest authorities in the world, living or otherwise, on questions of attribution and authenticity are practically none of them painters? I am not thinking of this country only, but in Germany of such men as Bode and Friedländer, in Italy as Venturi.—I agree with you, because a painter has not studied these matters in the same way. His life has been devoted to other ends, he has been doing his own work, but there are things, certain qualities of paint in a painting, which are, I think, visible to those who have handled the brush and tried to paint and which may not be visible—of course, one cannot tell what is in another man's mind—to those who have not had that actual practical experience. I tried to put that point in my answer to the first question.

3 June, 1929.]

Sir GEORGE CLAUSEN, R.A.

[Continued.]

4789. Just on the question of preserving or repairing, the National Gallery Trustees have often been criticised for the condition of their pictures, but is it not fair and equally true to say that the condition of the Diploma Gallery pictures under the sole control of the Royal Academy was equally the subject of very strong criticism?—I think very likely, yes.

4790. And that the recent restoration and attention which they have received was very much overdue?—It was very much overdue. For years the glasses were not cleaned, and the pictures were not allowed to put their best side forward. That has recently been put right.

4791. Well, I think my questions were more directed to Mr. Lamb's letter than to your views which I think you put so extremely fairly.—Probably Mr. Lamb in his letter was giving conclusions arrived at by the Council. In my evidence I have given my own personal views.

4792. (Sir Courtauld Thomson): I understand you to suggest that the President of the Royal Academy should be a Trustee *ex officio*?—Yes.

4793. If the President happened to be a distinguished architect or sculptor for the time being, would that alter your view?—No. I think the President of the Royal Academy is Trustee *ex officio* of the British Museum and of the National Portrait Gallery, and it seems desirable that he should be on the National Gallery, since he is usually a painter and practising artist.

4794. Then it is more from his position as President of the Royal Academy than of any special knowledge that he may possess of painting?—Yes, from his position. One would say that a man is not chosen as President of the Academy unless he possesses qualities which are valuable and considerable knowledge of artistic matters.

4795. (Sir Martin Conway): Would not you say that questions of attribution and matters of that sort are scientific questions, and that the question of the quality and beauty of a picture is an artistic question; that the advice and the co-operation of an experienced artist would be of great value in the acquisition of pictures entirely apart from any question of authenticity, but on the question of authenticity they are matters of science and are the business of particular experts. Would you agree with that view?—Well, I would agree that those questions are a matter of special study, but when you make a distinction between science and art, I think it one rather difficult to maintain. Whistler always asserted that his pictures were painted on scientific principles.

4796. That is not exactly what I mean.—And they were, i.e., he knew what he was doing, and after all that is the thing. He did not fumble; he had his plan and his method and followed them.

4797. All the methods, such as X-ray, and so forth, have nothing to do with the artistic side of the question and are purely science—Absolutely.

4798. And so the more technical questions are the business of experts who regard them from a scientific standpoint—historical, and so forth—whose business it is not to consider, in the first place at any rate, purely artistic merits. I would say they were two totally different functions. That seems to me rather to support your contention that the advice of an experienced painter and one of standing, or an artist of any kind—sculptor or architect—an artist dealing with artistic qualities might give you good advice, provided that he did not have a determining effect, apart from the assistance of experts, in matters of what I call scientific qualities?—Exactly. I agree with you. I tried to make that clear in my answer.

4799. That is your view?—Yes.

4800. (Sir George Macdonald): In answer to Sir Courtauld Thomson you said, Sir George, that you would be quite prepared to accept the President of the Royal Academy even if he were an architect?—Yes.

4801. Is that quite consistent with the representation put forward in Mr. Lamb's letter?

"The President and Council feel confident that they have the support of the artists in this country in stating their opinion that the National Gallery Board would be greatly strengthened if it included at least one artist of the standing and experience possessed by the artist members of the Royal Academy Committee."

I gathered from that that the President and Council were in favour of a painter, and perhaps that is why I was rather a little surprised to hear you say you would be prepared to accept an architect.—No. I think it is a question of the position of the President as the representative of the arts, being the head of the principal artistic Institution in the country, but I made another recommendation, also recommending a painter, Mr. Steer. The President at the present moment happens to be a painter, but he may not always be.

4802. Now, suppose that change which you advocate were made, do you think the President and Council would be satisfied with the governing body of the National Gallery as it is now?—Well, I do not know.

4803. If you had to remodel the scheme of things entirely, what would be suggested as the qualifications for members of the body of Trustees? I want you to leave individual questions out of mind altogether. Is there any category of persons whom you think ought to be represented who are not represented now?—Well, I think, as far as I know the composition of the National Gallery Board, it is a very good one. It contains men who have an interest in the arts and a fairly good acquaintance with them, but it does not contain any man who is in actual practice.

4804. That is what you want to remedy?—That is what we want to remedy and what I want to remedy.

4805. Suppose that defect were remedied, you would be fairly well satisfied with the sort of constitution of the body of Trustees that exists at present?—I should be.

4806. You do not think the artistic bodies as a whole are seriously dissatisfied with them?—I do not think so.

4807. (Sir Lionel Earle): I want to pursue this question. Would it not meet your case even better if the President of the Royal Academy had the right to nominate a Trustee, because in the event of the President being an architect I cannot see how he is going to help as regards the pigments?—I think that is a very valuable suggestion.

4807A. We have known, without going into names, that some people probably would be useless for your purpose, but there are men in the Royal Academy who could be of enormous use, and surely if the President could nominate, or the President and Council could nominate, probably the best man would be appointed to deal with the technical side with which you are concerned?—That is a valuable suggestion, and I wish I had thought of it, because I should have embodied it in my remarks if I had. I think that would meet it.

(Sir Martin Conway): Would you suggest nomination by the President or the President and Council?

(Sir Lionel Earle): I think the Council would be the best.

4808. (Chairman): What do you think, Sir George?—Yes. I do not think it matters very much either way, because I do not think the President, if he were an architect or a sculptor, would make a decision on his own without consulting the members of the Council. I think the safest is to put it on the President and Council.

4809. (Sir Lionel Earle): It puts the responsibility more on the individual than if the man says "I will consult with my colleagues"?—Yes. I think that is a most excellent suggestion and would, I am sure, meet the case.

(Chairman): We are greatly indebted to you, Sir George.

(The Witness withdrew.)

MEMORANDA SUBMITTED BY OUTSIDE BODIES.

CARNEGIE UNITED KINGDOM TRUST.

Memorandum submitted by the Trustees of the Carnegie United Kingdom Trust on the subject of the Central Library for Students.*

1. The name "Central Library for Students," which was adequate at the inception of the institution, conveys a very imperfect idea of the function which it is now performing. Originally organised to supply collections of books to Workers' Educational Association classes, it is now, in addition, acting as a national lending reserve to Public Libraries, Municipal and County, and also to University and Special Libraries. The word "student," moreover, is liable to mislead, since the persons for whom the service is intended include all readers who are in need of the more expensive kind of non-fiction books, i.e., all persons of any age who, whether privately or in classes, are studying any branch of knowledge.

2. The need for a national lending service of this kind is obvious to all who are familiar with the finance of municipal and county libraries. It is clearly uneconomical for a local library to buy expensive books which are likely to be needed by only one or two readers, and the smaller the population the truer this statement becomes. The smaller the total amount available for book-purchase, the more the Library Committee must cater for the general reader, and the less the provision which can be made for serious students. Yet serious students are found in the smallest places and they deserve as much consideration in a small town as in a city.

3. The Public Library service is unlike such services as gas and roads. Expenditure on gas and roads is more or less proportionate to population; a place with a population of 200,000 needs 20 times as much gas as a place with a population of 10,000. But in the sphere of libraries, apart from novels and newspapers, which present in the main a problem of quantity, no such proportion exists. A small town may include readers of all kinds of tastes, and a book costs as much to a small town library as it does to Birmingham or Manchester.

4. It is therefore clear that, if the smaller libraries are to give reasonable service to the comparatively small number of serious readers among their clientèle, the only economic method of doing so is by borrowing from a national lending library, which, being on a national basis, can economically hold a stock of books which to individual medium and small-sized local libraries would be impossibly expensive.

5. Thus it would appear that, as in the case of the stationary reference library, so in that of the lending library, there ought to be two units—the local unit and the national unit. The local library should provide a stock in proportion to its means and its normal needs, and should be able to borrow books for special readers from a central source.

6. This is the fundamental reason for the Departmental Committee's recommendation that the Central Library for Students should be re-constituted as a national institution either as a department of, or as a separate entity in close association with, the British Museum, and receive an annual Government grant. The service is intended to provide for the students at a distance from the great reference libraries the facilities which they render to those who can visit them. It is therefore essentially national in scope, and its financial basis should be similar to that of the British Museum and the other national libraries.

7. In addition to the main reason for this recommendation, there are important subsidiary reasons for the recognition of the Central Library for Students as a national institution. Of these the most important is the universally recognised need for a central or union catalogue which would enable local libraries to borrow the more expensive and rarer

books from one another. The Central Library would seem to be the ideal home for such a catalogue which would enable it to discharge the important function of a central exchange bureau. This scheme already exists in embryo, but additional income is necessary to employ the personnel required. Certain other much-needed services could also be performed by a National Lending Library, e.g., the regular issue of book-lists which would be of the greatest service to local library committees, the supply of printed catalogue cards such as those issued in the United States by the Library of Congress, and the establishment of a Central Intelligence Bureau. All these services are very much needed, and all of them depend upon the Central Library being re-constituted as a National Library with a Government grant.

8. The President of the Board of Education expressed to a recent deputation from the Carnegie Trustees the apprehension that the cost of the proposed Library might grow indefinitely. It is, of course, obvious that the duties of the library might be increased and therewith the cost of its maintenance. But, so far as the main essentials described above are concerned, there is reason to believe with confidence that the cost need not exceed £12,000 a year, plus the cost of the issue of catalogue cards and book lists, both of which in time might be made remunerative. One reason for this belief is that local libraries, with the additional freedom of expenditure which they gained in 1919 (England and Wales) and 1920 (Scotland), are spending much more liberally on books, and therefore require less and less help from a National Lending Library. Moreover, the practice of the mutual lending of non-fiction books, which would be greatly facilitated by the existence of the union catalogue already mentioned, will in time be a great relief to the National Lending Library itself, which is already able to borrow from a large number of the best special libraries and from an increasing number of public libraries. Finally, the demands upon the National Library could quite legitimately be still further reduced by raising the present minimum price of books supplied from the present 6s. to 7s. 6d. or even 10s.; most local libraries can fairly be expected to buy practically all books required which cost less than 7s. 6d. or 10s. The National Lending Library should not relieve local Library Authorities of their responsibility to maintain an adequate local stock.

9. The Trustees in connexion with their policy of making grants for book-purchase to small public libraries which are pursuing a progressive policy, and owing to their intimate knowledge of County Libraries, have a unique knowledge of the value of the Central Library, even in its present form. They are able, therefore, with first-hand knowledge, to assure the members of the Commission that the service is really a necessary, and also an economical part of a coherent national system. The strength of their conviction is shown by the grants which they have made to establish the Central Library for Students:—

	£
Grant for building, etc., promised	
December, 1915	2,600
Grant for maintenance promised	
December, 1915, £400 a year for	
five years	2,000
Grant for Galen Place building	
promised May, 1921 (Maximum	
£6,000)	5,461
Grant for maintenance promised	
May, 1920, £1,000 a year for six	
years	6,000
Grant for maintenance promised	
October, 1924, £3,000 a year for	
five years	15,000

Carried forward ... 31,061

* See Minutes of Evidence, Twenty-fifth Day.

	£	
Brought forward ...	31,061	
Grant to C.L.S. for Prisoners of War Book Scheme (1917) ...	£1,000	
Grant to C.L.S. for Victoria League (1918) ...	500	
Grant to C.L.S. for Army Educational Scheme (1918)	1,000	2,500
		<hr/>
	*£33,561	

It is clear, however, that, if the foregoing arguments are sound, the experimental stage is past, and it is no longer right that outside bodies like the Carnegie Trust and the other Trusts which have co-operated hitherto should bear the expense of a necessary public service. The final Trust grant ends in the financial year 1929-30, and it is very much hoped that thereafter, if not in the current year, a Government subsidy will be available.

10. The Carnegie Trustees have read and fully endorse the memorandum already submitted by the governing body of the Central Library for Students. It is therefore only necessary to add here that they would cordially approve of either of the two proposed constitutions, and that they would readily appoint a deputation or a representative to attend at a meeting of the Commission and amplify the foregoing statement, if it were so desired. They trust in view of the urgency and the vital importance of the Central Library problem that the Commission not only will endorse the very strong recommendation of the Departmental Committee, but also will find it possible to do so in an early separate Report in order that H.M. Government may have the matter before them when framing the estimates for 1929-30.

J. M. MITCHELL,
Secretary.

The Carnegie United Kingdom Trust.

Comely Park House,
Dunfermline, Fife.
1st November, 1928.

THE LIBRARY ASSOCIATION.

Memorandum submitted by the Library Association on the subject of the Central Library for Students.†

1. *The scope of the Library Association.*—The Library Association was founded in 1877, and incorporated by Royal Charter in 1898. It is only in part a professional body, and the views advanced in this Memorandum represent not only the attitude of the library profession towards the proposals in the Report of the Public Libraries Committee, but also that of a large number of users of libraries.

2. *Resolution of Library Association.*—The Library Association, in Conference last year, unanimously passed this resolution:—

“That, in the opinion of the Fiftieth Annual Conference of the Library Association, assembled in Edinburgh, a Central Library, as proposed in recommendations 39 to 46 of the Report of the Public Libraries Committee, is both desirable and necessary in the interests of an effective library provision in Britain, and it expresses a hope that His Majesty's Government will be able to provide a reasonable measure of financial support in the immediate future. Further, the Library Association pledges itself to do all in its power to assist in the development of such a Central Library.”

3. *The British Museum in relation to the Central Library.*—It has frequently been pointed out that

the British Museum is debarred by the Act of Incorporation (only slightly modified by the Act of 1924 and the regulations made thereunder) from lending books. The Trustees (rightly in the opinion of this Association) are disinclined to ask for any modification of the law. They believe, and they are supported by most scholars in believing, that the disadvantage of visiting a library (perhaps after a special journey from another country) to see a book known to be in its possession, only to find that it is in the hands of a student in some other town, outweighs the advantage to the borrower. But it is all the more desirable that there should be a great reserve of books available for borrowing by isolated students, and supplementary to those the local libraries can be expected to provide. Without such a reserve, the complaint of injustice done to the provincial student stands unanswered.

4. *The Central Library does not attempt the colossal task of collecting a second British Museum Library, but by the system of “outlier” or associated libraries, fostered by the enlightened action of the Carnegie United Kingdom Trustees, it is forming an alliance of libraries, prepared to send books to public and other recognised libraries through the agency of the Central Library. When it is realised that among these associated libraries are those of such institutions as the Science Museum, the Society of Antiquaries and the Linnean Society, it will be clear that voluntary effort has already provided for the isolated student the nucleus at least of a great National Lending Library, no part of which (save the books in the Science Museum's Library) has been any charge on public funds.*

5. *Development of the idea.*—The inception and growth of the idea of a Central Lending Library that should function as a National Reservoir of books, periodicals and pamphlets, has taken shape naturally and spontaneously through voluntary agency. Its development has been continuous during the past thirteen years. That the project meets a widely-felt need is beyond question.

6. *Potentialities.*—The way in which those in charge of libraries have proved willing to collaborate by placing their resources, both of printed matter and of staff, at the disposal of the Central Library, shows that the possibilities of expansion are very great. Already sixty libraries have associated themselves with the Central Library, and have made their whole stocks (with a few exceptions) accessible, by means of a Central Library, to the inhabitants of this country through the Public Library system and other recognised libraries. The whole of this vast scheme could be set in motion along the lines indicated by the Public Libraries Committee if stability were assured to the Central Library and adequate funds were forthcoming. The Central Library is precluded, by the limited funds at its disposal, from inviting that further assistance from libraries which it is well known could be secured. Knowledge stored in printed matter is lying unexploited until effective clearing-house machinery is in running order. This country is rich in its libraries, ranging as these do from those of Government Departments (of which certain are accessible in varying degree), public, quasi-public (such as the great endowed libraries), university, commercial, technical, professional, private and many other libraries of specialised character. The recommendations of the Library Association, if carried out, would result in a real mobilisation of the library resources of the nation.

7. *International Liaison.*—The International Institute of Intellectual Co-operation has recently been compiling data regarding the provision in the chief countries of the world of National Centres of Bibliographical Information. The material for such a centre exists in this country but requires to be co-ordinated. If the international project could be realised (as would be most desirable), a Central Library constituted on the lines indicated in the Report would become the centre for this country;

* The difference between the above total of £33,561 and the £26,561 shown in the C.L.S. memorandum is explained by the fact that the £1,000 granted in 1917 for the Prisoners of War Book Scheme is not included in the C.L.S. accounts, and that £6,000 of the final maintenance grant promised is still outstanding for the years 1928 and 1929.

† See Minutes of Evidence, Twenty-fifth Day.

liaison with similar centres abroad would bring into being a network, the value of which few engaged in research would gainsay.

8. *Transference to State control.*—The Library Association claims that the time has come when the Central Library should become a part of the activities of the State.

9. *Immediate requirements.*—Two departments of the Central Library require to be set in motion immediately if its work is to be effective:—

(a) An Information Department (as indicated on pages 165 and 166 of the Report).

(b) A Union Catalogue. It is obviously useless to add to the number of "Outlier" Libraries unless and until there is a Union Catalogue indicating the extent and location of the literature thus made available.

At present the supply of books is little more than theoretically available to borrowers. Without a "union" catalogue of the contributing libraries, housed at the Central Library, and kept up to date by a skilled staff, most of the benefits freely offered by the Associated Libraries must remain unused. Such a catalogue has been begun, but to complete it would necessarily require considerable outlay.

10. *Staff.*—An adequate trained staff for the two requirements set out above and for the general work of the Library, is of prime importance.

11. *Sum involved small in comparison with results promised.*—The additional annual expenditure which would be required to implement the recommendations of the Public Libraries Report on the Central Library amounts to £12,000, only a portion of which would have to be provided out of State funds. Although this sum represents but .0027 per cent. of the Government's national education grant, it would have the effect of facilitating interchange between the libraries of the country and largely increasing the availability of books to the public.

12. *Separate Report.*—The Library Association expresses the earnest hope that the Committee will decide to endorse the recommendations of the Departmental Committee, and that they will decide to issue a separate report on the question of the Central Library as soon as may be possible, in order that H.M. Government may know their considered views when the Estimates for 1929-30 are being reviewed.

13. *Oral Evidence Offered.*—In conclusion, the Association will be prepared to send one or more representatives to attend a meeting of the Commission to amplify the foregoing statements or give any further information should the Commission so desire.

E. W. KEELING,
Secretary,
The Library Association.

26-27, Bedford Square, W.C.1.
7th November, 1928.

THE NATIONAL SOCIETY OF ART MASTERS.

The National Society of Art Masters were requested to submit a memorandum on such aspects of the Terms of Reference as might specially interest them. The following letter was received in reply.

Dear Sir,

Since receiving your letter of June 15th last the Executive of this Society has had the opportunity of giving careful consideration to the Memorandum already submitted to the Royal Commission by the Design and Industries Association.*

* The memorandum submitted by the Design and Industries Association will be found on p. 264 of the Vol. of Evidence which accompanied the Commission's Interim Report.

Seeing that we are in entire agreement with that Memorandum, subject to the reservations given below, we feel it unnecessary to burden you with a further statement which would repeat the same opinions.

We desire, however, to emphasise the points raised by the D.I.A. under Loan Collections.

The general complaint received from Art Schools is, that the objects available from the Circulation Department of the V. and A. Museum are restricted in number and are not added to from time to time so as to bring them more into accord with the present needs of the Schools, consequently the objects which are available, and have been in circulation for many years have become "stale."

The reservations referred to above are as follows:—

Inclusion of Modern Work.—We are very doubtful as to how far modern design, which is necessarily in a state of flux, and difficult to appraise in the sequence of development, could be usefully included in the permanent collections.

It appears to us that the more appropriate method of exhibiting recent and contemporary work could be in the temporary collections. Assuming that these temporary exhibitions were devoted to specific subjects, e.g., furnishing, it would then be possible to arrange a much more comprehensive and varied exhibition than would be possible otherwise.

Under "Relation between Museums" the D.I.A. suggests the use of copies as a means of maintaining an historical sequence. About the advisability of this we have grave doubts, both on the score of expense, and the impossibility of precisely catching the old spirit of craftsmanship. We would rather suggest that the gaps should be filled by good photographs and drawing to scale, or full size where possible, of suitable specimens.

I am, Sir,

Yours faithfully,

ALFRED SHUTTLEWORTH,
Secretary,

National Society of Art Masters.

29, Gordon Square, London, W.C.1.
February 5th, 1929.

THE ROYAL INSTITUTE OF BRITISH ARCHITECTS.

The Royal Institute of British Architects were requested to submit a memorandum on such aspects of the Terms of Reference as might specially interest them. The following memorandum was received in reply.

A.—RELATING TO THE MUSEUMS IN GENERAL.

(1) That all Museums and Galleries should be open in the evening, as many people (including students) are unable to visit them in the day-time.

(2) That labelling should be simple and legible everywhere. (One member mentioned the Horniman Museum, London, as an ideal example of arrangement, labelling and cross-references).

(3) That handbooks and catalogues should be so written as to enable students living at a distance to know whether a Museum contains objects or material which would justify a visit.

(4) That, in the display of specimens, more attention should be given to "context," i.e., that any isolated detail of architecture or craftsmanship should have its relation to the whole building or work of which it forms a part clearly explained by means of scale-drawings, photographs, or models, and that where necessary such drawings or models should illustrate a restoration or reconstruction if the building is now in ruins. (We realise that this method has already been successfully adopted in many cases, and only ask for its more general adoption.)

(5) That restrictions on sketching in notebooks should be removed everywhere. (We do not include

measuring or elaborate drawing involving the use of scaffolding, etc., for which we recognise that permits should be required.)

(6) That in the arrangement of historical works of art, of various materials and types, more regard should be had to their grouping in periods. (We recognise that in some Museums, e.g., the Victoria and Albert, an arrangement of objects according to use or material may be the best in the interests of craftsmen, but as architects interested in *all* the crafts, we should like to see some sort of index-exhibit or index-room where a selection of various objects of one period would be grouped together. The Celtic Room at the British Museum was mentioned as a case in point.)

(7) That certain handbooks should be brought into line with those recent publications (e.g., the guides to the Panelled Rooms at the Victoria and Albert Museum), which contain measured drawings and plans giving the relation of individual details to the buildings of which they form a part. Thus these books would have an enhanced practical value.

(8) That in all Museums more consideration should be given to students' collections, which are apt to be too elaborate or too inaccessible. These should be small for a given subject, confined to type specimens, and descriptions should assume elementary text-book knowledge. Such collections should be so located as to admit of undisturbed study, should be well lighted, and should include facilities for writing and, where necessary, the use of such accessories as the microscope. (One member mentioned an excellent geological collection on these lines at Cambridge; another cited the Metropolitan Museum, New York, as being particularly well adapted for personal study.)

(9) That in the disposal of surplus objects from the various Museums and Galleries, the claims of the Dominions as well as of provincial collections should be recognised. We consider that this would be a politic move, as students overseas have an interest in such things, and at least one Dominion Museum is making a collection of historic works of art. We therefore recommend that after the word "provincial" (Museums and Galleries) on page 4, paragraph (4), line 8, of the Interim Report, the words "and Dominions" be added.

B.—RELATING TO THE VICTORIA AND ALBERT MUSEUM.

(10) That a handbook of "Architecture," based upon exhibits in the Museum (as are the existing handbooks on Ironwork, Furniture, etc.) should be prepared and issued.

(11) That the removal of the "Architectural Index" to Room 70 is regrettable, and that this fine collection of drawings of historical architecture should be divided into sections and exhibited in the galleries where work of the various periods is displayed. (To some extent this recommendation is affected by paragraph 6 above.)

(12) That guide-lecturers to the Architecture galleries be trained, *if they are not available already*.

C.—RELATING TO THE SCIENCE MUSEUM.

(13) That the present very meagre collection of exhibits relating to building should be strengthened, re-arranged, and concentrated in one place, to make it in some degree comparable with the collections relating to the various branches of Engineering, Aeronautics, Naval Architecture, etc. One member suggested that the Building Research Department would be able to advise in this matter; another emphasised the difficulty of finding the few existing exhibits, which are scattered about.

D.—RELATING TO THE GEOLOGICAL MUSEUM.

(14) That more prominence be given to building stones from the Dominions. (One member stated that none are exhibited.)

(15) That, South Kensington being so remote from most London Architects' offices, the removal of the Museum from Jermyn Street makes it desirable to establish a small index-collection of geological maps and specimens of building stones somewhere in a more central position.

E.—RELATING TO THE BRITISH MUSEUM.

(16) That the present collection of exhibits of Roman architecture is inadequate to the needs of architectural students and should be supplemented by casts, etc., in default of originals.

IAN MACALISTER,

Secretary,

The Royal Institute of British Architects.

9, Conduit Street,

Hanover Square, W.1.

20th December, 1928.

WESTMINSTER LECTURE SOCIETY.

The Westminster Lecture Society were requested to submit a memorandum on the subject of evening lectures. The following memorandum was received in reply.

The Westminster Lecture Society was formed in 1922 for the purpose of organising private lectures in the national museums, art galleries and historic buildings, especially in the evenings, for the benefit of people who are engaged in the daytime and therefore unable to avail themselves of the opportunities offered during the normal hours of opening.

The facilities granted have been subject to the condition that no expenditure of public funds is involved, the Society defraying the entire cost, including Lecturers' fees, attendants' pay, the lighting of a section of the building, and all other incidental expenses.

In 1921 representations had been made on behalf of the Society to the Trustees of the British Museum in regard to the position of people who could only attend lectures if given in the evening, and who would be willing to pay for any privileges which might be granted. The question of access to these buildings in the evening had been raised from time to time for many years past, but it is believed that no proposals for evening lectures had been previously accompanied by an offer to meet the cost. The Trustees readily consented to the opening of the Museum on these conditions, and a series of private evening lectures was arranged in February, 1922, for the Members of this Society. In three months interest in the lectures had grown to such an extent that it became necessary to place the scheme on a more permanent basis. This Society was then formed, and from October, 1922, to March, 1923, inclusive, three simultaneous lectures were given once a week in different galleries. The scheme provided for three courses, each extending over twenty-four evenings. At the end of March, 1923, interest was still maintained and the weekly lectures were continued until the following June.

Up to this time, all the lectures had been "peripatetic" so that the audience were obliged to stand for practically the whole time. It had been originally suggested that each lecture should occupy about an hour, but such was the keenness shown that this was found to be much too short a time, and the great majority of the lectures lasted for two hours or more.

In the following winter, from October, 1923, to March, 1924, inclusive, weekly lantern lectures were given in the Lecture Hall (Assyrian Basement).

Peripatetic lectures given on a comprehensive scale in the exhibition galleries of museums present certain difficulties, due to the restricted space and the consequent necessity for limiting the number of people attending, if all are to see and hear in reasonable comfort. This principle has governed all this

Society's arrangements. Had it not been observed, much better financial results could have been shown, as in most cases the demand for tickets was such that only a third of the applicants could be accommodated. The restriction in the number of people attending means that the cost per head is relatively high, varying of course in accordance with the size of the gallery used. The galleries differ widely in this respect. Many extremely valuable and interesting lectures could be given in the larger rooms, but the exclusion of the smaller ones on financial grounds seriously interferes with the study of the Museum as a whole.

The Society's activities perhaps offer a useful basis for consideration of the cost of evening lectures. From February, 1922, to March, 1924, the lectures at the British Museum (105 peripatetic and 25 lantern lectures) show that the average cost per head was then about four shillings. This included all charges incurred within the Museum, and the necessary printing, but not other incidental expenditure.

It is believed that the subsequent modernisation of the electric lighting arrangements would reduce this considerably, but the present cost of peripatetic lectures is estimated to be about three shillings if all overhead charges are to be included in the account. If however under any general scheme of evening opening the electric lighting and attendants' pay were not charged against the lectures, two shillings a head should cover their cost.

It is desirable to mention that the foregoing calculations are based on the assumption that a sufficient number of qualified lecturers would, as hitherto, be prepared to accept a fee of two guineas which the Society has regarded as a minimum. The Members were mainly indebted to the Official Lecturers for the carrying out of the programme, and opportunity is taken to express their gratitude to those Keepers of Departments who also, appreciating the difficulties referred to above, so kindly gave departmental demonstrations from time to time at this nominal fee.

A lantern-lecture where 200 or 300 people can be accommodated is on a different basis, the cost per head being much less. Though popular, and very useful by way of introduction to the study of the galleries, it has not the great value of the peripatetic lecture, where the audience can see the object described. Lantern lectures can be given in the Assyrian Basement at the British Museum when it is not required for special exhibitions. It is suggested that some of the large galleries might be used for this purpose in the evening. The Roman Gallery has been used in this way and answered the purpose fairly well. Experience shows that a proper Lecture Hall is one of the chief needs of the Museum.

In July, 1927, the Society organised the first public evening lecture at the Museum, when Mr. Leonard Woolley, using lantern slides, described the excavation at Ur of the Chaldees to an audience of about 300. A charge of two shillings was made for tickets. Hundreds were unable to gain admission, and the lecture had to be repeated on the following evening. Opportunity was taken to mention the Mesopotamian Excavation Fund, and as a result a considerable sum was subscribed by those present. In 1925 a similar result was experienced when the Society organised a public lecture by Mr. Woolley for the benefit of the same fund in the Kingsway Hall.

It is believed that this aspect of the question deserves much more attention than it has hitherto received. The interest of the public in excavations is stimulated, and it is felt that the National Art Collections Fund and other purchase funds would benefit if public attention were drawn to them in the same way. The Stonehenge Appeal showed that a considerable number of small subscriptions can achieve satisfactory results when larger donations are not readily obtainable. Moreover, the sense of proprietorship in the contents of the museums is fostered.

In 1923, 1925 and 1926 three series of private evening lectures were arranged in the summer at the Tate Gallery on similar lines, and these were highly appreciated. As no cost of lighting has to be provided for in the summer, a charge of half a crown a head covers the cost.

In March, 1929, the Society gladly accepted an offer from the Trustees of the National Portrait Gallery to open the building in the evening for an experimental historical lecture which proved extremely interesting. Here a charge of two shillings for admission is sufficient to cover the cost.

While the Society is most anxious not to prejudice the case for free admission to evening lectures, the peculiar difficulties already referred to, which make the cost per head somewhat high, have to be remembered, and the condition of the national finances is borne in mind; but having regard to the widespread desire for educational facilities and to the fact that such large numbers of people are debarred from benefiting by the expenditure on the national institutions it is hoped that something may be done to meet the demand, not only by providing free evening lectures but also by arranging a series on a contributory basis, the charge for admission being fixed at about half the cost.

As regards the readiness of the public to pay for evening lectures it is interesting to note that large numbers of people will willingly pay up to two shillings for admission but not more, although at the higher figure there is every reason to believe that sufficient numbers would be attracted. In the public mind there is a very considerable difference between two shillings and three shillings. This has not only been found in connexion with the Society's lectures, but also in the case of fees for University Extension lectures, where the increase of 50 per cent. led to a considerable falling off in the demand. Museum Guide-Books which are easily sold at two shillings are taken much less freely at three shillings, so that the increase is more than neutralized by the reduced sales.

It is noted that the opening of the Museum in the evening thirty years ago was considered a failure. It appears reasonable to suggest that the falling off in the attendance was due to the fact that no lecturers were then available.

It is incalculably better for fifty people to gain knowledge under conditions which make its retention easy than for a hundred and fifty to wander through the galleries with no definite aim and without the power to observe, which only comes as a result of instruction by lecturers capable of imparting it.

It is realized that not everybody would want lectures, and it is suggested that the interests of all visitors would be served by closing certain galleries while lectures are being given in them and leaving others open.

Reasonable publicity, in the shape of announcements in the Press would be necessary, and if these were made at regular times the public would know when and where to look for them.

Evening opening would incidentally result in an increase in the sale of publications.

At the Louvre, which is closed on Mondays except for lectures, camp stools may be hired for 50 centimes. This adds appreciably to the comfort of those attending lectures. It is believed that there is no official objection to their use in our national institutions provided that the gangways are not obstructed, and the adoption of the system under suitable conditions, is recommended.

Although this Memorandum is mainly concerned with evening opening on a contributory basis, it is desirable to make it quite clear that the Society is not in favour of any imposition of fees in the daytime, either for admission to the building or for lectures. It is well known that many of the people who have formed the Lecturers' audiences in the daytime have been more or less casual visitors to the museums who have gone there without any intention

of hearing lectures (if indeed they were aware that any were to be given). They only discover that they are within the reach of persons of ordinary intelligence by casually attaching themselves to a lecture party out of curiosity, and remain caught in the lecturer's net, returning afterwards again and again. If they were invited to buy a ticket in the first instance, many would never join the party.

It is obviously as short-sighted a policy to charge for admission to lectures in the day time as for admission to the building. The return on the capital outlay is to be looked for in the wide diffusion of knowledge and the interest in the Museum and the feeling of personal ownership which the lectures engender. This of course applies with equal force to the extension of the opening hours in the future, when the condition of the national finances justifies it.

With the foregoing considerations in view, it is suggested that the British Museum Reading Room could be opened in the evening at a charge of sixpence for admission.

The Members of this Society were privileged to visit the Public Record Office Museum, in September, 1928, when it was opened for the first time in the evening for their benefit, the custodians appreciating that the Members were unable to attend during the restricted official hours of opening.

The other historic buildings which are being specially opened for the Society in the evening do not come within the scope of this Memorandum, but it may be mentioned that special facilities have been granted by the custodians of many of them, including Westminster Abbey, the Temple Church, the Guildhall, the Mansion House, and Kensington Palace.

G. D. WHITEMAN,
Honorary Treasurer,
Westminster Lecture Society.

270, Norwood Road, S.E.27.
May, 1929.

LETTERS AND MEMORANDA SUBMITTED BY INDIVIDUALS.

LETTER, RELATIVE CHIEFLY TO THE NATIONAL GALLERY, ADDRESSED TO THE CHAIRMAN—IN ANSWER TO A PERSONAL LETTER FROM HIM—BY HIS GRACE THE DUKE OF BERWICK AND ALBA.

Palacio de Liria,
Madrid.
15th June, 1929.

MY DEAR D'ABERNON,

Excuse my not having answered your letter of the 16th May before, but we have been very busy with the Meeting of the League of Nations.

It is difficult for me to answer you in full about the Museums, but I am sending you enclosed herewith some remarks that you may find useful. Of course, I refer principally to the National Gallery, which we took as a model when we first started to re-organise the Prado some 14 years ago.

Yours very sincerely,
ALBA.

People who have taken an active part in the organisation of any Museum, will be inclined to be chary of expressing an opinion as to the organisation of any other Museum. Observations made by strangers have mostly been made much earlier and on repeated occasions by the Directors, who, however, have not always a free hand to act as they would like. Nevertheless, there are a few remarks that may be made with regard to the National Gallery.

Its organisation has been our model, ever since the "Patronato del Museo del Prado" came into being. But, though we have always striven to approach that organisation, we have never blindly copied it. Our aim has rather been to adapt the lessons learned from it to our circumstances; and daily contact with our own problems has led us to provide other solutions.

Thus we became convinced that the use of light-coloured or grey backgrounds on the walls was the most suitable to several schools, and that reds should almost always be shunned as they detract from the effect of many pictures. In speaking of "grey," we mean a warm light colour, and not a bluish or cold grey; the material is preferably a canvas or cloth with a very slight design, a continuous textile with a very few threads of golds in it. Where we had not sufficient means or were uncertain as to the final effect, we have painted the wall a distemper colour, which is inexpensive,

easily given the required shade and being dull does away with any reflections which are always objectionable.

In the National Gallery, the wainscottings, which are of such handsome wood and excellent decorative effect, catch the eye too much and, in some of the rooms, are too high. We think it would be better to use thinner wood, of no polish at all.

Another point of importance is that of the frames. In general, they are unsuitable to the Pictures. Their width, elaborateness and brilliancy of the gold spoil the effect of the picture. This is a matter we have been busy with at the Prado for several years; we have not always been successful in dealing with it and progress has been slow owing to the scarcity of means and the time taken by trials; the means obtained, moreover, from donations to which the condition is attached that the name of the donor should be mentioned on the frame itself.

The grave question of the use of glass before pictures does not arise in Madrid owing to the dryness and cleanness of the atmosphere.

There is a third point in the organisation of the National Gallery that comes as a disagreeable surprise to the Spanish student of pictures, viz. the upkeep of the pictures. To a Spaniard the cleaning and varnishing appears overdone. The words of Goya in his report on the restoration of pictures are a dogma in Spain: "tambien el tiempo pinta" — "Time also paints." Exaggerated cleaning takes off the finishing touch of a picture. The distinction between cleaning and removing the patina we consider should be fundamental. Looking at the Grecos of the National Gallery one clearly sees how much they have lost of the harmony of the colouring, which has become sharp. Again, and particularly with regard to the paintings of the Spanish School, we would venture to hope that the pressing should not be carried to an excess nor too great a use be made of varnish.

Characteristic of Spanish painters is their fresh and uneven brushing, which is as far removed as possible from the smoothness of enamel.

With regard to the British Museum, we have no remarks to make, and can only congratulate the nation that knows so well how to keep and hold at the disposal of students the artistic, archaeological and bibliographical treasures it possesses.

I should also mention that in the Prado we have obtained very good results from a combination as co-directors of a critic and a painter. For obvious reasons they compensate one another.

MEMORANDUM ON AN ORIENTAL MUSEUM
SUBMITTED AT THE INVITATION OF THE
CHAIRMAN BY MR. LAURENCE BINYON,
LL.D.

The project of an Oriental Museum for London has been broached at various times in recent years. However desirable such a museum, incorporating the various public connections in London, may be, there seems little chance at present of its coming into being. It seems more profitable therefore to stress the desirability of re-arranging the collections now scattered among different sections of the British Museum in a new Department. The illustration of the culture of the Asiatic peoples does not fit in with the scheme of the Victoria and Albert Museum, but is entirely in accord with that of the British Museum, which moreover is much richer in material.

The British Museum had indeed, from 1861-1866, a Department of Oriental Antiquities. This consisted of the Egyptian and Assyrian Collections, and in 1866 was re-named as such. At that time the art and antiquities of the Further East were either unknown, or, if known, were not appreciated. The creation of an Oriental Department would therefore be no new departure, but a reversion to the principles of classification prevailing in other departments of the Museum.

It is only during the present century that the high interest and importance of the cultures of the peoples of Asia have been fully recognised, and the scope of their achievements in creative art revealed. Now there is a great and growing interest and appreciation among the public. The Museum postcards of Oriental pictures, etc., sell even better than those which illustrate European art. The British Museum has the material for exhibiting this art and culture, with considerable fullness (if with some regrettable gaps); but no visitor to the Museum galleries would suspect how rich the material is. Not only are the collections widely scattered, but a great portion of them are hidden away for want of room. The public does not get anything like its proper value from them under the present system of arrangement. I believe everyone would be astonished if these collections could be adequately displayed in a related scheme so as to be intelligible and eloquent to the eye. It would be an event and a revelation.

I would like to stress the point that, since the barrier of language is insurmountable save for the very few, the creative art of these countries is the most direct approach for the Western public to the understanding of Oriental history, religion, and ideals of life. For instance, every phase of Buddhist thought is reflected in the phases of Chinese and Japanese art. This country has had a longer and closer connection with the East than any other; it seems fitting that it should take the lead in this matter.

To give some idea of the incoherence necessitated by the existing arrangement, it may be mentioned that the fine collection of Persian metal work of the Sassanian era (of which so little remains) and the Treasure of The Oxus, goldwork of about 5th century B.C., are grouped among British and Mediæval Antiquities: Chinese frescoes and large paintings on silk, Japanese screens and Kakemono are classed with Prints and Drawings; Chinese and Japanese pottery are with Ceramics, Chinese sculpture and bronzes with Ethnography, Indian sculpture is classed with Ethnography, while Indian and Persian paintings are divided between Prints and Drawings and Oriental Manuscripts. It would be an incalculable gain for the public if these collections could be brought together and arranged in sequence to illustrate, not only the culture of the various countries of Asia, but their mutual relations at different periods.

This is quite impossible at present without much ampler space. If a new wing could be provided for an Oriental Department, it would be virtually an Oriental Museum; room could be provided for inevitable expansion; and collectors would certainly be attracted to give or bequeath to the Museum, if their treasures were assured of adequate housing

and suitable exhibition. The late Charles Rutherston left, I believe, his Oriental Collection to a National Oriental Museum, if and when such a museum should be established.

The need for space is especially urgent in the Department of Prints and Drawings. The Oriental section of this Department is a Sub-Department, with separate purchase fund, etc., though its staff shares in the work of the Department. The Sub-Department has allotted to it part of the exhibition gallery in the King Edward the Seventh Wing of the Museum. This allows for the exhibition of about three per cent. of the collections; when the larger paintings are shown, the proportion is much less. The exhibitions are changed twice a year; but it is impossible to show, as is obviously desirable, specimens of each section of the collection, so that the public may have some idea of what the Sub-Department contains. It is particularly unfortunate that the Stein Collection cannot be shown, for want of room. The discoveries of Sir Aurel Stein in Central Asia are epoch-making. They have shed a new light on the history of Buddhism; they furnish unique and dated documents for the study of Chinese painting at its greatest period. They illuminate a vanished civilisation, in which Indian, Chinese, Greek, and Persian culture met and mingled. But while the discoveries made in the same region by Von Le Coq are now splendidly displayed in Berlin, the paintings, drawings, etc., in the Stein Collection (including the earliest woodcuts in the world) cannot be shown. Out of about three hundred, only one is on permanent exhibition.

If the eye of fancy may be indulged, I imagine a series of not too large rooms in which a selection of the Oriental paintings, changed from time to time, should be displayed, together with sculpture, ceramics and other objects of the same period. The Stein paintings, sculpture, and textiles would lead on one side to the Indian and Tibetan art and on the other to the Chinese and Japanese art. The different phases of Chinese and Japanese painting could be illustrated one after another by selections from the three thousand examples in the Sub-Department.

The question of overlapping with other museums arises especially in the case of Indian art. Indian arts and crafts are collected by the Victoria and Albert Museum (Indian section); Indian paintings are also collected by the Indian Office Library. Competition in the sale-room has been usually avoided by mutual consultations. But overlapping is inevitable; since, while the Indian Section of the Victoria and Albert Museum exists to illustrate the arts, crafts, life and scenery of India, the British Museum cannot illustrate the civilisations and arts of Asia if India be omitted. Such overlapping does not, to me, seem undesirable.

LAURENCE BINYON.

29th April, 1929.

LETTER FROM PROFESSOR F. O. BOWER,
SC.D., LL.D., F.R.S., TO SIR GEORGE
MACDONALD, K.C.B., ON THE SUBJECT
OF THE BOTANICAL COLLECTIONS AT THE
NATURAL HISTORY MUSEUM AND AT THE
ROYAL BOTANIC GARDENS, KEW.

2, The Crescent,
Ripon,
Yorks.

15th June, 1929.

DEAR SIR GEORGE,

You ask me to write and tell you quite frankly what I think on the question of the apparent overlapping involved by the existence of the two National Herbaria, one at South Kensington and the other at Kew. I was aware of a like question having arisen in 1901, since when the problem has intensified. On the question as it stands to-day I have not hitherto expressed any opinion, so that my hands are quite free. I have had, by long experience of the use of both establishments for purposes of reference, ample grounds for forming an opinion as a

professed botanist. What I now write is mainly from that point of view, but I do not omit from consideration the interest of the general public in the ultimate fate of the Botanical Department of the British Museum.

I am fully aware that the question cannot be treated as relating to the herbaria alone. As you say, "If the South Kensington Herbarium were to go to Kew, the Botanical Department of South Kensington ought to be transferred with it." Thus the question has wider bearings than that of convenience for herbarium reference, though this should, I think, be the determining factor in the wider decision. I do not propose to canvass the question of economy in salaries, etc., that might result from the change; nor the cost of housing the collections if transferred, though these are naturally matters for consideration. As I understand your question, it aims at an expression of opinion on efficiency and convenience in scientific working, rather than on ways and means.

In my own case, and particularly while preparing my book on "Ferns," I had repeated occasion to refer to the two Herbaria—that of Hooker at Kew (naturally with modern additions), and that of John Smith at the British Museum (also with modern additions). Consultation of both was fundamental for my work. I had to pass from one to the other; and so far as the value of my visits depended on comparison, it had to be from memory rather than by juxtaposition of the actual specimens. As a consequence I frequently depended on the larger collection at Kew, and to save time risked the disadvantage of omitting a comparison at the Museum. My work was morphological, not systematic: so the loss was not so severe as it would be in the exact comparison of species and varieties. I mention this experience to show in actual working the disadvantage of the distance apart of the two herbaria, and how it affects the working botanist. There has at times been loan of specimens, even of whole genera or families, from one Herbarium to the other. But this can only be exceptional, and it is obviously undesirable. Close juxtaposition of the two Herbaria is the natural solution of the difficulty. The arguments, *pro* and *con*, have been fully advanced in the evidence before the Commission, I do not propose to traverse them in detail, but to give a general opinion on their balance.

The question appears to be, whether to sacrifice *now* the assumed convenience of the public in visiting the Botanical Galleries at South Kensington, as well as the historical association of the collections with the rest of the Museum; and in so doing to secure the scientific advantage of juxtaposition of the two Herbaria at Kew:—or to maintain the present status till at some future date increasing pressure for space at South Kensington shall make the extrusion of the Botanical Collections inevitable (Questions 677, 678). My own opinion is that it will be best to make the cut *now*. The reasons for this opinion are not simply that doing so would be in the interest of the scientific consultant. The move would make a definitely new policy possible, instead of a policy of drift. If the collections at South Kensington were moved to Kew, the obligation of housing the Herbarium and of developing the show-collections at Kew would naturally go with them. A Botanical Museum is and will always be a less spectacular thing than are the show-collections of Zoology. They suffer by direct comparison such as naturally follows on association under a single roof. Kew already possesses very large and valuable Museums; but the transfer of the British Museum establishment to Kew might well be made the occasion for the formation of an entirely new type of Museum there, separate from those which illustrate the economic products of the Vegetable Kingdom.

The new type of Museum should be frankly biological in its motive and its execution. Such a Museum developed on lines of vitality would readily attract and fascinate the crowds that visit Kew.

On the other hand, a new policy might be applied to the Herbarium now in the British Museum, if it were transferred to Kew. The risk of fire would be met by its accommodation in a separate building, not necessarily of expensive construction. The difficulty of size of paper and of cases would not arise, if the Herbarium were treated as an historical monument. Any prospect of future overlapping would be removed by drafting all new collections to the original Herbarium of Kew. *Thus the Kew Herbarium would automatically take the character of a growing Herbarium; it would become ever more and more the substantive Herbarium for work; while the British Museum collection would stand as an ancient monument, serving as a basis for checking determinations by direct reference to the original types, or to old accredited specimens in which it is peculiarly rich.* Overlapping would be gradually eliminated as time went on.

It has been urged that the work at the British Museum and at Kew differs both in character and in geographical area. This position I am unable to endorse. In the past there seem to have been no fast limits of geographical demarcation (Questions 565, 566); while the claim of the pursuance of pure systematic at the British Museum rather than at Kew accords ill with the fact that the *Genera Plantarum* and the Kew Index both came from Kew. Doubtless, if the move to Kew were accomplished suddenly, there might at first be some confusion in assigning the duties to the two staffs; but this would only be a temporary difficulty.

The question has been raised as to the collections of fossils. I do not think that the opportunity for immediate reference to related modern types is a sufficient reason for removing either the hand specimens or the microscopic sections of plant-fossils from their present place in the British Museum.

As you will see, I have made no attempt to cover in this letter the whole ground of the discussion. The result of such survey as I have been able to make definitely leads to the opinion that the time has come for the removal of the Botanical Collections from the Natural History Museum at South Kensington, and the centralisation of Botanical interests at Kew. The increased facilities for transit of late years, combined with the enormous number of visitors who find their way thereby to Kew, suggest that the geographical difficulty has been practically overcome, so far as it affects the general public.

Hoping that this letter may prove to be of use to you, and to the Commission.

I remain,

Yours sincerely,

F. O. BOWER.

MEMORANDUM SUBMITTED BY MR. E. C. CHUBB, CURATOR OF THE MUNICIPAL MUSEUM AND ART GALLERY OF DURBAN, SOUTH AFRICA, REGARDING LOANS TO THE DOMINIONS.

If the works of art possessed by the public galleries of Great Britain that are not required for public exhibition could be sent out on loan to the public galleries of the Dominions, I believe a very great benefit would be conferred, for although public art collections of no little interest are gradually being built up in the Dominions, they cannot be compared in extent or educational value to the great collections of Europe, and it is only a very small proportion of the populations of the Dominions that is ever fortunate enough to visit Europe and see these collections.

Such action would, I believe, have a far-reaching effect in assisting in the production of art in the

Dominions, and in developing a deeper and more general appreciation of art amongst the peoples overseas, resulting in the public galleries benefiting by donations on the part of wealthy citizens.

During a recent visit to Canada, I had an opportunity of discussing the matter with those in charge of public galleries there, and I formed the opinion that they would greatly appreciate such action.

The Dominions, I feel sure, would readily reciprocate by the loan of works by their own artists, and in this way the population of Great Britain would have the advantage of seeing and studying the art of the Dominions.

I also suggest that the circulation of loan collections of art objects by the Victoria and Albert Museum could with advantage be extended to the museums of the Dominions, by a system of co-operation between the Governments of the Dominions and Great Britain.

The designers and craftsmen of the Dominions are at a great disadvantage through lack of opportunity of seeing the best work that has been accomplished in the past; but if by monetary contributions from the Dominions more extensive collections could be formed and circulated on loan amongst the Dominions' museums, in addition to those of Great Britain, the position would be largely remedied, at the same time the museums of Great Britain would benefit on account of the collections being more varied and extensive.

Such co-operation exists, I believe, in regard to certain branches of scientific work, e.g., economic entomology, and I consider it could with advantage be carried out with regard to applied art.

E. C. CHUBB.

11th September, 1928.

MEMORANDUM ON CASTS AND CERTAIN OTHER MUSEUM SERVICES FURNISHED AT THE INVITATION OF THE COMMISSION BY PROFESSOR R. M. Y. GLEADOWE, SLADE PROFESSOR AT OXFORD.

(The nucleus of this memorandum is a note on the Department for the Sale of Casts, sent to the Director of the British Museum and seen by the Director of the Victoria and Albert Museum in December last. This note is embodied in the memorandum. It was referred by the Director of the British Museum to the Secretary of the Royal Commission, at whose invitation the notes on other services have been drafted.)

1.—CASTS.

There are two main questions involved in the Government's policy as regards casts of works of Art:—

- (1) The question of a museum or museums of casts; (2) the question of the making and distribution of casts. My primary concern is with (2). But some brief remarks on (1) may be of use.

(a) CAST MUSEUMS.

It seems essential that the Victoria and Albert Museum should continue to house a large number of casts. The two big rooms of casts at South Kensington are invaluable; and the various casts and electrotypes shown in the main Galleries supplementing the collections of originals should certainly be added to rather than diminished.

It has been suggested that the Crystal Palace should be made into a great museum of casts. It has already some interesting remains of a considerable collection once housed in it. There is certainly something to be said for building on this foundation. But I think that the Crystal Palace is not sufficiently central to be of much use as an educational museum. Nor would it be at all easy to make a cast collection housed in it attractive. In any case, whatever is done in the way of adding to

the casts in the Crystal Palace, the casts at the Victoria and Albert should remain there, or be added to as occasion serves; though perhaps a scheme might be worked out by which the Crystal Palace might be made a Museum of the larger Architectural Casts, the Victoria and Albert ceding some of these, and so making room for more small examples; the two might thus be complementary to each other.

There is much to be said for a similar gradual expansion of the very inadequate cast collection at the British Museum, where also casts are used very happily to supplement originals. The difficulty is, of course, accommodation.

As regards centrality, it is my impression that even the Trocadero in Paris suffers (though it is by no means outside Paris) from its lack of centrality. If it were part of the Louvre it would be very much better known and more used.

(b) MAKING AND SALE OF CASTS.

There are similar strong arguments for both the workshops and the salerooms for casts being centrally placed in or near the Victoria and Albert Museum. If possible, they should be contiguous in the same building. From the public's point of view the accessibility and efficiency of the saleroom is probably the more important; but an intelligent buyer will always welcome easy access to the shops and staff.

At present it is very difficult to find out what casts are obtainable. An efficient saleroom would obviate this; but the saleroom should be attractive as well as efficient. The purchase of casts is further complicated by the fact that certain casts are obtainable unofficially at the British Museum, which cannot be had at the Department for the Sale of Casts.

The Berlin "Gipsformerei," of the State Museums, issues frequent supplements (completely illustrated so far as is possible) to the complete illustrated catalogues of Casts. A recent report states that the sale of these casts is large. There is no hint that a profit is a condition of the continuance of this service; and the suggestion is that it pays.

A note on the Department for the Sale of Casts at the Victoria and Albert Museum, referred to above, is attached.

2.—LECTURERS.

The Lecturers in the Museums and Galleries are providing a free educational service which is more and more appreciated.* The numbers attending these lectures are large and growing. An increasing number of lectures outside the ordinary programme are demanded. For these and the ordinary lectures (in some cases attended by over 100 people at a time) the public would be surprised to hear that until recently the lecturers were paid at the rate of 7s. 6d. an hour's lecture. They are now paid at the rate of 10s. 6d. It is argued (presumably) that official Lecturers get time and opportunity to lecture and write when they are not lecturing officially. This is so; but anyone who has talked to a mixed public for two hours at a stretch will know that he is not much good for further work that day, especially if he lectures four or five times a week. The lecturers are only given one month's leave a year, far too little to prevent them getting thoroughly stale. The kind of unofficial lecturing and writing which may come their way is by no means well-paid; and it would not be easy for a man who was lecturing four days a week to earn much more than £300 a year all told.

This may be all right for the first two or three years; after which it may be argued that lecturers have a good chance of getting better appointments. Some have done so in the past; more than once after a second breakdown. But such men have been in a sense pioneers of somewhat varied experience and distinct personality. The more lecturers there are the less likelihood there is that they will earn outside promotion, especially with the more regular

* The "Sudeby" Committee continues to recommend an extension of the Lecture System.

recruitment of museum and gallery staffs which may be anticipated. Moreover, the longer they serve as lecturers the less eligible, beyond a certain point, are they for outside appointments. Lecturing alone does not obviously fit a man for any other kind of work; it gives him no valuable experience except for further lecturing; and after, say, 30, the posts for which no special experience is required will not be open to a mere lecturer.

A periodic advance, within modest limits, would therefore seem justified; and it is submitted that there is a case for lecturers being able to earn by approved service, at any rate a maximum of one guinea for one hour's lecture.

Possibly some scheme could be worked out whereby certain Lecturers become, by service and other qualifications, eligible for Permanent Assistantships in the Museums and Galleries, involving administrative duties, as well as lecturing, especially perhaps on the side of education, publicity and publications.

3.—HOURS.

The closing of the National Galleries, etc., at sunset seems to me a wholly unjustifiable and short-sighted economy.

4.—PHOTOGRAPHS AND CATALOGUE STALLS.

Proposals are made in the note on the Department for the sale of Casts affecting the question of the sale of photographs, postcards and other publications. As regards the present arrangements it may be observed that the main stall at the British Museum is now quite inadequate to carry on its very brisk business; that there is no *index* at the Victoria and Albert Museum stall of photographs obtainable—the only question which can be answered being “have you got a photograph of No. X?”; that it is a pity that it is found necessary for the National Gallery to charge twice as much for ordinary postcards as the British Museum; and that so little is done to sell non-official reproductions and other relevant publications such as books at the Gallery Stalls. Nor is the bar-counter or “running-buffet”—accommodation of the stalls convenient to either customer or salesman. A really attractive and efficient Reproduction and publication service could no doubt best be organised at a Central Depot. (See note on Sale of Casts.)

5.—LANTERN SLIDES.

The Lantern Slide service has grown up haphazard. The National Galleries have no such service for any but members of their own staffs. Though a certain amount of public money is occasionally spent on this small collection, there is no grant for the improvement of it. Slides are added from time to time at the expense of individuals. The Slide collection is nobody's business, so that no time can be spent on improving and cataloguing it. The British Museum has very few slides of artistic subjects available for loan; of these subject catalogues are printed on loose slips. There are none, for instance, of Chinese paintings. The Victoria and Albert Museum have a large collection of Slides covering a wide ground unsystematically. The catalogue (unillustrated, and with the minimum of information) is issued at the prohibitive price of 5s. Many of the Slides in this collection are too bad to be shown. The catalogue is by no means complete.

6.—GENERAL OBSERVATIONS.

In short, it is submitted that, while much has been done (particularly by the Publications Department of the British Museum and the admirable Circulation Department of the Victoria and Albert Museum) of recent years to develop the educational service of the Museums, the systematic treatment of this problem as a whole has yet to come. The Treasury, while committed to the view that it should be regarded as a Public Service, have not unnaturally wished to spend the minimum upon it, and have likely enough defeated their own financial

end by an unimaginative economy. The proper improvement of the educational service of our Art Museums and Galleries might well require for a time at least the full time work of a suitable education officer. So far as my information goes the Treasury are profiting, and have for some years profited, by something like £1,200 a year by an unfilled vacancy for the Chief Inspectorship of Art Schools. The cause of Art Education in the country must be suffering correspondingly. It might be possible for an officer to be appointed in this vacancy who would have general direction of the Museum Education Service. From the art-student's point of view the Museums and Galleries become more and more Schools of Art; and the right man appointed to the Chief Inspectorship might, whether his title were changed or not, do invaluable work as, *inter alia*, a liaison officer between Art Schools, Architectural Schools, Societies, Local Museums and the Central Museums and Galleries.

It is possible that such an educational service could best be developed out of the present Circulation Department of the Victoria and Albert Museum. In any case, under whatever competent and enthusiastic direction, a Central Bureau (situated perhaps most conveniently in or near the Victoria and Albert Museum) at which the public and especially those concerned with Art Education could see and obtain casts, and other reproductions, and photographs of works in the Museum, and get information about all kinds of reproductions, photographs and lantern slides obtainable elsewhere would go a long way towards meeting immediate needs.

It might be put that the urgent problem of the big Public Museums and Galleries is henceforward rather digestion than congestion; rather assimilation than accumulation.

7.—A MUSEUM OF MODERN INDUSTRIAL DESIGN.

One further suggestion is submitted, which I make no attempt to elaborate in detail, and which I am ready to admit may at first sight have little relevance to an enquiry into the administration, needs and uses of Museums.

The suggestion is that the Government should set aside a small sum annually for the direct encouragement, as an appreciating National Asset, of Industrial Design and Craftsmanship by the purchase of a few small objects of modern design, made and designed within the Empire, which would be put on permanent public exhibition in what would eventually become a museum of Modern Industrial Art—unless it were thought better to absorb most of these purchases into the appropriate National Collections, keeping only on Exhibition the most recent. Such an official display of design actually on the market would doubtless attract gifts and loans. Indeed it might be run not on a basis of purchase and permanent collection, but as a central display of works temporarily deposited on loan, accepted, selected and shown simply on their merits. Such an exhibition, always open but frequently changing, would greatly interest the public and stimulate the sale of well designed goods.

Something in this direction has been attempted by the British Institute of Industrial Design; but their small show at the Victoria and Albert Museum is too static, and not of sufficiently commercial a flavour. Relegated to a dark and inaccessible part of the old museum it seems destined to attract less and less attention.

An official showroom of modern design should, if housed in a museum, as it might well be, be given a central and attractive position; if housed outside its premises should be selected and exploited as if it were a shop determined to make its way by accessibility, publicity and intrinsic interest. Part of its function should be to act as a clearing house of information and a bureau of advice as to modern design, for which purpose it should collect and index quantities of photographs. It cannot be too often repeated that good design is an increasingly marketable commodity, but at present it needs a very special kind of publicity. It is submitted that the

small sum required for such a service might appropriately and easily be provided from the £1,000,000 grant of the Empire Marketing Board.

This proposal raises further the consideration of the absence of any official Exhibition Hall in London for such displays as the British Industries Fair, which results in the distressing fact that such exhibitions held under the Government Aegis must be housed in such hideous and dilapidated buildings as the "White City," to the extreme discredit of British taste, and undoubted detriment to the Exhibitions.

DEPARTMENT FOR SALE OF CASTS.

My difficulties as a member of the public who has occasion to buy casts and to recommend others to buy them, especially for educational purpose, are :—

- (1) That the show room for casts at the Victoria and Albert Museum is so small that only a small fraction of those which can be obtained can be shown at any one time;
- (2) That much of this small space is taken up with out-of-date stock;
- (3) That much of the space is taken up with casts of natural objects which are mixed up with casts of sculpture, ivories, etc.;
- (4) That very few of the specimens on show are finished "in facsimile"; so that it is not possible to judge what the Department can do by way of "identical" reproduction. Most of the casts, being in plain white plaster, look their very worst;
- (5) That many of the casts seem to be made from moulds which have lost their sharpness or precision;
- (6) That the Catalogue of Casts of "objects in the British Museum or elsewhere" has not been brought up to date since 1910; nor are supplements obtainable;
- (7) That the illustrated Catalogue of Casts "suitable for schools" contains a selection evidently not based on modern taste or requirements; and is in an unattractive form.

The reason for these, and other, difficulties is lack of finance.

As regards the show room I should strongly recommend that a good large room or rooms should be devoted to the display of casts and other facsimiles (electrotypes, etc., and also all kinds of flat reproductions, prints and drawings, etc.) of objects in the British Museum and the Victoria and Albert Museum; in addition, of course, to the display on catalogue stalls. It would be essential that such a show should be very well arranged, and re-arranged frequently, so as to keep it thoroughly "alive" and up to date, like a good shop.*

(I have not mentioned prices as a difficulty; but, I gather, that, since the war, they are regarded as high. No doubt, owing to small sales, they have to be kept high. This is part of the vicious financial circle from which the Department is suffering.)

As regards the general conditions under which the Department works, I understand that the business of Brucciani was given to the Government; and that the sale of the lease of the premises in Goswell Road brought £1,865 net to the Exchequer. The Treasury agreed to the Government taking over the business on the condition that it should be carried on on "a purely commercial basis." The Victoria and Albert Museum are credited with £240 a year by way of rent and rates for the premises used.

The Treasury require the Department to show a trading profit each month. If they fail to do this there is trouble and there is the constant threat that, if a profit is not made, the business will "cease to be conducted by the Board" (of Education). It is noticed that until 1914 the business (founded in 1837) showed a profit. The losses of the years

* This Depot of Reproductions should also contain an index of all photographs of objects of art in the Museums and Galleries and, if possible, a stock of at least one of each photograph. It should also have illustrated catalogues and full information about casts and reproductions, photographs, slides, &c., obtainable elsewhere, especially in foreign Museums. The Bureau of Intellectual Co-operation could doubtless help it.

1914-1918 appear to be due simply to the war. They are in any case not high.

It is submitted that the conditions in which the Department now works, besides providing a very inefficient service to the public, and discouraging the staff, are, even from a purely commercial point of view, short-sighted in the extreme. It is quite clear to my mind that, if the Department is to continue to pay its way, more money must first be spent on it; and that no private firm or individual taking over such a business could hope to make money out of it if the financial policy (or lack of it) imposed by the Treasury were adopted. A judicious expenditure of the proceeds of the Goswell Road premises alone might have done a good deal towards setting the Department on its feet. But the Treasury, though the business was a gift to them, and the sale of the lease so much into their pockets, and, though it is of considerable direct use to the Museums, appear to be ready to spend nothing at all on the business.

But I would further submit that the commercial view is not appropriate. The Department for the Sale of Casts is an Educational Service, not a commercial concern: indeed I strongly doubt if the Treasury have any moral right to try to make profits out of the business, which was given to them presumably for the purpose of helping Art and Education. Not but what if it were run as a good educational service, it could no doubt be made to pay. At present, though it is very well served by its staff and workmen who are skilful, enthusiastic (when encouraged), courteous and efficient, it is a disgrace to the Department with which it is associated, or rather to the Treasury who impose upon them so niggardly and shortsighted a policy. The sum at issue is, either way, a negligible one; the larger issue is one of the reputation of a Public Service, and an incalculable gain, or loss, to Art and Education.

R. GLEADOWE,
7, College Street, Winchester.

January, 1929.

LETTER TO THE CHAIRMAN, ON THE SUBJECT
OF FOLK MUSEUMS, FROM SIR THOMAS
HOHLER, K.C.M.G., BRITISH MINISTER TO
DENMARK.

British Legation,
Copenhagen.

DEAR LORD D'ABERNON,

I am writing to you partly at Gaselee's suggestion and partly because just two days ago the interim report of the Museum Commission, which interested me enormously, as I am a devotee of those institutions, reached this Legation.

In the first place, when I was in A—, I went to an auction and bid up to about £100 for a very beautiful silver cup of Transylvanian work of about 1600. Unhappily the curators of the X— Museum were on the watch and made a rich Jew bid £120, and I desisted. I used to go occasionally to look at the cup enthroned in a special case all by itself, and one day C—, who was a good friend of mine, came up and said: "Yes, I am sorry you did not get that cup: I think museums are like mausoleums: beautiful objects come in here and are preserved with as much care as we can give, but they are no longer fondled by the loving hand of a possessor who understands their value and their charm and who probably only shows them to real connoisseurs. Here they stand in a crowd and the vulgar eye passes over them, dull and without comprehension. Yes, I wish you had had that cup."

I was immensely struck by this remark, coming as it did from a very experienced museum director, and it has always stuck in my mind.

I now pass to the pleasant little town of Aarhus, in Jutland, which has grown enormously of late years and consequently been almost rebuilt. The charming old-fashioned houses began fast to disappear when one Peter Holm came to the front. He induced the municipality to set aside a fairly large piece of ground, and he then set to work to collect—houses!

He began with a peculiarly fine specimen which I believe had been built about 1500 for the then Burgermeister, and he was lucky enough to find an inventory of its contents in the will of the owner, and he then set to work to replace in each room the very objects specified in that document. He was able thus to refit some 3 or 4 rooms exactly as they had been at that time. There was sufficient proof of succeeding generations and change of taste, and, most fortunately, the family had evidently redone the house room by room (and a good deal of the furniture was bought with the house), and Mr. Holm proceeded to furnish and decorate the remaining rooms in the succeeding styles at intervals of about 50 years, coming down even to Victorian times. The court yard, of course, remained practically the same so long as horses and carriages still existed, but he had taken care to leave in the covered entry a charming old carriage of about 1750, with the harness arranged with sedulous carelessness as if the horses had only just been taken out.

With unremitting zeal he continued to collect houses, grouping them with admirable taste into "Den gamle By," the Old Town, and filling them with every kind of object pertaining to the date of the house. Furniture, clothes and dresses, embroideries, china, cutlery, stoves, curtains, everything is most carefully placed according to periods. The old stoves here are most interesting and often very fine, and I know one place where 60 to 80 at least are collected together. Here you at once get the "mausoleum" feeling: there is no life in the things, and only a sheer student can derive any satisfaction from the collection. But—and this is the point I want to emphasize—everything as arranged in the Old Town, down to the merest old candlestick or toasting fork, takes on the interest that is inseparable from life, and a charm of which the very best museum case is devoid.

They are pulling down so many beautiful old houses all over England now, and if it were possible to secure a good specimen in an accessible place, I cannot help thinking it might make the nucleus of a most delightful English "Gamle By," bringing to its neighbourhood by degrees a few smaller houses down even to a tithe barn with a flail or two and other vanished or vanishing tools.

One might thus see how the lord of the Manor or even some great courtier lived and pass down the gamut to the butcher and the hind.

It may be that I am suggesting nothing new, but personally I have never come across anything like Holm's work, and I am immensely struck with it. I enclose some photographs, and if you think there is anything in the idea, and that it is in any way feasible, I will send you any further information you may like to have.

Please excuse so long a letter—though I am afraid it is only just long enough to give you the outline of the idea—but the thing appears to me so interesting and pleasurable that I have for some time been wondering how to promulgate it, and I have hopes that you may be the best channel.

Yours sincerely,

THOMAS HOHLER.

MEMORANDUM SUBMITTED AT THE INVITATION OF THE COMMISSION BY MR. P. G. KONODY, ART CRITIC OF THE "OBSERVER" AND "THE DAILY MAIL."

A thorough examination of the Interim Report (with Oral Evidence, Memoranda and Appendices) on the National Museums and Galleries has left me with a desire to voice agreement with several witnesses, especially Sir Charles Holmes, on the main points at issue concerning the powers vested in the Director of the National Gallery, and to elaborate the arguments put forward on that question. In addition, I welcome the opportunity to introduce one or two matters which may have occurred already to other witnesses.

The first point—concerning the Director's powers especially in the important direction of purchases—

I cannot but agree with Sir Charles Holmes that the weight of argument which the Board can bring to bear when any question arises of acquiring some new work of art is out of proportion to its value. The power of the Director should be increased—in fact, it should be made absolute where purchases are concerned. The Committee, after all, have two Guarantees against abuse of vested privileges. In the first place, the sum set aside for any one gallery is very limited and cannot be exceeded. Secondly, were the Director to be held solely responsible for expenditure upon pictures, it is obvious that he would be extremely careful in his outlay since his official position and reputation would be at stake if any grievous error occurred. His actions would be more open to criticism as a paid servant of the Nation, spending money which has come from the Government or been publicly subscribed, than those of a body of men, mostly amateurs in advanced matters of art whose mistakes cannot be called into question very harshly, partly because of their numerical strength, but still more because their services are unremunerated.

The Director should be given the chance to direct in its fullest sense. He will suffer soon enough for any rash decisions, and, by the same token, should receive complete credit for brilliant work. It is safe to say that he would far prefer this situation to that of being allowed to govern up to a point where his extraordinary knowledge and discernment are useful, but where he may be looked at askance and as "subject to supervision and guidance" when the allocation of glory is under consideration.

Sir Charles Holmes's suggestion that we should not send for exhibition overseas, works which cannot be replaced by equally good examples if lost, is also sound. There is probably no gallery in the world which is so truly representative of all that is finest in the history of art, and therefore of such value to the student, as the National Gallery. Its contents have been difficult to acquire and should not be exposed to any risk that is not strictly necessary. If other nations decide to lend their treasures that, after all, is their own affair. If loans are to be made—and, in order to avoid being accused of unwillingness to do more than accept loans, it is advisable that we should contribute to foreign exhibitions—they should be drawn from the sections in which we are richest. This would not necessarily mean poorest in quality, for of the English Schools alone—an obvious source for loans—we have sufficient examples of the highest type of work to justify the incurrence of unavoidable risk. At the same time, out of consideration for the Director and other contributory officials, it would be as well if pictures sent out of the country were set down as completely Government charges and responsibilities. Governments are immune from attack, have every transport facility to hand, stand to gain considerably from the attitude of trust which such loans indicate, and, in taking over such responsibilities, can appear to take a far deeper interest in our national treasures than the mere giving of sanction to any expenditure involved. Exhibitions in other countries of British artistic wealth have an international and political significance which must benefit any Government whose labour in connection therewith is as nothing, to a greater extent than the galleries concerned, the staffs of which must work at high pressure on such occasions with no hope of extra reward.

With regard to the stacks of drawings, coloured and otherwise, by Turner, which, for lack of space, are mostly hidden away, I am of the opinion that it would be a good plan to have them all sorted gradually into two sections, possibly by the various directors of the galleries. One lot would be retained, and would consist of examples—the best, of course—of every phase of Turner's art. The other could be exchanged, in ones, dozens, or whatever might be the case, for works by other artists, which the Galleries' funds could not buy without undue strain. In spite of Turner's inventiveness, hundreds of his slight sketches must be duplicates in all but the merest details, and a reduction of our unnecessary wealth in

this respect by exchange or sale, would enrich our coffers without in any way impoverishing the comparatively few students of Turner's work. The drawings that remain as permanent possessions should be exhibited to the fullest possible extent. Apart from frequent changes in the exhibits in the Turner Gallery at Millbank, loans of greater variety and better quality might well be made to the provinces.

It is difficult to understand why the Galleries in provincial cities should be regarded as temporary storehouses for unwanted examples of this or that artist's work. The provincial directors do their best to entice visitors to buildings that have about them the gloom of a mausoleum, which, again, is less due to unfortunate architecture than to an impression of disappointing deadness in the exhibits. The provinces, with their limited material and space, and their distance from the centre of artistic wealth and endeavour, stand in greater need of really fine works of art, in continual circulation, than London itself, where the popular artistic sense has never stagnated to the same degree as in the outlying towns. The loans made by the Tate Gallery, for the main part, are anything but representative of Britain's place in Art. I would suggest that, if truly representative works of the best periods of this or that artist or school were sent to the provinces, the surprise to the residents and the encouragement to the Directors would be indeed great. The question of right is involved, for national possessions are not the sole property of London, but of every part of the British Isles which is prepared to accommodate them in a fitting manner.

The question of accommodation for visitors who are now forced to abandon an interesting tour of the National Gallery for a necessary cup of tea, is one on which I cannot agree with the late Director, who considers Trafalgar Square to be a centre of bodily as well as mental refreshment. Although tea-shops abound, they are in a crowded area, and are, for the most part, besieged by people who have just left the numerous cinemas in that quarter—or are waiting for admission to the equally numerous theatres and music-halls. Where all these people find time—fully 50 per cent. of them are men who do not appear to work—to wander from one place of amusement to another, is hard to imagine, yet there they are, on every day of the week. The various refreshment houses cannot cater adequately for the masses always to be found in and near Trafalgar Square and the provisions of a tea-room at the National Gallery appears to be necessary, even at great expense and some temporary inconvenience. If we wish to cajole more visitors into a building where boisterous spirits are out of place, and where bodily fatigue is a necessary outcome of mental uplift, we must, at least, be prepared to supply facilities for a convenient and rapid antidote.

P. G. KONODY.

21st May, 1929.

LETTER AND MEMORANDUM ADDRESSED TO THE CHAIRMAN—IN ANSWER TO A PERSONAL LETTER FROM HIM—BY DR. H. A. KRÜSS, GENERAL DIRECTOR OF THE STATE LIBRARY, BERLIN, ON THE SUBJECT OF THE GERMAN LIBRARY SYSTEM AND THE SYSTEM OF INTER-LOAN, ETC.

Translation.

DEAR LORD D'ABERNON,

Enclosed I have the honour to send you, at your request, a memorandum on the questions which you put to me, in the hope that it may contain something of interest to you.

With regard to the relations between English and German Libraries, we are following with particular interest the development of the Central Library for Students in London. I have already invited the Director of the Library to visit us in this connexion in order to study our central arrangements, and I

believe that this would be a great advantage for both parties.

I remain glad to give you any further information.

Yours with extreme respect,

DR. KRÜSS,
Geheimer Regierungsrat.

In the memorandum enclosed entitled the "State Library in Berlin as a Central Library" a sketch is given on page 7 following* of the general arrangements of the Prussian State Libraries, the centre point of which is the State Library of Berlin. Their effect, however, is not confined to Prussia alone, but extends to the other German Libraries.

In connexion with the questions which you put to me in your letter, I will give particular care to explaining the general work of the German Libraries in connexion with the lending out of books, which has come to be of great importance for scientific work in Germany.

Germany, owing to historical reasons, possesses a fairly large number of old centres of culture, which still to-day remain in addition to the numerous University Towns as centres of an active intellectual and scientific life; but naturally it is only at quite a few centres that the enormously increased mass of home and foreign literature can be obtained in satisfactory quantities. Accordingly, at a relatively early stage in Germany the idea of mutual help and the co-operation of libraries has been translated into fact. The lead in these efforts was given by the Prussian State, which has 15 large scientific libraries. In the first place this co-operative work took the form of the Prussian Loan Service which, since 1924, as "The German Loan Service," has been extended to the whole of Germany. The ordinance as to the Loan Service is reprinted in the "Zentralblatt für Bibliothekswesen," 41st year (1924), page 138 and following.

Now about 700 German Libraries of most varying character have joined this organisation; State Libraries, Municipal Libraries, Libraries of the Higher Teaching Institutions of a State or Municipal character, Museum Libraries, etc. What the Central Library for students in London has begun with its "Outlier Libraries" has, in Germany, been brought to completion. Every one of the 700 Libraries is for each other directly an "Outlier Library." There is really no public or semi-public Library of any kind which has not joined the Loan Service either as a lender or a borrower. Applications of a reader to borrow a book from a library other than his own go through the nearest public library; the books are sent to the library acting as an agent, or, if the reader has no library at his disposal at the place where he lives, to him personally. He has only to prove that he has been admitted as a reader to the Library acting as agent. In this way it is possible for anyone seriously interested in study or science in Germany to obtain all the books necessary for his work. There is nothing to prevent a person working in any district, say, Constance on the Bodensee, to obtain a book or a newspaper required for his researches from Königsberg in Prussia for the fee of 10 pf. per volume. The State brings a fostering influence to bear on the administration of the non-State libraries through paragraph 3 of the Regulations as to the German Loan Service where it is laid down that "Non-State public libraries professionally managed according to the principles of Librarianship may be admitted." Since even the smaller town libraries have the wish to participate in the advantage of the general German Loan Service a strong impulse is therefore given in the direction of having these Libraries in the main professionally managed.

By means of the German Loan Service, books can be lent for four weeks and fairly new periodicals for two weeks; naturally all books of reference or newest editions of writers greatly in demand are excluded from being borrowed. The costs for sending the books through the post are borne by the Library

* See Appendix.

where the cost arises, i.e., in the Service between State Libraries, therefore all the costs are borne by the State Exchequer.

The disadvantage arising from the fact that in the State Library in Berlin perhaps 60,000 volumes annually which have been lent to some other German Library for perhaps four or five weeks each are not in their places is not as great as it might appear at first sight; these books which have been lent out are, for the most part, literature of a very special technical kind. The danger that a second enquirer would demand identical literature at the same time is in reality not very large. Naturally, of course, it may happen, but since in Germany scientific work and study is certainly not all concentrated in Berlin, but is borne by a large academic stratum throughout Germany which has been methodically trained by its University studies for scientific work, it seems just to subordinate the possible interest of a single person to the actual interest of a fairly large number of students. In an urgent case, however, the "Information Bureau of the German Libraries" would be able in a short time to find an additional copy by enquiry among the German Libraries in question. It is obvious that the ideal would be the presence of a special central library in the Capital where every book was always found in addition to the Institutions that we have. But at present this, from financial grounds, is wholly unobtainable.

ON THE QUESTION OF THE SENDING OF COMPULSORY COPIES.

As a result of the historical development and political structure of Germany a uniform law as to the compulsory presentation of gratis copies has never been made for the whole of the Reich. The majority of the German States have the law as to gratis copies, others, as for example Saxony (which contains the important book market of Leipzig), gave it up at an early stage. In Prussia all publishers, with the exception of the Provinces of Hanover, Hessen-Nassau and Schleswig-Holstein, furnish two copies of all books, periodicals and newspapers which they publish, one for the State Library in Berlin and the second to the University Library in their home Province. The publishers in the three Provinces we have mentioned, which only joined Prussia in 1866, furnish a copy to the University Library at Göttingen, Marburg and Kiel; in Hanover and Hessen-Nassau also to the State Library in Hanover or Wiesbaden.

In this connexion it should be noted that all publishing houses whose main business lies outside Prussia, but which have a branch office in Berlin, are also bound by the Prussian Law as to furnishing copies; all books which have on their title page as their place of publication "and Berlin" furnish copies as Prussian publishers. Many very large publishing houses in Leipzig, Munich and Stuttgart have branches in the Capital of the Reich, and this tendency is on the increase. The proportion of compulsory copies falling to the State Library from the whole of Germany is continually growing.

ON THE ENGLISH LIBRARY SYSTEM.

The English Library system caters ideally for two classes of readers. The close net-work of Public Libraries with the numerous large and small Municipal and County Libraries gives the general reader, and the reader who wants to continue his professional or technical education, an opportunity of the use of books which at present is afforded by no other country in such a serried order. The old political and cultural centre of England, the South, is also an Eldorado for the special student on account of the rich store of books offered him by London, Oxford and Cambridge. The serious student (Gelehrte) who has an opportunity of working here will hardly, under the existing conditions, have reason to criticise the isolation of the individual scientific libraries. On the other hand, anyone engaged in research in the younger intellectual centres in the Middle or North of England is at a disadvantage under the existing system. In Manchester the conjunction of

University Libraries, the John Rylands Library and the Public Library offers in many branches sufficient literature for the persons engaged in special research; Universities in Birmingham, Sheffield, Leeds and Bristol are, however, unable to give to their teachers and students many books which they badly want. This means that much research for which suitable workers are forthcoming in these Universities must remain undone owing to the impossibility of obtaining literature.

Since the younger Universities have lately become conscious of this disadvantage, the idea of co-operation among University Libraries has naturally taken its rise with them. This idea in its more general aspect has for some years now been making extremely rapid progress among English Libraries. When the Library system with the central library for students as a centre is once completed an ideal solution will be reached. Then, as well as the three great non-lending libraries of the British Museum, Bodleian and the University Library in Cambridge, there would be the Central Lending Library which could send, not only their own stocks, but the rich special literature of the "Outlier Libraries," to those throughout the whole country who are engaged in scientific or other forms of study.

In one point, however, the future system, like the present, will show an obvious defect due to the isolation of the individual libraries. How shall anyone interested, for example, in history obtain the older home or foreign literature which the Central Library can no longer get for its own stocks, but of which probably both the Bodleian and the British Museum have a copy apiece. For those interested in research who live within the Library triangle, London, Oxford and Cambridge—and the proportion of these among those interested in scientific and other serious study must be greater in the United Kingdom than Berlin's share in the scientific production in Germany—for those in this triangle there is no difficulty as to obtaining literature. In an urgent case a journey from one of those places to another is possible. But how does the serious student in Manchester or Glasgow obtain such literature? It seems an *embarrass de richesse*, if in Oxford and London there are two unwanted copies on the shelves, while the persons who take a pressing interest in the Provinces can nevertheless not obtain the book. If we disregard the difficulties in altering the existing systems which are based on the conditions on which the Bodleian holds its property, it must, in the long run, be possible to put at least one of these copies at the disposal of the reader outside. At the moment, the state of the matter is that German books which are found in the British Museum or in the Bodleian, but not in the Libraries belonging to the Standing Joint Committee on Library Co-operation are borrowed by the Manchester University Library through the Berlin Information Bureau from one of the German Libraries. A general International Co-operation of Libraries would, however, have to take as its basis that only such books are demanded from various Libraries which are quite unobtainable within the country asking for them; a proof of this would have to be furnished through the Central Information Bureau of each country.

APPENDIX: EXTRACT FROM PP. 7-12 GERMAN STATE LIBRARY ETC., REPORT.

In these explanations, however, we are not thinking so much of the State Library in the narrower sense but of what it undertakes and the services which it has to show over and beyond its own entity.

It is in the first place the organizing centre of the ten Prussian University Libraries and the Libraries of the four Prussian Polytechnics. These are united in the Advisory Council for Libraries which is presided over by the General Director of the State Library and which affords a uniform Library organization such as is not to be found on such an extensive scale elsewhere. From this unity there has grown up a uniform budgetary policy, a uniform policy as to staff, as well as uniform principles for training and for arrangements for training for the

Library staff, and lastly uniform regulations on all important questions which concern the technical side of managing a library. The importance of such a concentration becomes clear when we reflect that the Prussian Universities and Polytechnics make up, perhaps, half of the total of German Universities and Polytechnics, and that the other half is divided among a fairly large number of German States which manage their Libraries according to varying principles. Prussia which entered the Reich as a great State and is still a great State in the Reich has accordingly been able to prepare for a still larger unity in future.

From the community of Prussian Scientific Libraries, thirty years work at the State Library has resulted in the complete catalogue of Prussian Libraries which gives a list of the printed matter in the State Library and in the Prussian Libraries giving the name of the Library where each work is to be obtained. The complete catalogue contains about 2½ million titles in alphabetical order and exists at present in the form of a card (or loose-leaf) catalogue. Its real importance as a catalogue as well as a Bibliographical instrument will first come to fruition when it has been printed in volume form and can be distributed accordingly. The preparations for printing the first volume are complete and it is greatly to be hoped that this great work will be completed within a reasonable time and that we shall be successful in extending it in its continuation to a complete catalogue of German Scientific Libraries.

The material for the complete catalogue has been in course of delivery since 1892 by the Berlin Title Printing Office set up at the State Library which makes a current list of all the accessions to the State Library and to the Prussian University Libraries and since the beginning of 1928 of the Libraries of the Polytechnics also, and this in the form of unbound volumes and of cards or looseleaves. The number of the titles printed by the Title Printing Office in 1927 was 54,000. Here also, it may be wished that in the future this can be extended to all the German Scientific Libraries.

This step over and beyond the boundaries of Prussia the State Library has already made in the case of the Annual Collection and publication of the "Annual List of the Literature Appearing in German Universities and Polytechnics." It is published both in the form of unbound volumes and cards or looseleaves and contains principally the titles of the dissertations which have appeared. The total series so far contains 42 volumes.

In immediate connexion with the complete catalogue an important part of the Library is the Information Bureau of German Libraries. It was founded in 1905. Its task is to answer inquiries as to the Library in which any book required may be found. The Information Bureau is in constant touch with about fifteen hundred Libraries and in the year 1927 was able to indicate the whereabouts of 8,400 out of the 11,000 books required, that is about 75 per cent. The activities of the Information Bureau go far beyond the German frontiers. Its services are put at the disposal of almost every State in Europe, and even in America, and from its very wide connexions and its detailed knowledge of special collections it is able to indicate the whereabouts of the books required in foreign libraries also. The complete catalogue is the first and main source of the information given. Accordingly, in the course of time the so-called supplementary catalogue has arisen, which consists of indications as to the whereabouts of works which were at the time outside the complete catalogue and were in other Libraries. This has now reached to over 200,000 titles and is extremely useful as in many cases the inquiries for the same work are repeated over and over again. This Institution of the Information Bureau so far remains unequalled by any other country. Luckily, however, many foreign countries are just about to institute similar arrangements on the German model. The Information Bureau exercises its proper effect

through the Institution of the "German Loan Service." German scientific Libraries distinguish themselves from the majority of foreign libraries by their extensive liberality towards their readers, since they do not limit the use of books to the rooms of the library but allow the books to be taken home. This principle of lending books received an important extension through the founding in the year 1924 of the German Loan Service. By agreement between the German States an arrangement has been arrived at that any book to be found in any Library which has joined the German Loan Service can, through the Agency of the Library, at the place where the reader lives, be lent out for a minimum fee of ten pfennigs per volume. The resources of the individual Library are thus made accessible outside their original home for every German reader who also has at his disposal the Information Bureau in order to tell him where he may obtain the book which he wishes to borrow.

Because it is much the largest of the libraries, the State Library has had the preponderant share in the management of the German Loan Service. In the year 1927 it sent out about 66,000 volumes and so has borne about one-third of the total burden of the German Loan Service distributed among a great number of libraries.

Where foreign libraries pledge themselves to do the same in return, the lending system in regard to them also is on the same liberal scale. There is hardly a European State which does not make use of this arrangement. In the year 1927 the State Library kept up this Loan Service with thirty foreign libraries in eleven different countries.

The complete catalogue of incunabula, an undertaking of international importance, is most intimately connected with the State Library. This aims at making a list of all existing incunabula, that is, all printed matter which appeared before the year 1500. This undertaking is managed by a Commission consisting of a considerable number of German expert librarians supplemented by experts from Austria, Sweden, Denmark and Holland. The work is carried out in the State Library. The extensive material has been brought together after long years of co-operative work and generous support from many foreign libraries. So far three volumes of the work have appeared, and, according to the criticism of the whole expert world, Germany has every right to be proud of its achievement.

In other domains also the State Library has taken a special interest in making bibliographies of various technical kinds. Lately the Information Bureau of the German Libraries, helped by the Emergency Union of German Science, has brought out a complete list of foreign periodicals in 1,100 German libraries containing about 15,000 titles—and in addition to the title in each case there is a statement of the library taking in the periodical.

In the last few years, moreover, the State Library has issued a Bibliography of German Nationality (Deutschtum) abroad and a Bibliography of German Literature about the League of Nations. In preparation is also a Bibliography of the question of the Settlement of War Debts and a Bibliography as to the Literature on the Woman Question. The first half-yearly issue of the current list of all the German official publications which have reached the State Library is just about to appear.

From this short statement it must be plain how far the State Library has become liable to tasks which extend far outside the realm of a library which concentrates entirely on its own interests. In the State Library also the intention which Prussia had in the old Empire has made itself felt—that is, undertaking tasks over and beyond narrower Prussian interests for the benefit of the whole Reich—above all in the domain of science and art where the Reich

could only take a subsidiary part. In the constitution of the new Reich also care for science and art has remained in the first place a matter for the States. The position of Prussia in the Reich has, however, entirely changed. In the interest of the cultural importance of Germany in the world as a whole, which rests to no small degree on the respect inspired by her central institutions in learning and art, it is to be hoped that insight and readiness to serve will find ways to carry on and extend in the future that work which Prussia did, not for herself alone, but for the whole Reich.

MEMORANDUM SUBMITTED AT THE INVITATION OF THE COMMISSION BY MR CHARLES MARRIOTT, ART CRITIC OF "THE TIMES."

SUGGESTIONS FOR IMPROVING CONTACT AND INCREASING INTEREST.

At the outset I am struck by the difficulty of making suggestions that have not been anticipated so far as the present resources of the institutions allow, my own experience in applying for information at museums and galleries having been extremely fortunate.

Access.—It seems to me that the principle of extended hours of opening should in all cases be pushed as far as is consistent with economy, particularly as regards the British Museum Reading Room and the Art Library of the Victoria and Albert Museum. How far this can be done independently of the collections is matter for consideration. In connection with this question some way of letting the public know the admission hours of all museums and galleries seems to be called for, an inclusive table that can be seen at a glance. This applies with special force to the question of pay days. The balance of opinion seems to be that students' days are necessary. My experience is that one effect on the general public is to discourage attendance on *free* days—owing to uncertainty. It is not so much the fee charged as uncertainty about which days it is to be paid that keeps people away. There are, of course, the Underground posters of "Art Exhibitions," but they are not always at hand.

Arrangement.—There can be no doubt that in all museums and galleries the principle of distinguishing between exhibition and reserve collections should be applied as far as accommodation allows. The application would of course vary with the nature of the exhibits. In all building additions the principle should be steadily borne in mind as at the National Museum of Wales where public galleries are surrounded by a ring of reserve galleries. The principle is something like that of the relation of the *headline* to the *paragraph* in a newspaper—or the *summary of contents* to the paragraph. Or it might be compared to "window dressing"—in fact, the organisation of a department store contains useful suggestions. As a general rule the number of works on exhibition—that is to say, otherwise than for study—should be reduced. We have to reckon with not only "exhibition fatigue," but "exhibition terror." Personally I find all museums and galleries terrifying and humiliating. In the reserve collection at picture galleries the works might be unframed and "racked" for the saving of space.

TEMPORARY EXHIBITIONS.

Whether or not in a gallery or room reserved for the purpose, temporary exhibitions—particularly in relation to commemorations—are very valuable. Good instances are the exhibitions arranged periodic-

ally in the Print Departments of the British Museum and Victoria and Albert Museum—Dürer, Goya, Bewick and Rembrandt are fresh in mind. But they should be more general. I remember an exhibition at the Victoria and Albert of the development of lustre pottery—Arabic, Persian, Majolica, Hispano-Moresque, Delft, etc.—and it might have been extended to include modern lustre. In this connection the North Court Annexe of the British Institute of Industrial Art deserves better support. I have never yet seen the history of Chinese pottery and porcelain—Tang, Sung, Ming, etc.—clearly illustrated by a few typical examples. Reference may be made to a recent exhibition of Oriental rugs—in which there was a map of the district with miniature examples printed on their places of origin. In all institutions there should be maps. The relation of Siena to Florence, at the National Gallery, and the geographical meaning of Mesopotamia and the other countries involved in the complicated development of Early Christian art at the British Museum, might with advantage be shown to the unlearned visitor.

Comfort and Convenience.—In all museums and galleries there should be more seats. Refreshment rooms, too, seem to be a general demand—and in this connection the question of employing young artists for their decoration, as at the Tate Gallery, is worth considering. An intelligent member of the general public told me that the most crying need was a plan of the gallery or museum, with the different sections plainly indicated. The form suggested is that of the Underground Railway map—a folding card—to be sold at a penny. On the outside of this map might be printed a list of all the public galleries and museums, with their days and hours of opening.

Photographs.—More and more photographs are needed. Not only should every object in the museum or gallery be photographed, but there should be references to objects of the same authorship, or related objects, outside the institution. Thus, at the National Gallery, after looking at the works by Titian it should be possible to see photographs of all accepted works by the same artist wherever they occur. I am aware that this touches upon the province of the "Witt Library," which it is understood will eventually come to the National Gallery. Our hopes that the occasion may be long deferred, would be strengthened if a limited collection, dealing, say, with the more important artists of the past, were made now at the National Gallery. In this connection it may be said that the general public is imperfectly acquainted with existing resources of the kind. It is only lately that I knew of the photographic collection at the Victoria and Albert Museum. Yesterday I made a rough and ready test of its range and completeness by asking for photographs of subjects in painting, drawing, sculpture and architecture—a painting by Giovanni Bellini, a drawing by Jacopo Bellini, the works of Giovanni de Bologna and the Church of the Holy Sepulchre, to be precise. Within a few minutes all the photographs were put before me. The collection is not yet completely catalogued, but there are lists of artists to narrow down the search for reference. It seems to me that similar collections of photographs—bearing, of course, on the scope of the particular institution—should be present in all museums and galleries, particularly since it could be stored in a comparatively small place. A particular need is that for photographs linking the provinces of art represented at the British Museum and the Victoria and Albert Museum respectively. It is here that the knowledge of the ordinary visitor is most hazy.

Publications.—My impression is that there are, if anything, too many rather than too few catalogues.

and guides, or rather too many forms of the same. What seems to be needed for each institution is a good general guide, and then a series of special catalogues of each subject, preferably with a large number of thumbnail illustrations, each the best that scholarship can produce. The latest—1928—catalogue of pictures and drawings at the Wallace Collection is a good model. I am not sure if the 1925 catalogue of the National Gallery supersedes the 1913 catalogue, but I miss the fuller notes in the latter. The National Gallery catalogue should certainly be illustrated. Uniformity of appearance would, I believe, be a help to the popularity of catalogues. I am inclined to think that works of substantial merit—other than those officially produced—on the subjects with which the institution is concerned, might be on sale at museums and galleries. Wilenski's "introduction to Dutch Art" is an instance that comes to mind. Outside the institution much might be done with posters, either reproducing typical objects or summarising the character of the institution in a decorative design. Close relations with the Underground Railways seems to me important. The railways are not only for many people the means of approach, but they have become associated in the public mind with an energetic policy in artistic affairs.

Relations with the Press.—These cannot be too close. It is important that all information given to the newspapers should be given in such a form and at such a time as to give opportunity for comment and "display" by the correspondent responsible for the subject concerned. It is often possible for him to select and give special prominence to a detail of popular interest in a list which might otherwise escape attention. To this end I would advise that all communications to the newspapers—lists of new acquisitions, and so forth—should be sent out in duplicate, so that the editor may send one to the correspondent responsible. The date of "release" should be plainly indicated, and the communication should be received at the newspaper office not later than the evening but one before the date of release—Thursday evening for release on Saturday, for instance. This would allow time for the editor to post the communication to his correspondent, and for him to digest it and, if necessary, see the objects described. Arising out of the subject of Press communications is that of broadcasting. Short addresses by museum and gallery officials might be considered.

GENERAL REMARKS.

It will be seen that the general object of these suggestions is to break down resistance in the public mind to the appeal of museums and galleries. The resistance is felt to be as much the consciousness of ignorance—"museum fear"—as museum fatigue or lack of interest. Things need to be made easy for the public, not only as regards access and arrangement, but as regards capacity for taking in. The public should be encouraged to think of museums and galleries as backward extensions in every-day knowledge.

CHARLES MARRIOTT.

27th May, 1929.

MEMORANDUM ON HERBARIA AND BOTANIC GARDENS BY SIR DAVID PRAIN, C.M.G., C.I.E., F.R.S., DIRECTOR, BOTANICAL SURVEY OF INDIA, 1898-1905, DIRECTOR, ROYAL BOTANIC GARDENS, KEW, 1905-1922, TRUSTEE OF THE BRITISH MUSEUM.

Enquiry has been made (Question 462) regarding the extent to which herbaria are attached to or connected with botanic gardens. While the reply

(evidence p. 40) "sometimes they are, sometimes they are not" is correct, the detailed statement supplementing that answer is not complete. It is true, as there stated, that the connection between herbaria and botanic gardens is "a matter of history and economy," but the statement that "in the older institutions the two were a single foundation for the economic and medicinal study of plants and the practice has remained till the present day" does not apply to every botanical establishment. Perhaps few can profess to speak as to all the herbaria that exist; the remarks now offered depend on official intercourse with no more than eighty botanical establishments at home and abroad, forty-seven of which have been visited. Sixty-eight of these eighty establishments include herbaria; twelve do not. Eleven (nearly 30 per cent.) of the herbaria visited and twelve (nearly 40 per cent.) of those corresponded with but not visited, are neither attached to nor connected with gardens.

Thirty-four of the sixty-eight botanical establishments that include or are limited to herbaria, belong to or are linked with universities; the remaining thirty-four have no university connection—eleven of them (32 per cent.) occur where no university exists. Only seventeen (50 per cent.) of these "non-university" herbaria are attached to or connected with botanic gardens; thirty (over 88 per cent.) of the thirty-four "university" herbaria are thus attached or connected. Only one of the four university herbaria that are not attached to or connected with botanic gardens belongs to an "older institution" in Europe; two belong to new universities in the United States; the fourth, which has been cited (evidence p. 40) as an instance of this condition, is the oldest university herbarium in America. The Gray herbarium of Harvard University is, as stated, one of "the two most important herbaria in the United States"; it is also the case that the small botanic garden to which the Gray herbarium used to be attached "has fallen into disuse." It might have been added that Harvard happens to possess one of the largest and best equipped of existing botanic gardens, attached to which is a herbarium independent of the Gray herbarium; what Harvard really shows is a single American university which maintains a herbarium comparable with that at South Kensington and a distinct self-contained botanical establishment emulating that at Kew.

Sixteen (over 53 per cent.) of the thirty university herbaria attached to botanic gardens, though still placed at the disposal of trained systematic investigators, are no longer used as a means of teaching; nine (30 per cent.) are still used as a means of teaching because the universities to which they belong—all European, though none British—maintain separate chairs of "systematic botany"; these institutions realise the value of the modern intellectual discipline based on instruction as regards plant-function, because of its bearing on economic production, but do not overlook the importance of the earlier discipline which included instruction as regards plant-qualities, because of its use in the estimation of economic products. The remaining five (nearly 17 per cent.) are attached to botanic gardens that, though still associated with universities, have been extended and equipped to serve as national botanical establishments. These five—at Berlin, Brussels, Edinburgh, Geneva, Harvard—are on this account comparable with the thirty-four herbaria that have no university connection. They are, however, the only university herbaria of which this is true: as one of these universities (Harvard) maintains two botanical establishments, comparable with the two types of national ones, we have to deal

therefore, as regards the botanical establishments which serve national purposes, with twenty-two herbaria (55 per cent.) that resemble the herbarium at Kew in being attached to a botanic garden, as against eighteen (45 per cent.) that resemble the herbarium at South Kensington in having no association with any botanic garden.

The nature of the connection between herbaria and botanic gardens has been as much "a matter of history and economy" as its extent. The oldest university botanical establishment in Europe was the "garden of health" founded at Salerno in 1309 to teach the virtues of the edible and remedial plants ordinarily grown in mediæval monastic gardens. Here what was deemed knowable regarding these plants was imparted in order "to improve the mind" of scholars and enable them to share in "the relief of man's estate." The plants studied were few and familiar; classification was uncalled for and herbaria were unnecessary.

With the revival of learning European university botanical establishments became more numerous. The earliest were the "physic gardens" founded at Padua in 1533, at Pisa in 1544, at Bologna in 1547; at Leiden in 1577; the first English university "physic garden" was that founded at Oxford in 1623. What was taught at Oxford as late as 1659 was "phytologie" (1)—the art of knowing and finding out the temperatures, virtues and use of plants as serving to the curation and sustentation of the body: as also the dangers and the remedies thereof." Renaissance phytologists shared with renaissance physicists the desire "to advance real knowledge"; they had to deal with many more known plants than their mediæval predecessors. Classification was now necessary. But renaissance phytologists still identified their plants by their qualities and uses, and relied on the same criteria for their orderly grouping. This did not involve a neglect of plant-characters; these had to be studied as part of "the doctrine of signatures." But this explains why herbaria, though already well known, were not used, even so late as 1659, by those who taught "the art of phytology."

Teachers of phytology were not the only people whose interest in plants was stimulated by the revival of learning: men of means and taste had begun "to garden finely"; (2) they and the intendants of their collections attempted the identification of plants mentioned in ancient texts and the classification of plants introduced to Europe from new countries. The influence of this popular interest made itself felt even in university "physic gardens"; those whose skill in garden-craft supplied professors of the art of phytology with their teaching material, were among the first to realise the inadequacy of plant-qualities as a means of classification. In 1583, when an Italian physician (3) for the first time revolutionised earlier practice by relying on plant-characters both in identifying plants and in arranging them in "classes," the innovation was welcomed; "botany, the science of knowing and naming plants" became recognised as an essential prelude to the study of "the art of phytology." When this new science first reached England in 1669 (4) it made rapid progress; the principle of "synopsis" (5) in classification was adopted; by 1706 "synoptic method" seemed to have reached "the limit of effort possible." Herbaria were now necessary adjuncts to "physic gardens," though the two were not yet "single foundations":

the gardens belonged to their universities, the herbaria belonged to the teachers.

The existence of sex in plants, proved in 1695, (1) enabled a Swedish botanist (2) to base on the reproductive organs an artificial "system" of classification, numerically superior to "synopsis" as a means of identifying plants. This superiority, (3) demonstrated in 1737, justified a new definition of botany as "the branch of natural science whose scope is the study of vegetation." (4) "System," however, made slow progress till its author, in 1753, devised a simpler method of "naming" plants. (5) In England where "synopsis" had been perfected, "system" found its first follower in a demonstrator (6) at the Chelsea "physic garden" in 1760, but was not taught in universities till after 1768, (7) The acceptance of "system" rendered herbaria more important than "physic gardens"; teachers of botany in universities that had no garden found they could "improve the minds" of scholars by "herborising" in the field. But even where gardens existed, these and their herbaria rarely formed "single foundations": the herbarium of the inventor of system belonged to himself, not his university, when he died in 1778: it was sold by his widow to an English buyer (8) in 1786.

Though the purpose of classification is to render real knowledge usable, "system" proved so attractive that many academic teachers of botany treated as "an end in itself" what is only "a means to an end." This academic error was not permitted to injure medicine: universities established *materia medica* chairs. But gardencraft, to whose influence botany owed its origin, was less fortunate: English garden-lovers complained in 1778 (9) that academic botany had become "a pursuit that amuses the fancy and exercises the memory without improving the mind or advancing any real knowledge": even those who understood the value of "system" urged academic botanists "to study plants philosophically" and "to graft the gardener, the planter and the husbandman on the phytologist." Two important botanical establishments unconnected with any university had already grasped the situation: in 1772 the English Sovereign began to devote a Royal garden (10) to the application of botanical knowledge for the benefit of his subjects; in 1774 the intendant of the Jardin des Plantes (11) rearranged the collections there in order to further the advancement of botanical knowledge. This rearrangement was guided by a belief that some plant-characters are mutually exclusive, and induced by the fact that any artificial system must, at times, disregard natural affinities; no matter how effective such a system may be as a means of identifying plants, it must leave much to be desired as a means of knowing the plants identified. By combining what was valuable in "synoptic method" with what is useful in "artificial system" it was hoped to demonstrate the "natural system of classification" in the Jardin des Plantes. The characters relied on were derived from vegetative as well as from reproductive organs; as much weight was attached to characters afforded by the structure of organs as by their shape. The results of the studies thus inaugurated at Paris in 1774 were promulgated in 1789 and at once widely accepted by academic botanists as a means of improving the mind; the teaching of "natural system" had the

(1) By R. J. Camerarius, professor at Tübingen.

(2) Linnaeus.

(3) In the "Hortus Cliffortianus" and the "Genera Plantarum," of Linnaeus.

(4) Linnaeus' definition in the "Philosophia Botanica" of 1750.

(5) In Linnaeus' "Species Plantarum."

(6) Dr. W. Hudson, F.R.S., in the "Flora Anglica."

(7) When Philip Miller, F.R.S., the Curator at Chelsea, adopted it in the 5th edition of his "Gardener's Dictionary."

(8) Sir J. E. Smith, F.R.S.

(9) Letter from Rev. Gilbert White to the Hon. Daines Barrington, F.R.S. Barrington's attitude may suggest disapproval of the choice of Banks as P.R.S.

(10) George III at Kew, which garden he purchased from Lord Capel the year his mother died.

(11) Antoine Laurent de Jussieu.

(1) Definition given by R. Lovell in his "Compleat Herbal," 1659.

(2) Bacon's phrase in the "Essay on Gardens."

(3) Andrea Caesalpino, physician to Pope Clement VIII.

(4) Brought to England by R. Morison, the first professor of "botanicey" at Oxford.

(5) "Synopsis" brought to perfection by John Ray in England and by Tournefort in France.

added effect of awakening academic interest in plant-distribution, which by 1818 had become a recognised branch of botany as taught in universities. Herbaria were now even more important than when "artificial system" was taught; university gardens, now "botanic" in name as in fact, recovered the relative prestige they had enjoyed in the days of "synoptic method." But gardens and herbaria were not yet in all cases "single foundations"; the most extensive herbarium used in any British university in 1820⁽¹⁾ was the personal property of the professor, and accompanied him on his transfer to a new post in 1841.

The most important result of the teaching of "natural system" initiated in 1789 was indirect; it reawakened academic interest in plant-structure. That study, founded by English and Italian phytologists⁽²⁾ towards the close of the seventeenth century had been nominally incorporated in botany in 1750; in 1759 a young German botanist⁽³⁾ detected the existence of the "growing-point," a discovery whose significance remained unrealised for seventy years, but was appreciated immediately the vegetable-cell and its contents became known. By 1842, German students of the development of plant tissues and organs, satisfied that their observations afforded direct evidence regarding natural affinities, spoke of systematic colleagues as "gleaners of hay";⁽⁴⁾ vegetable-morphology was now accepted as the most suitable botanical means of "improving the mind" and "advancing real knowledge." The new academic activity advanced knowledge in two directions. Some students of morphology found that if the contents of herbaria consisted of "hay," that hay was not unwholesome; existing herbaria, instead of being discarded, had to be expanded for the reception of standard collections of plants that could only be studied by histological and cytological experts, while a new value was imparted to palaeontological collections whose contents now revealed their biological secrets to the morphologists who identified and classified them.

Meanwhile other students of morphology, less interested in system, were able to demonstrate the various alternations of generation in different natural groups; to elucidate the mechanisms that subserve the preservation of individuals and the perpetuation of kinds. These advances in real knowledge afforded academic botanists an opportunity of adopting the alternative advice offered by English garden-lovers in 1778. In 1726 an English mathematician⁽⁵⁾ had explained the physics of plant-growth; a century later German chemists⁽⁶⁾ had discussed the relationship between plant-food and plant-thrift. By 1860 a German botanist⁽⁷⁾ had satisfied academic colleagues that plant-physiology is a biological study able to dispute with plant-morphology the botanical hegemony asserted by the latter in 1842. The new study was adopted by English teachers of biology in 1873:⁽⁸⁾ within a decade it had replaced earlier academic uses of botanical facts in improving the mind and advancing real knowledge. Universities with botanic gardens now added to their equipment laboratories for the experimental study of plant-nutrition in health and disease; universities without botanic gardens had to rectify the omission and equip themselves accordingly. Modern study of function in the plant as a vital mechanism stands even less in need of identification and classification of the material employed than did mediæval study of the qualities of plants as living organisms; botanic gardens are now as essential as "gardens of health" were six centuries ago; most of the herbaria attached to the gardens of "the older institutions" have "fallen into disuse" while few new universities have found it necessary to provide themselves with herbaria.

(1) At Glasgow by Sir William Hooker.

(2) Dr. Grew and Signor Malpighi.

(3) Kaspar Wolff.

(4) Schleiden; he made, however, two exceptions, Robert Brown at the British Museum and H. von Mohl.

(5) Rev. Stephen Hales, F.R.S.

(6) Liebig especially.

(7) Professor von Sachs.

(8) Threlton-Dyer devised the botanical portion of Huxley's botanical course

The earliest account by a European eye-witness of the formation of a botanic garden unconnected with any university is that given, somewhere about 1285, by Marco Polo, of the construction by a Chinese ruler of an artificial Monte Verde on which were planted examples of the more useful and interesting plants characteristic of the various provinces of his wide Empire. A later passage in the same narrative creates an impression that this botanic garden did not owe its existence to an idea imported to China by the Mongol conqueror, but was due to that conqueror's decision to continue a policy pursued by earlier emperors of indigenous dynasties.

In 1521 Cortes and his companions met with two national botanic gardens in Mexico, and one of these, at Chalco, the Spaniards did not destroy. In this garden, along with interesting and useful plants indigenous to Mexico, were economic ones cultivated by the inhabitants of Roanoke and Canada. One such non-Mexican plant,⁽¹⁾ introduced from the Chalco garden to Spain, is known to have reached the Royal Garden at Madrid by 1566 and to have found its way from there, by 1567, to the university "physic garden" at Padua and to a private garden in the Spanish Netherlands.

The oldest existing national botanical establishment in Europe is the Jardin des Plantes at Paris, the present organisation of which has been accurately indicated in the evidence (p. 41). This garden was founded in 1597⁽²⁾ as the Jardin du Roi for a purpose as definite as that of any contemporary university "physic garden." But that purpose was different: university "physic gardens" were formed to supply the remedial and esculent plants used in teaching students of medicine; the Jardin du Roi was formed to supply the coronary and aromatic plants constituting the bouquets carried by ladies of the Royal Court. But the King's gardeners, like those of university gardens, soon developed interests as wide as those of Chinese emperors; they assembled useful and interesting plants from every province of France with such success that, in 1635, the garden at Paris was made national as well as Royal,⁽³⁾ and was given the new name it still bears. The Jardin du Roi was not the only one of the kind in France; it had a worthy rival in the Jardin du Monsieur at Blois, in which also were assembled plants from all parts of France; the reputation of the garden at Blois was hardly less than that of the one in Paris when the Duke of Orleans died⁽⁴⁾ in 1660. The main difference between the two was that after 1635 the Paris garden and its attached herbarium formed "a single foundation"; in 1660 the herbarium at Blois was treated as the private property of the intendant.⁽⁵⁾ In 1696 an expedition was sent from the Jardin des Plantes to the Levant⁽⁶⁾ to obtain new plants for the garden and additional material for the herbarium: the service to botany which followed the remodelling of the Paris collections in 1774 has been already explained.

The development of the Jardin des Plantes assists appreciation of the endeavour to attain a like result in England, where tasks that in France were treated as duties of the Crown were left to the public spirit of private citizens. There was at Hackney in 1592 a notable private garden managed by a Flemish immigrant⁽⁷⁾ on whom King James I, in 1605, conferred the title of King's botanist. There was in Lambeth in 1621 another notable private garden on whose owner⁽⁸⁾ King Charles I, in 1629, conferred the title of King's gardener: attached to that garden was a museum of "rarities of nature" whose contents were catalogued by the owner in 1656; before that work appeared the author's son and heir had explored Virginia in search of plants and seeds for his father's garden and specimens for the family museum. Meanwhile, in 1640, the Sovereign had conferred on the

(1) The Giant Sunflower.

(2) By Henri IV.

(3) By Louis XIII on the advice of Richelieu.

(4) Gaston, brother of Louis XIII, died February, 1660.

(5) R. Morison.

(6) Under Tournefort.

(7) Mathias L'Obel.

(8) John Tradescant.

author of a comprehensive "theatre of plants"⁽¹⁾ the title of King's botanist. So far what in France were substantive posts were represented in England by honorary appointments. At his Restoration in 1660, King Charles II, whose uncle the Duke of Orleans had recently died, invited the intendant of the garden at Blois⁽²⁾ to settle in England as King's botanist, a salaried post its recipient held till he became professor of botany at Oxford in 1669. The change of dynasty in 1688 saw the formation of a Royal desire to use the gardens at Hampton Court as the Jardin des Plantes was used. A national botanical establishment cannot be conducted without an adequate herbarium: the published works and the herbarium specimens of a contemporary London physician⁽³⁾ prove that during the reign of King William III he had constant access to the collections of living plants at Hampton Court: that his attendance was in an advisory capacity is suggested by his appointment as Queen's botanist at the accession of Queen Anne and by the fact that, after his death in 1706, the attempt to render Hampton Court a rival of the Jardin des Plantes was abandoned. This was not surprising; the Society of Apothecaries had founded the Chelsea "physic garden" in 1673; by 1682 Dutch botanists regarded Chelsea a garden as important as the Jardin des Plantes and second only to the "physic garden" at Leiden.

When the son and successor of the King's gardener died in 1662, the contents of the Lambeth museum went to a neighbour⁽⁴⁾ who founded the "Ashmolean" at Oxford; the Lambeth garden "fell into disuse." But a Royal Society incorporated in 1663 "to view and discourse upon rarities of nature and art" formed a new museum collection first catalogued in 1681; the physician born in 1642, who was Queen's botanist during 1702-6,⁽⁵⁾ formed a herbarium; another physician, born in 1660, accompanied the Duke of Albemarle to Jamaica in 1687⁽⁶⁾ and returned with a collection of West Indian "rarities of nature" in 1689; a third physician, born in 1663, demonstrator at Chelsea during 1705-18,⁽⁷⁾ had a herbarium comparable with that of the Queen's botanist and a museum like that which went from Lambeth to Oxford. The Duke of Albemarle's physician, as friendly towards both the Queen's botanist and the Chelsea demonstrator as they had been hostile towards each other, purchased the collections made by both; by 1719 the private botanical collection of Sir Hans Sloane had become perhaps the most extensive in Europe. As compared with this private collection the semi-public ones of the Royal Society and the Society of Apothecaries were incomplete; for the proper working of a botanical museum and a botanical garden alike, the possession of a herbarium, which never can be too extensive, is essential: neither Society so far had formed a herbarium. A gift from the East India Company in 1719 at last led the Royal Society to remedy this defect, but at the Chelsea "physic garden," where the need for classification as a means of assembling facts was fully understood, the demonstrators used their own private herbaria and discouraged the formation of a herbarium by mere gardeners.

Accident in 1722 brought to a close the Chelsea opposition to the policy that in 1635 had made the garden and herbarium at Paris a "single foundation." The Society of Apothecaries, though public spirited, was not wealthy: in 1693 they had been on the point of giving up the Chelsea garden for financial reasons; the same stringency had recurred in 1713, and by 1720 they had again all but resolved to abandon the venture when, fortunately for the garden, Sir Hans Sloane acquired the manor of Chelsea and granted the Apothecaries a perpetual lease of the institution in which he had been taught botany, at a nominal rent, but subject to certain conditions: Should the Apothecaries find themselves

unable to conduct the garden as a scientific establishment it must be offered in the first instance to the Royal Society; for 40 years 50 specimens of plants, all grown in the garden and no two alike, must be carefully prepared, mounted, named, and presented to the Royal Society. The last condition ensured steady augmentation of the herbarium initiated by the Royal Society in 1719; the simultaneous formation of a garden herbarium at Chelsea; more important still, the appointment at Chelsea of a curator⁽¹⁾ who, like the demonstrators, must be a botanist. The Chelsea garden, being now, like the Jardin des Plantes, an establishment where garden and herbarium formed a "single foundation," could undertake work of a national character: by 1732 it was able to supply Georgia with "the parent stock of upland cotton" and to share in the botanical survey of that new colony. The prestige of Chelsea, already considerable, was enhanced in 1734 by the acquisition of a herbarium collection formed by the English botanist who perfected "synoptic method" in classification. Its reputation induced the Swedish botanist who invented "artificial system"⁽²⁾ to visit England in 1736, and its contents led another Swedish visitor⁽³⁾ to declare that the Apothecaries' physic garden, which Dutch judgment in 1682 regarded as second only to that at Leiden, now possessed a collection of rare foreign plants rivalling those both of the Leiden "physic garden" and the Jardin des Plantes. In 1753 Sir Hans Sloane, landlord and benefactor of Chelsea, bequeathed to the nation, subject to a money payment to his daughters, his private collections of "rarities of nature and art": in the event of refusal, these collections to be offered in turn to the national academies at St. Petersburg, Berlin, Paris, Madrid. The bequest was accepted; the British Museum was founded for the reception of the collections.

While King William III was imitating the Jardin des Plantes at Hampton Court, the Duchess of Beaufort was employing artists to figure and begging Sir Hans Sloane to identify plants from the Cape and Virginia grown at Chiswick and Badminton: these drawings still exist; the specimens are in the Sloane collection at South Kensington. Soon afterwards the Duke of Argyll and Greenwich formed at Whitton the collection of foreign trees and shrubs that by 1725 had become famous. About 1730 the Prince of Wales obtained a long lease of Kew House and there commenced "to garden finely." After the death of His Royal Highness in 1751, the Princess of Wales, with the assistance of Lord Bute, long a member of the Prince's household and a competent botanist as well as an excellent gardener, continued the work of the Prince, but now combined scientific interest with artistic design. In 1759 Her Royal Highness secured the services of a curator trained at Chelsea; in 1762 many of the famous trees and shrubs at Whitton were transferred to Kew. A constant reciprocal exchange of plants and seeds was maintained with Chelsea; Her Royal Highness paid Chelsea the compliment of terming Kew a "physic garden." By 1763, after the accession of the Whitton plants, Kew bore the alternative name of "exotic garden"; by 1770, Kew was spoken of as a "botanic garden . . . where every tree that has been seen in Europe is at hand." So far no attempt had been made at Kew "to apply botanical knowledge." Perhaps this was regarded as unnecessary: the Royal Society had, since 1663, undertaken "to improve natural knowledge for use or discovery"; the Chelsea garden, where, since 1673, botanical knowledge had been improved for discovery, in 1732 begun to improve botanical knowledge for use; in 1754 a Society had been founded to promote "the arts, manufacture and commerce"; the British Museum, with botanical collections more ample than those of the Royal Society and the Society of Apothecaries combined, had been opened in 1759.

But the British Museum at first had no "botany department"; the botanical collections of Sir Hans Sloane, at the disposal from 1689 till 1753 of com-

⁽¹⁾ John Parkinson, author of the "Paradisus" (1629) and "The Theatre" (1640).

⁽²⁾ R. Morison.

⁽³⁾ Leonard Plukenet.

⁽⁴⁾ Elias Ashmole.

⁽⁵⁾ Plukenet.

⁽⁶⁾ Sloane.

⁽⁷⁾ Petiver.

⁽¹⁾ Philip Miller, elected F.R.S. in 1729.

⁽²⁾ Linnaeus.

⁽³⁾ Peter Kalm in 1746.

petent British or foreign botanists, were now practically inaccessible. Again, perhaps, it was regarded as unnecessary to make these collections available: the collection of "rarities of nature" at the Royal Society was older than that formed by Sloane; if the herbarium attached to that collection was less important than the herbarium formed by Sloane, it had, thanks to Sloane's provision, been growing steadily since 1722. The yearly tribute of 50 plants a year for 40 years had been duly paid by the Chelsea Garden and was continued voluntarily till 1774: its cessation took place at the instance of the Society, not of Chelsea. Perhaps this was dictated by consideration on the part of the Royal Society for the Apothecaries, who, in 1770, were again so hampered financially that they were only able to continue the task of "improving the minds" of students because a public-spirited physician volunteered to become demonstrator without reward or fee, and the only share the Chelsea garden could take in "advancing real knowledge" was to maintain unimpaired the exchange of new and rare exotic plants with Kew and foreign gardens. In 1781 a more serious blow still befell English botany: the Royal Society had to find a new home where there was no accommodation for the museum of "rarities of nature" catalogued in 1681 or for the herbarium established in 1719; on 1st March, 1781, Council resolved that both collections be handed over to the British Museum. The trustees of the Museum agreed to accept the gift: from 1781 the botanical collections formerly maintained by the Royal Society became as inaccessible to the public as the botanical collections assembled by Sir Hans Sloane had been since 1753.

If, as we know, the Trustees of the British Museum still refrained from establishing a "botany department," it is not necessary to conclude that inaction implied absence of interest in the needs of the nation. In 1778 the Royal Society had chosen as president a naturalist⁽¹⁾ who had done botanical survey work in Newfoundland and Labrador; had accompanied Captain Cook in his first voyage of discovery; had equipped and taken part in a scientific expedition to Iceland. This naturalist had formed a private botanical collection more important, as regards the provenance of its contents, than the Sloanean one; that collection was as unreservedly at the disposal of all competent botanists as the Sloane collection had been prior to 1753. By 1781 the new president was assisting the Sovereign and Patron of the Royal Society to render the nation botanical services such as the Royal Society had never rendered and such as the Chelsea "physic garden" had only been able to render during 1732-53. Soon the president of the Royal Society was to render English botany another service: on learning that the collections formed by the inventor of "artificial system" were for sale, he advised a younger botanist⁽²⁾ to purchase them. The advice was followed: in 1788 a new Society was formed which still conserves the Linnean collections and renders them accessible to competent naturalists of any and every nationality.

After the death of H.R.H. the Princess of Wales in 1772, King George III acquired the property at Kew tenanted by his parents since 1730, and there extended the activities his mother had conducted since 1759. So far Kew had contributed to the advancement of botanical knowledge only; His Majesty wished to go farther and promote the application of botanical knowledge.

As Patron of the Royal Society the Sovereign could command its advice. A botanical establishment, whether it be a museum like that maintained by the Royal Society or a garden like that of the Society of Apothecaries, can only advance real knowledge by the investigation of new material: it had been recognised at Lambeth by 1650, at Paris by 1696, at Chelsea by 1732, that progress in advancing knowledge is more rapid and satisfactory if experts be despatched to survey and collect in definite areas than when reliance is placed exclusively on

fortuitous contributions or mutual exchanges. It was natural therefore that the memorandum submitted to His Majesty in 1772 by Sir John Pringle, then president of the Royal Society, should have recommended the despatch to South Africa of one of the under-gardeners "to collect there seeds and living plants for the Royal Botanical Garden at Kew." The King "was graciously pleased to honour this plan with his Royal approbation"; an under-gardener was sent to the Cape accordingly and returned to Kew in 1776. The policy thus initiated continued at Kew without a break till 1824. The recommendation by the Royal Society did not mention the collection of herbarium specimens: the omission, whether intentional or accidental, did no harm: the collector, at least, knew that specimens corresponding with his packages of seeds were essential for the identification of the latter. Whether the advice of the Royal Society implied the formation of a herbarium or not, it did not go beyond the advocacy of "botanical survey," a task which a museum like that maintained by the Society is as competent to undertake as a garden like that maintained by the Society of Apothecaries: a museum and a garden may equally well employ suitable collectors to secure material to be subsequently employed in "advancing real knowledge." But the advice given by the Royal Society in 1772 did not include any suggestion as to the practical application of new knowledge in fostering the interchange of economic plants between outlying possessions or colonies of England; this was a task which no museum is well qualified to undertake; it could only be carried out, as it had been for a brief period by the Chelsea garden, with the help of an establishment whose officers were qualified "to graft the gardener, the planter and the husbandman on the phytologist."

The remedy of this defect was the outcome of another influence. The Society of Arts founded in 1754 were able to induce the foundation of a "botanic garden" at St. Vincent in 1769. The planters who established and maintained the St. Vincent garden, like the founders of the Mexican garden in existence prior to 1521, assembled there the useful and interesting plants of the West Indies and with them such economic plants from elsewhere as would thrive. Subsequently "the King having been graciously pleased to comply with a request from the merchants and planters interested in His Majesty's West Indian possessions, that the bread-fruit tree might be introduced into these islands," a Kew collector, who had accompanied Captain Cook in his third voyage, was attached to the expedition sent for this purpose to the South Seas; the attention of Kew was now concentrated on work such as had been undertaken by the Chelsea "physic garden" in 1732. After 1778 the Sovereign was able to rely on the president of the Royal Society not only for advice as regards botanical survey and plant-dissemination but for assistance in carrying out work that depended on the possession of an adequate herbarium if success was to be assured. The collectors employed by His Majesty were bringing to Kew botanical specimens from all parts of the world: His Majesty's principal gardener was preparing many more from plants successfully raised in the Royal Garden. But at Kew there was neither a herbarium building nor a herbarium staff: the president of the Royal Society had an extensive private herbarium and employed expert botanical assistants⁽³⁾ to render the knowledge his specimens afforded usable by others: the Kew specimens were therefore placed at the disposal of the assistants employed by Sir Joseph Banks. The risk to the Kew establishment which this convenient arrangement involved does not appear to have been appreciated until the health of the Sovereign became permanently impaired in 1810. Banks now tried, without success, to obtain accommodation for the Kew herbarium in or near the garden to which it belonged: the final and decisive refusal to grant this request was given in 1818. As a result, the specimens belonging to Kew became, in 1820, the private property

(1) J. Banks.

(2) J. E. Smith.

(3) D. C. Solander; I. Dryander; R. Brown.

for life, of the keeper of the Banksian collection.⁽¹⁾ After 1820 Kew, thus deprived of a herbarium, endeavoured for some years to continue the survey and dissemination work that had, by 1790, made it the most important botanical establishment in Europe. No longer equipped for these tasks Kew gradually reverted to the position it had occupied in 1770. Even as a notable collection of exotic plants it soon fell behind similar establishments abroad: though the standard of cultivation remained unimpaired, the accessions of new plants largely fell off; owing to the absence of a herbarium "to maintain standards,"⁽²⁾ there was, by 1837, little assurance that the plants in the Kew living collections were correctly identified.

The inability of Kew to advance botanical knowledge as it had done up to 1820 was the result that first attracted public attention: in 1823 the British Museum was accused of having neglected the Sloane collections.⁽³⁾ Those who use that collection now, know best that this charge had no foundation: from 1753 till 1823, the Sloane collection had been as carefully conserved as "the talent wrapped up in a napkin." The complaint of 1823 was followed in 1827 by an arrangement which transferred the collection left by Sir Joseph Banks to the British Museum, as a "Banksian Department" from which, however, the Sloane Collection was still excluded: the formation of a "botanical department" of the British Museum to include both collections took place in 1835. Even then the new department did not consist of a "museum" of "rarities of nature" like that maintained by the Royal Society since 1663 and transferred to the British Museum in 1781, the purpose of which had been "the improvement of natural knowledge and its application to the needs of the nation." The "botany department" created in 1835 was limited to a "herbarium" which, though as essential to the proper working of a "museum" as it is to the proper working of a "botanic garden," is only the adjunct required by "museum" and "garden" alike for the purpose of assembling facts, maintaining standards, and making natural knowledge usable whether in the task of "advancing" or in that of "applying" botanical knowledge.

The inability of Kew to apply botanical knowledge after the loss of its herbarium in 1820 was less immediately felt. The Chelsea "physic garden," though unable to continue the task of botanical survey, continued that of plant dissemination and placed botany under a marked obligation. While this work was undertaken by Kew during 1778-1820 the most reliable method was by the transmission of seeds: the risks attending the transport of living plants were such as to render success often fortuitous and at time impossible. A member of the Society of Apothecaries⁽⁴⁾ now invented and the Chelsea "physic garden" employed a device⁽⁵⁾ whereby the transport of living plants has become as simple as the transmission of seeds. But the task of fulfilling this national service strained the financial resources of Chelsea: the need for an institution such as Kew had been made by King George III and Sir Joseph Banks, became apparent and it was appropriate that the duty of drafting the report which saved Kew and restored its lost value should have been assigned to the distinguished botanist⁽⁶⁾ employed at Chelsea. That report, submitted in 1838, was acted upon in 1841: Kew was then made a national as well as a Royal garden and acquired the status enjoyed by the Jardin des Plantes at Paris since 1635. This decision, however, though it restored to Kew the duty of applying botanical knowledge did not confer on Kew the ability to do so: the herbarium that had made this possible from 1778 to 1820 was no longer available there; without such a herbarium the task was impossible. The difficulty was overcome by the appointment as director of the botanist who owned

the most extensive private herbarium in Britain. History repeated itself: Kew from 1778 to 1820 had depended for success on the existence of the private herbarium of Sir Joseph Banks; it did so again, from 1841 till 1865, on the existence of the private herbarium of Sir William Hooker. Even in details the history remained consistent; Banks failed in 1818 to secure accommodation at Kew for the herbarium belonging to that institution; Hooker, from 1841 till 1852, had to house the herbarium placed by him at the disposal of this national institution in his private residence. In 1852 he was accorded public accommodation for his private collection and in 1855 was at last able to see the foundation laid of a national herbarium for the use of the institution under his charge,⁽¹⁾ but it was not until after his death that the Hookerian collection was acquired in 1866 for the use of the national garden. Meanwhile there had to be formed at Kew, as at other establishments of the kind abroad, a botanical museum, like that maintained by the Royal Society during 1663-1781, so arranged as to illustrate "the application of botanical knowledge": the existence of this collection at last led the British Museum to form its present excellent museum collection which illustrates "the advancement of botanical knowledge."

The history of the "botanical department" of the British Museum since its foundation in 1835, and of the Royal Botanic Garden at Kew since its nationalisation in 1841, have been laid before the Commission and call for no comment now. That of the Chelsea "physic garden," which has played so important a part in the developments that have led to the existence of the two other institutions may be outlined so as to complete this sketch. In 1838 equally competent and useful as an agency in advancing and applying botanical knowledge, Chelsea after 1841 left to Kew the duty of plant-dissemination and remained devoted to the tasks of improving the mind and advancing real knowledge; by 1853 it had reached its apogee in this respect when once more financial stringency enforced curtailment of its activities. In 1860 the Society of Apothecaries resolved to relinquish the garden and asked the Royal Society to act in accordance with the arrangement made by Sir Hans Sloane in 1722. The Royal Society proved unsympathetic and the Apothecaries maintained the burden of the garden but gave up their herbarium; the most important historical portion of the collection was in 1861 handed to the British Museum: it was peculiarly appropriate that a collection known to have been formed by Ray should find a permanent home alongside the collections of Plukenet, Sloane and Petiver rather than at Kew where the herbarium had of necessity to deal with plants whose identifications prior to 1753 were, though of scientific interest, not of national consequence in connection with the application of botanical knowledge. In 1898 the Society of Apothecaries could no longer sustain the burden it had borne so long and with such honour: in 1899, the Chelsea "physic garden" became the Chelsea Botanic Garden and now, in association with the University of London, is perhaps the botanic garden best qualified "to improve the mind" of botanical students that exists.

If the history of London botanical establishments unconnected with any university indicates at times a desire to copy the organisation adopted for a national garden at Paris in 1635, that of some corresponding establishments suggests an occasional wish to follow the example of London. The national garden nearest in age to the Jardin des Plantes is the Leningrad Botanic Garden founded in 1712. There, since its origin, garden and herbarium have formed a "single foundation." But if this fact suggests the influence of Paris, the circumstance that the Leningrad garden is situated on the Apothecaries' Island suggests the influence of Chelsea. If the Russian Academy of Science, founded in 1724, was modelled on the French Academy, the fact that the Russian Natural History Museum, founded in 1728, was placed under the Russian Academy, suggests a desire to copy the arrangement under which

(1) R. Brown.

(2) Report of Professor Lindley.

(3) By T. S. Traill, on "information" given by W. Swainson.

(4) N. B. Ward.

(5) "The Wardian Case."

(6) Professor Lindley.

(1) Given by G. Bentham, F.R.S.

the English Royal Society, during 1663-1781, maintained a museum of "rarities of nature." Though the Russian national botanic garden already possessed a herbarium, the Russian Academy also possessed one by 1744 and perhaps the clearest indication of English influence on Russian organisation is to be seen in the circumstance that in 1835 both the Russian and the British Museums established autonomous botanical departments of their respective natural history museums.

Leningrad, however, is not the only European capital endowed with a garden like Kew and at the same time with a museum like that at South Kensington. The Botanic Garden at Bergilund near Stockholm, established in 1791 in imitation of Kew, is an institution with a "single foundation" which includes a garden, a museum and a herbarium: the Natural History Museum in Stockholm resembles the corresponding Natural History Museum at South Kensington so closely that the latter, as re-arranged when its "botanical department" was created in 1835, might have been modelled on the former, which was founded in 1819. Nor is Europe the only continent where the arrangement that English experience has found to meet best the needs of the nation has been adopted. It has been stated quite correctly (evidence p. 41) that "at Cape Town the herbarium forms part of the South African Museum" but it has not been added that at Kirstenbosch, near Cape Town, South Africa possesses a National Botanic Garden comparable with the establishment at Kew, and that to this garden has been attached, under conditions resembling those agreed upon when the Banksian collection passed to the British Museum in 1827, the herbarium formed by a South African citizen which, so far as the Union of South Africa is concerned, possesses all the importance that the Banksian collection has for South Kensington or the Hookerian has for Kew. The case of the North American university where the same arrangement exists, has already been noted.

The establishment at Paris, where a complete natural history museum is associated with both a zoological and a botanical garden but cannot with propriety be described as attached to either, is not strictly comparable with any other, notwithstanding the fact that it is the one which appears to have influenced English action most. Among the remaining thirty-four places where there are national botanical establishments (twenty-eight of these establishments are unconnected with any university, only six are university ones modified to meet national needs) we find five places (nearly 15 per cent.) in which the example of London, Leningrad and Stockholm has been followed: in the remaining twenty-nine places (over 85 per cent.) the maintenance of *either* a botanic garden with a herbarium attached as at Kew (sixteen instances), *or* (thirteen instances) a museum—usually but not always a natural history one—in which there is a botanical section that includes or is at times limited to a herbarium, has proved the "limit of effort possible".

The "economy" that has resulted in an almost equal number of national botanical establishments of two different types may be responsible for the impression that a herbarium is to be contrasted with a botanic garden. It is on record that the botanist⁽¹⁾ in charge of the department of botany in the British Museum as organised in 1835, which included a herbarium and study-collections of fruits, seeds and stems, but did not include an exhibition gallery, said in 1847 when replying to a question that "hardly any advantage would result from the connection of his department with living specimens of plants". The soundness of this judgment may be admitted but when in 1871 an officer in the same department,⁽²⁾ which now included a satisfactory scientifically arranged exhibition gallery, expressed the converse opinion that "a great scientific herbarium is not a necessity to the efficiency of the Gardens at Kew", he only indicated that, though as fully alive as his predecessor to the needs

of a national museum, he did not appreciate those of a national garden. The relationship of a herbarium to a national botanic garden is precisely that of a herbarium to a national botanical museum; a herbarium is equally essential in both; without a herbarium the proper working of either is impossible; in both a herbarium must form part of a "single foundation"; in neither is it conceivable that the herbarium can ever be too ample. The contrast that is permissible is therefore one in which a herbarium is not concerned; that contrast, if it must be made, is a contrast between botanic gardens and botanical museums.

However legitimate the establishment of such a contrast may be, the fact that at Paris the Jardin des Plantes and the Museum d'Histoire naturelle are "associated" is evidence that there need be no antagonism between a national garden and a national museum. History shows that in London, even at a time when what in France was undertaken by the Crown was in England left to private effort, the same was true; the citizen who in 1629 received the title of King's gardener, maintained both a botanic garden and a natural history museum at his own expense. After 1662, when that museum was transferred to Oxford and that garden fell into decay, the members of two learned societies, realising that the task of maintaining such institutions was an unfair tax on any private citizen, resolved to repair this loss to the metropolis. The newly founded Royal Society in 1663 formed a natural history museum; the older Society of Apothecaries in 1673 established a "physic garden". This arrangement, in theory less perfect than that which prevailed at Lambeth during 1629-62 and prevails at Paris still, in practice provided at Chelsea in 1673 a garden complementary to the museum founded in London ten years earlier. There was no antagonism between these two useful institutions; the absence of antagonism was not attributable to the fact that in 1673 neither the Royal Society nor the Chelsea Garden had a herbarium. Both institutions realised the necessity for a herbarium almost simultaneously; the Royal Society decided to form one in 1719, the Chelsea garden first did so in 1722. The existence of these two herbaria did not lead to rivalry, on the contrary, the Chelsea garden, during the next half century, was a regular contributor to the Royal Society herbarium.

But an arrangement that was satisfactory in itself failed to persist; the task that in 1662 proved too great for a private citizen was found a century later to be too great for two learned Societies. The first to feel the strain was the Chelsea garden, which was only saved from abandonment in 1722 owing to the generosity of a citizen⁽¹⁾ whose legacy to the state in 1753 made the foundation of a national museum possible; in 1772 that garden was relieved of the public duties it had so long undertaken voluntarily because the Sovereign⁽²⁾ had devoted a Royal garden to their performance. The national museum whose foundation became possible in 1753, had not yet organised a botanical section when, in 1781, the Royal Society transferred its collection of "rarities of nature" and its herbarium to that museum. The national museum did not provide an adequate herbarium till 1835 or realise the need for a botanical museum collection till after 1848. In 1827 the private herbarium which had enabled the Sovereign to use a Royal garden for national purposes became the property of the national museum; when, in 1841, that Royal garden became a national one in fact, it had again to rely on a private herbarium. It was supplied with an economic museum in 1848, and received the gift of a public herbarium in 1855, to which was added, by purchase, in 1866 the private collections that had made its administration possible since 1841. When the botanical department of the British Museum, after 1858, added to the herbarium it had formed in 1835 a scientifically arranged botanical gallery—when in 1866 Government acquired the private collections

(1) R. Brown.

(2) Dr. W. Carruthers.

(1) Sloane.

(2) George III.

used at Kew during 1841-65, the nation had once more at its service a botanical equipment as complete as that provided by the Royal Society during 1719-81 and by the Chelsea garden during 1722-72. The department of botany at South Kensington and the Royal Botanic Garden at Kew now pursue activities and serve interests that inspired the King's gardener to maintain a botanic garden and a botanical museum at Lambeth from 1629 till 1660. These activities and interests are as intimately associated and yet as distinct to-day as they were three centuries ago. The fact that the two institutions happen now to be in different situations is an accident as immaterial to their functions as the fact that in 1629 they happened to exist side by side.

Perhaps the functions of a national botanic garden may be most readily appreciated if they be compared with the functions of a university botanic garden. The purpose of the latter is to employ botanical facts so as to "improve (*ameliorer*) the mind" and "to improve (*profiter de*) natural knowledge". Intellectual discipline is the primary object; natural knowledge may be advanced directly where the teacher guides the scholar to investigate or indirectly where the teacher alone pursues investigation, but in either case the "improvement" of natural knowledge is incidental to the main purpose. In the case of a national botanic garden the position is reversed; efforts may be made "to improve the mind" directly by the employment of guide-lecturers, or indirectly by providing sufficiently informative labels and descriptive notes, but in either case this duty is incidental to the main purpose of the garden, "the improvement of botanical knowledge". When a botanical museum is compared with a botanic garden the situation appears at first sight to be the same; the educational work of a museum collection may again be direct by means of guide-lecturers, or indirect by means of informative labels; but as compared with the work of a university botanical establishment is again incidental to the main purpose of a museum which is "the improvement of botanical knowledge". But the outlook of the officer in a museum should differ from that of an officer in a garden; natural knowledge may be improved either for use or for discovery. Both a museum and a garden officer may legitimately hope to attain both objects, but whereas in a botanic garden the primary purpose is the improvement of natural knowledge for use—the application of botanical knowledge, and the advancement of knowledge should be incidental, in a botanical museum the advancement of knowledge is the primary purpose and the application of that knowledge may be incidental.

Neither a botanical museum nor a botanic garden can perform its duties without a herbarium. Whether botanical knowledge is to be advanced or applied, existing knowledge must be rendered usable. Facts must be assembled in order that ideas may be formed; the marshalling of facts and the maintenance of standards alike involve classification; in botany classification can only be effective if herbaria as ample as possible are maintained.

What has been said may enable the relationship to each other of the national botanical establishments at South Kensington and Kew to be appreciated, and may justify an examination of the doubt that is sometimes expressed as to whether the existence of two such establishments be necessary, as well as of the belief often entertained that the existence of two such establishments must involve needless duplication of material and reprehensible overlapping of work.

The doubt referred to appears at first sight to be justified by the fact that the English private citizen who was appointed King's gardener in 1629 had founded at Lambeth a museum which was the precursor in this country of the botanical department of the British Museum and a garden which was one of the precursors of the establishment at Kew. These two establishments were maintained as "a single foundation" till 1662, and this arrangement, which had already been organised before the Jardin

des Plantes became a national institution in 1635, prevails at Paris still.

Experience, however, has proved that though it be convenient to arrange that a museum and a garden shall form "a single foundation," this is not essential; moreover, it has been found that advantage may result from their independence. A museum may, and it is often desirable that it should, be situated within a densely-peopled area; a garden must have a site to which this condition may be unfavourable. This extrinsic difference is accompanied by an intrinsic one, a museum collection can satisfy the student of plants as organisms "that things are," quite as satisfactorily as a garden collection; but only a garden collection can convey an impression as to "what things do."

The loss to London when the museum collection at Lambeth was transferred to Oxford was made good as far as possible by a society composed of men of science and men of affairs who regarded it as a duty "to view and discourse upon rarities of nature and art; and thereupon to consider what may be deduced from them, or any of them; and how far they, or any of them, may be improved for use or discovery."⁽¹⁾ Ten years later, when the Lambeth garden had "fallen into disuse," the loss was repaired by the establishment of the garden at Chelsea: from 1673 onwards the Chelsea garden, like the Royal Society, gave equal attention to the improvement for use—the application—and the improvement for discovery—the advancement—of botanical knowledge. Accident rather than design happened to ensure the simultaneous appearance in 1681 of the first catalogue of the contents of the Royal Society's museum⁽²⁾ and of a discourse by a fellow of that Society⁽³⁾ which reminded those interested in natural knowledge that any discussion as to "how things act" or theory as to "what things are" must be based on assurance "that things are" and on knowledge as to "what things do": almost as accidental was the circumstance that the Royal Society and the Chelsea garden appear to have realised simultaneously that assurance "that things are" can only be secured if a museum and a garden alike be equipped with a herbarium: the museum formed a herbarium in 1719, the garden did so in 1722. This action made the relationship between the two particularly intimate; from 1722 till 1774 the Chelsea garden was the most important contributor to the Society's herbarium. But while the interests of the museum and the garden remained identical, a change in outlook led their activities to take a different turn: the attention of the Royal Society was directed more particularly to the advancement of knowledge; that of the Chelsea garden to the application of knowledge. It so happens that the curate of Teddington⁽⁴⁾ whose capacity for mathematics, combined with an intense feeling for the animal and the plant as vital mechanisms, enabled him to teach medicine how to measure blood-pressure, explained to husbandry the physics of plant-growth in 1726, and that it was in the same year that another churchman,⁽⁵⁾ as distinguished in letters as Hales was in science, found it necessary to remind men of science and affairs alike of the advantage conferred on the nation by whoever should make two blades of grass to grow where one alone grew before. By 1732 the Chelsea garden, as interested as before in advancing botanical knowledge, became especially active in applying that knowledge, and definitely adopted a policy characteristic of all botanic gardens ever since. But by 1754 men of science generally had become so absorbed in the task of advancing natural knowledge that men of affairs found it desirable to form a new society for the promotion of the arts, manufacture and commerce, while by 1778 men of science at times appear to have reached the conclusion that classification, necessary as it is in rendering natural knowledge usable, whether in a museum or in a garden,

(1) Royal Society Statutes No. 62.

(2) By N. Grew.

(3) Said to be R. Boyle—the book is stated on the title page to be by a F.R.S.

(4) Rev. S. Hales.

(5) Dean Swift.

is an idle and worthless pursuit. If botanic gardens refused to accept this narrow doctrine, it had its effect on museums. The transfer of its museum and its attached herbarium by the Royal Society in 1781 to the British Museum as organised in 1759 was no doubt an act dictated by internal "economy": the internment by the British Museum of the collections thus transferred by the Society, along with the whole of the botanical material bequeathed to the nation in 1753, was, however, in accordance with a policy which continued in force till 1827, and was at least consistent with acceptance of the scientific doctrine promulgated in 1778.

The indifference of science to the application of botanical knowledge, noted in 1726, marked in 1754, and ingrained by 1778, was not universal: in 1800 men of science and of affairs founded an institution to encourage "the application of science to the common purposes of life." If the establishment of the Royal Institution did not lead the British Museum to turn to account the Sloane botanical material interned since 1754, or the Royal Society botanical material interned since 1781, there was some excuse; in 1800 botanical knowledge was being applied in a garden maintained by the Sovereign with the help of a herbarium maintained by the president of the Royal Society. The inaction of the British Museum only became apparent after 1820, when the Banksian collection ceased to be used for Kew, and Kew ceased to be of use to the nation. Even then neither men of science nor men of affairs urged that Kew be equipped so as to resume the application of botanical knowledge; men of letters in 1823 attacked the British Museum for its neglect since 1759 to advance botanical knowledge. A sequel to that attack was the transfer to the British Museum of the herbarium which had made the applied work of Kew possible; that herbarium from 1827 onward enabled the British Museum to render botanical knowledge usable. The attack of 1823 had been "overcharged"; neither the Sloane nor the Royal Society material was included in the new department created in 1827. Fortunately, men of letters did not confine their attention to scientific institutions; they described contemporary men of science as a generation of talkers, left with nothing to discover.⁽¹⁾ The reply of men of science was prompt: in 1831 they founded an "association for the advancement of science." Two important steps, taken by men of affairs, followed the establishment of the British Association: in 1835 the British Museum founded its existing department of botany by adding the Sloane and the Royal Society botanical material to the charge of the keeper of the Banksian collection; in 1841 Kew was made a national garden and enabled to renew the activities pursued during 1772-1820. By 1848 the new director of Kew had restored to that establishment the reputation it had enjoyed in 1820 as "the finest botanic garden in the world," and a worthy complement to the botanical department of the British Museum, whose keeper⁽²⁾ was "the greatest botanist in Europe" of his generation. The phrase *botanicorum facile princeps*, applied to him by German colleagues, was used less on account of his distinction as a systematist and his success in making botanical knowledge usable, than because of his eminence as a morphologist and his success in advancing botanical knowledge. His experience that the department under his charge did not stand in need of connection with a collection of living plants indicates that the department took little, if any, share in applying botanical knowledge; the fact that the department had no botanical collection accessible to the public need have meant no more than that the accommodation necessary was not placed at its disposal. When the situation is examined we find that at Kew, in 1841, the public had access only to a collection of living plants; that in 1848 an economic botanical collection was made available for public inspection; that it was not till 1852 that the private herbarium, which, since 1841, had rendered the administration of the botanic garden possible, was housed in a public

building; that it was not till 1855 that Kew possessed a national herbarium. At the British Museum, on the other hand, it was not till 1835 that herbaria, belonging to the state since 1759 and 1781, were taken out of store and used for the benefit of the nation, and that for a decade after Kew had provided an economic botanical collection for inspection by the public the British Museum had no corresponding scientific botanical collection. As has been pointed out (evidence p. 40), in some of the self-governing British dominions overseas a single institution under one head has been "the limit of effort possible": the "history" of the institutions at the British Museum and Kew shows how hard it has been to extend that "limit" at the centre of the empire. It has already been noted that in 13 cases this "single institution" has been either a museum which includes a herbarium or a herbarium alone: it may be added that in only four cases has the "single institution" been a botanic garden without a herbarium: one of these cases is that of what used to be an important fully equipped botanic garden in India⁽³⁾ from which its herbarium has been transferred to a technological institute,⁽⁴⁾ with the result that the garden, though still "botanic" in name, has become a horticultural establishment in fact, just as Kew became in fact a horticultural establishment during 1820-41; the others are really important botanic gardens⁽⁵⁾ maintained by their respective governments, but where these governments, like Her Majesty's Government in the case of Kew during 1841-66, throw on the keepers of their gardens the onus of providing the herbaria without which these gardens could not carry out their duties. But in these three instances the impression that has existed in certain quarters since 1841, that a herbarium may be regarded as a rival institution to a botanic garden and that a botanic garden can be conducted without a scientific herbarium, has not arisen. That impression has never prevailed outside England; in England it has never occurred to residents outside London; pardonable in a botanist whose experience in herbarium work may be extensive and who is aware that a herbarium can be managed without being attached to a botanic garden, this impression cannot arise in the mind of anyone familiar with the administration of a botanic garden.

The effect on herbaria connected with universities of the modification of English academic interest in botany which began in 1873 has already been explained. The transfer of attention from the taxonomy and distribution of plants as organisms to the structure and functions of the vegetable-machine reacted on the British Museum and on Kew. The primary concern of the former since 1835 had been the advancement of knowledge as regards plant-characters and plant-morphology with an incidental interest in the application of that knowledge. The primary concern of the latter since 1841 had been the application of knowledge as regards plant-qualities and plant-physiology with an incidental interest in the advancement of such knowledge. The reaction of the new academic activity on the morphological and physiological work of both institutions was helpful. Teachers whose attention is concentrated on the structure and the working of a mechanism may be forgiven if, at times, their interest in organisms becomes inhibited, and may be excused if, in all good faith, they regard the latter interest as unimportant. More ardent even than the morphologist who, in 1842, spoke of museum and garden workers as "gleaners of hay," students of the physiology of nutrition, prior to 1890, urged the State to abolish the herbaria without which neither a museum nor a garden can be worked. When, after 1891, an active interest was taken in England in the physiology of plant-reproduction,⁽⁴⁾ ardent followers of the new study did not hesitate to suggest that botanic gardens were no longer necessary. The agitation thus initiated was arrested

(1) At Saharanpur.

(2) At Dehra Dun.

(3) The most familiar example is the Royal Botanical Garden at Glasnevin, Dublin.

(4) By Dr. Bateson.

(1) Hazlitt, born 1834, still held this view, long after its formation.

(2) R. Brown.

as the result of a happy accident. In 1899 the Royal Society arranged for the establishment of a National Physical Laboratory whose primary concern, like that of a fully equipped botanic garden, is the application of natural knowledge with a keen, if incidental, interest in the advancement of such knowledge and whose purposes, regarded from the administrative standpoint, include, as in the case of a botanic garden, general investigations; the maintenance of standards, and special enquiries on behalf of Government departments and national industries. This renewal of interest by the Royal Society itself in the improvement of physical knowledge for use as well as for discovery, inculcated by its founders in 1663, led to reflection on the part of biologists; students of the physiology of plant-growth now know that they must master the principles of plant-association and find that this cannot be accomplished without the aid of herbaria more ample than those required by the student of plant-distribution; students of the physiology of plant-reproduction find that for their particular purpose, the old collections contained in the herbaria interned by the British Museum from 1754 till 1835 are invaluable. We have now an added assurance that these conditions may be permanent; in 1919 the State created a Department of Scientific and Industrial Research, among other things, to safeguard the nation against the popular antipathy to the advancement of science which had prevailed at least since 1726, and against scientific apathy as regards the application of natural knowledge which became so manifest in 1754.

The origin, history and economy of the two botanical establishments at South Kensington and Kew may help judgment as to whether the continued maintenance of both be likely to lead to needless duplication of material and overlapping of work. That neither duplication nor overlapping has occurred in the past is not an absolute guarantee against the possibility; though South Kensington and Kew differ in outlook, because the former is part of the British Museum, and therefore is primarily interested in the advancement of botanical knowledge, while the latter as a botanic garden is primarily interested in its application, both share a common incidental interest in the improvement of the minds of visitors. At South Kensington this duty is fulfilled in a gallery furnished with scientific exhibits illustrative of advances in botanical knowledge and arranged in conformity with a recognised approximation to the natural system of classification. At Kew the same task is undertaken by means of collections of living plants grown partly in the open, partly under glass, supplemented by a series of economic exhibits illustrating the qualities and uses of plant-products. These economic exhibits have to be arranged in conformity with the natural system of classification observed in the case of the scientific exhibits at South Kensington; cultural exigencies render this difficult in the case of collections of living plants. It is often possible, in the case of plants grown in the open, to select situations in which various sorts, belonging to particular kinds, may be made to thrive side by side, but it is often impossible to group nearly related kinds in systematic sequence. In the case of plants grown under glass, attempts are made to imitate climatic conditions characteristic of different parts of the globe. Broadly speaking, the arrangement of the living collections in a botanic garden never can be rigidly systematic; under glass the arrangement becomes in effect largely geographical; in the open it must be to some extent eclectic. The unavoidable difference in the arrangement of the material used at South Kensington in advancing scientific knowledge, and of the material used at Kew in promoting economic production cannot affect the work of either because the activity pursued at Kew is one that South Kensington is not equipped to undertake. The educational activity in which both take part becomes more effective in proportion to the extent to which the scientific exhibits at South Kensington are derived from plants, living

examples of which are to be seen at Kew; here duplication of material, instead of being something to be avoided, is something to be aimed at. The same is equally true as regards the scientific exhibits at South Kensington and the economic exhibits at Kew; unfortunately, in this case what is desirable is rarely attainable; plants of much scientific interest do not always yield economic products; plants of great economic importance do not always possess features of outstanding scientific interest.

Seventy years have passed since the existence of two collections of botanical exhibits, one of a scientific, the other of an economic character, began in London. Experience has brought appreciation of the public benefit derived from both, and of the technical advantage of associating exhibits that are economic in character with an establishment that is economic in purpose. It is not always remembered that the arrangement which has proved satisfactory is due to accident rather than to design. An "overcharged" attack on the British Museum in 1823 was followed by the creation of the Banksian Department in 1827. The wish of the new under-librarian to add to that department in 1828 a collection of scientific botanical exhibits accessible to the public could not be met; his request to be put in charge of the rich Sloanean material that had remained unused since 1753 was not granted until 1835. Once more he represented how necessary to the British Museum a public botanical gallery is; again it proved impossible to gratify his wish. When in 1841 the Royal Gardens at Kew became a national botanic garden, the new director, equally familiar with the desires of an intelligent public and the needs of botanical workers, tried to meet the requirements of both. After some delay he obtained permission to convert an old fruit-store into a gallery for the display of a collection of exhibits illustrating the advancement and the application of botanical knowledge. Before this collection became accessible to the public in 1848, the British Museum learned what was being done at Kew, and in 1847 its botanical under-librarian was urged to organise the collection accessible to the public which he had failed in 1828, and again in 1835 to obtain permission to form. It proved as laborious a task to organise a public botanical gallery at the British Museum as it had proved at Kew, and was perhaps all the more difficult since the British Museum collection, as befitted a scientific institution whose primary interest is the advancement of natural knowledge, was largely restricted to exhibits of a scientific character. When the British Museum gallery became accessible to the public, Kew was able to confine its attention mainly to exhibits of an economic character; neither South Kensington nor Kew need to reply to the groundless charge that their public collections of exhibits involve duplication of material or overlapping of work. Men of science at any rate now realise that the relationship of the collections of scientific exhibits in the public botanical gallery at South Kensington and of economic exhibits at Kew is comparable with the relative position of the collections in the geological and mineralogical public galleries at South Kensington and the similar collections now at Jermyn Street, which it may well be in the public interest to place side by side, but which it would be detrimental to national interests to amalgamate. Hitherto even those whose instinct is more critical than constructive have rarely suggested that the existence of distinct collections of botanical exhibits at South Kensington and at Kew involves unjustifiable public expenditure; this charge they have preferred to bring against the existence of botanical collections of an economic nature both at Kew and at the Imperial Institute. Perhaps the omission to bring a charge of duplication and overlapping against South Kensington and Kew because both possess collections of botanical exhibits accessible to the public has been due to the fact that the attention of critics has been so concentrated on the existence, both at South Kensington and at Kew, of a herbarium not open to the public, that the presence

at each of a public collection has been overlooked. It is, therefore, all the more desirable to point out that the charge which has actually been brought against Kew and the Imperial Institute has no real foundation. The business of a botanic garden such as Kew is to indicate the occurrence and verify the identity of the sources of economic products of vegetable origin; that of a technical establishment like the Imperial Institute is to investigate such economic products and assess their qualities. But an establishment like the Imperial Institute, though in purpose perhaps more comparable with a national botanic garden, is in scope more comparable with a natural history museum. It is generally admitted by men of science that it is desirable to include, in a natural history museum, collections illustrative of the whole field of nature throughout the globe; it is equally generally admitted by men of affairs that it is essential that an establishment like the Imperial Institute shall be prepared to investigate economic products of whatever kind available throughout the Empire. If, therefore, it be desirable that South Kensington should assemble a collection of scientific botanical exhibits complementary to the collection of economic botanical exhibits from all parts of the world, assembled at Kew, it is essential that the Imperial Institute should assemble a collection, from all parts of the Empire, of industrial and commercial botanical exhibits supplementary to the collection of economic botanical exhibits from all parts of the world assembled at Kew. But this necessity does not involve duplication of material or overlapping of work; the exhibits at Kew are specimens that must be conserved as evidence of past as well as of existing economic knowledge and practice; the exhibits at the Imperial Institute are examples that illustrate the latest advances in economic knowledge and improvements of economic practice and that must be replaced as soon as more up-to-date examples are available. There is another difference: the economic botanical exhibits at Kew, like the scientific botanical exhibits at South Kensington, have to be arranged systematically; the commercial and industrial botanical exhibits at the Imperial Institute have, like the contents of the living collections under glass at Kew, to be arranged geographically; the specimens at Kew must be grouped in accordance with the characters of the plants; the examples at the Imperial Institute in accordance with the qualities of the products. Before leaving the question of these three types of collections of botanical exhibits, the existence of which is advisable in the public interest, and the maintenance of which in connection with three distinct public institutions has been found by experience in this country to be the most effective arrangement hitherto devised, it is necessary to point out that other arrangements have been found possible. At Paris the collections which correspond with the scientific botanical exhibits at South Kensington and those which correspond with the economic botanical exhibits at Kew constitute different departments of one Natural History Museum which is itself associated with both a zoological and a botanic garden. At Calcutta, where there is a botanic garden which stands second within the Empire to the botanic garden at Kew, and at the same time an Indian Museum organized on the lines of the British Museum as a whole, the duty of displaying to the public botanical exhibits of an economic character is entrusted to the museum. The situation there is the situation that would be created here, were the contents of the museums at Kew transferred to South Kensington and those of the herbarium at South Kensington transferred to Kew, which could still, like the Calcutta garden, give its attention to the promotion of economic production, the dissemination of useful plants and, with the help of its herbarium, the prosecution of botanical survey, but would be relieved of the duty of improving the minds of visitors who wish to learn something about vegetable products.

Though it does not happen to have occurred to critics of South Kensington and Kew to recommend the amalgamation of the botanical collection of

scientific exhibits in the one establishment with that of economic exhibits in the other, this immunity has not been shared by the herbaria attached to each of these establishments. As there is no insuperable objection to placing an economic botanical collection alongside a scientific one, it seems unlikely that critics have refrained from suggesting the transfer of the economic collection at Kew to South Kensington merely because it is in the public interest to attach an economic collection to an economic establishment. As there is one obvious reason why a national botanical museum which does not happen to be associated with a botanic garden shall possess a herbarium—a museum and a botanic garden alike depend for their effective working on this item of equipment—it seems possible that the recommendation to amalgamate their herbaria, which, if adopted, must interfere with the activities either of South Kensington or of Kew, may reflect the feeling of critics subconsciously influenced by a tendency to regard administration as an end in itself rather than as a means to an end. The proposal was seriously discussed in 1858; in 1901 it was definitely recommended⁽¹⁾ "that the whole of the botanic collections at the British Museum . . . with the exception of the collections exhibited to the public, be transferred to the Royal Botanic Gardens, Kew." The main distinction between the "collections exhibited" and the contents of the herbarium at South Kensington is the circumstance that the former, like the economic exhibits at Kew, are accessible to observant visitors who appreciate the difference between the two and the values of both, whereas the latter are only accessible to scientific workers. Experience elsewhere has shown that the material economy to which the absence from a museum of an "attached" herbarium leads, affords imperfect compensation for the waste of time of museum officers which results: so far, men of affairs in this country have refrained from adopting the suggestion of men of science in this country that the herbaria at South Kensington and Kew be amalgamated. That the suggestion should be one which is confined to British botanists and mainly restricted to botanists of the metropolis seems to be due to the fact that herbaria, which in other countries are compared both with museums and with botanic gardens, are here contrasted with both. A herbarium need not be attached to or associated with either a museum or a botanic garden. Among the national botanical establishments that are not connected with botanic gardens about one-third consist of herbaria alone; among those that constitute departments of national museums at least one-half are still comparable with what the botanical department of the British Museum was from 1827 till it possessed "collections exhibited to the public." These herbaria, like many herbaria the property of private citizens in various countries, have rendered invaluable services to science, by organising and conducting floristic and economic botanical surveys, and by improving taxonomic practice. When such an independent herbarium is compared with a museum and a botanic garden we find that whereas the primary concern of a museum is the advancement, and of a botanic garden is the application of botanical knowledge, the primary concern of a herbarium is to render botanical knowledge usable. This explains why it is that while a herbarium may be an entity apart, neither a museum nor a botanic garden can advance or apply botanical knowledge effectively unless and until each possesses an attached herbarium as part of "a single foundation." Private herbaria of importance had long existed in London before Sir Hans Sloane in 1722 was at pains to convince both a museum and a botanic garden that they must possess a herbarium. If by 1778 the view was held that herbaria were of little value, this was because the owners and keepers of herbaria unattached to museums or botanic gardens were treating classification, whose object is to make natural knowledge usable, as an end in itself instead of a means to an end. The error of that view was made apparent during 1778-1820: it was because the private herbarium of the president of the Royal Society was

(1) By the Botanical Work Committee.

then used on behalf of the Society's Patron, that the Royal Garden at Kew throughout the period became an effective national botanic garden. It was because that private herbarium became the property of the British Museum in 1827 that this national establishment first set up a botanical section, and that the under-librarian in charge of that new section first pointed out in 1828 that the British Museum should possess a collection of botanical exhibits accessible to the public. This plea, urged again in 1835, was not acceded to on either occasion: it was not till 1847 that the museum urged its botanical under-librarian to consider the formation of such a collection.

There was doubtless as good reason for this change of attitude in 1847 as for the inability of the British Museum to sanction the formation of a public botanical collection in 1828 or in 1835: the Museum had, at least, done science one service; it had made it clear that, although Sir Hans Sloane was justified in insisting, in 1722, that a museum collection should be accompanied by and include a herbarium, any herbarium, as such, can benefit but little from connection with a collection of botanical scientific exhibits. In 1847, the under-librarian who had for 20 years been anxious to prepare such a collection, was able to show that although Sir Hans Sloane was justified in insisting, in 1722, that a botanic garden should build up a herbarium, the British Museum botanical department under his charge would benefit but little from connection with a collection of living plants. By 1847, it had become evident to those responsible for the administration of a national museum that, while a herbarium need not be connected with a museum or a botanic garden, any botanical museum must include a herbarium. The failure of Kew, after 1820, to serve as a national botanic garden, had satisfied men of science that such a garden cannot perform its duties unless provided with a herbarium: this view was accepted by men of affairs in 1841; by 1847 its justice had been amply proved. The belief that the necessity for the attachment of a herbarium to the botanical department at South Kensington as well as to the botanic garden at Kew affords proof of duplication of material, and that the devotion of both herbaria to those taxonomic tasks, the accomplishment of which renders botanical knowledge usable affords proof of overlapping of work, resembles a belief that because certain pieces of equipment are required both in the Imperial College and at the National Physical Laboratory, there is needless duplication of material in these establishments; that because the National Physical Laboratory devotes attention to the "maintenance of standards" its work overlaps that of other establishments where physical investigations are conducted. If the opinion expressed by a competent museum officer in 1871 that a great scientific herbarium was not necessary at Kew, showed some lack of appreciation of the work of a national botanic garden, the recommendation made in 1901 that the botanical department at South Kensington be deprived of its herbarium, showed insufficient regard for the duties and functions of a national museum of natural history. A botanical museum and a botanic garden must each, unless they are associated and in close proximity, possess a scientific herbarium; if a herbarium is to exist at all, it never can be too ample.

The peculiarly English practice of contrasting herbaria with fully equipped botanical establishments, which began when a herbarium that had, during 1778-1820, enabled a botanic garden to function, was transferred in 1827 to a national museum, had led some of those unfamiliar with botanical work to overlook the fact that while an academic or a private herbarium can carry out systematic and economic botanical surveys just as effectively when it stands alone as when it is attached to a national museum or a national garden, it cannot, like a museum with a collection of exhibits accessible to the public, improve the minds of visitors and cannot, like a garden, use botanical facts so as to promote economic production. On the other hand this practice of substituting contrast for comparison has led some to overlook the fact that unless both a museum and a garden be equipped

with a herbarium to render botanical knowledge usable and maintain standards, neither a museum nor a garden can advance or apply botanical knowledge effectively. This practice may help to explain why the men of affairs in charge of the British Museum displayed in 1858 an open mind as to "whether it may be expedient or otherwise to remove the botanical collections from the museum" and why the opinions of men of science on this question were so evenly divided that the state found it inexpedient to authorise a change. It may even help to explain why the Botanical Work Committee of 1901 should have reached the conclusion that a museum collection of botanical exhibits accessible to the public need not be associated with a herbarium. That committee in effect regarded the subject under discussion to be the work performed in the herbaria attached to the Natural History Museum at South Kensington and the botanic garden at Kew respectively, rather than the question whether it be desirable or otherwise to maintain a distinct botanical department in a national museum in which "the different classes of natural objects should be preserved in juxtaposition under the roof of one great building," and at the same time to maintain a national botanic garden as a centre around which may be arranged the numerous similar establishments in our colonies and dependencies, all of them capable of conferring very important benefits on commerce and of conducing essentially to colonial prosperity. That this wider question was considered by the Devonshire Commission seems clear from the recommendation of 1874, that the two botanical establishments at the British Museum and at Kew "should not be merged into one, but that both be kept in a state of efficiency and that the special scientific direction which each has spontaneously taken should be retained." At the same time that Commission gave attention also to the narrower question of the work performed in the herbaria attached to these respective establishments: it suggested further that it was desirable to have in the British Museum "a geographically arranged collection as the complement of the purely systematically arranged collections at Kew." The Devonshire Commission indicated by this suggestion that they appreciated in 1874 what the Botanical Work Committee laid emphasis upon in 1901; that "the two herbaria may be considered as duplicates the one of the other." Perhaps the Devonshire Commission, alive to the risk of criticism by conscientious observers who regard administration as an end in itself, hoped to safeguard both establishments against the charge that, because a particular item of equipment is essential to both, their maintenance therefore involves duplication of material and overlapping of work. A herbarium exists to render botanical knowledge usable; to fulfil this purpose its contents must be arranged systematically in the first instance; any geographical arrangement must be subsidiary to the basic arrangement in accordance with a recognised system. This fact being recognised, the suggestion made by the Devonshire Commission was admirable in itself, though less happy in its application; the purpose of Kew being to apply botanical knowledge on behalf of the Empire, there had perforce to be there already such a geographical arrangement as the Commission desired; the purpose of South Kensington being to advance botanical knowledge, a geographical arrangement, though it may be followed, cannot be described as necessary. Both herbaria therefore have adopted the method most beneficial to botanical science and to national needs; they have adopted the suggestion made in 1874 but have reversed its incidence. By observing the spirit, but violating the letter of that suggestion, both herbaria have done what was most to the public interest. The Botanical Work Committee of 1901, instead of commending both for having "done the state some service", has used what they actually did as a reason for pointing out, what is quite true, that one of "the objects which the Devonshire Commission had in view when it recommended the maintenance of both establishments" had not been attained.

Men of affairs, now that a century has passed since these curious controversies began, at last have

definitely indicated to the State that the distinction between the botanical department of a national museum and a botanic garden is to be found in the purpose their existence and their work subserve, not in the details of the work they accomplish: "Broadly it may be said that Kew is devoted in the first instance to (Imperial and) economic interests and research, while the department of botany in the Natural History Museum is concerned mainly with research in pure science (and specially with the study of the flora of Europe and other parts of the world not dealt with by Kew)." If acquaintance with the work of both establishments and of other similar establishments elsewhere extending over half-a-century be an adequate excuse for comment on this passage, permission might very respectfully be sought to suggest that it would be desirable to omit the words within brackets; not because they are incorrect but because they may give rise to misapprehension. It is the case that the first concern of Kew is to apply botanical knowledge on behalf of every commercial and industrial interest throughout the Empire, but it is also the case that the fulfilment of this duty involves an obligation to be acquainted with the vegetation of all other parts of the world. A national botanic garden cannot, like an Imperial Institute, confine its attention to the properties and value of economic products obtained as the result of exploitation or cultivation from somewhere within the Empire; it must be prepared to aid the Empire by indicating the existence and bringing about the introduction of economic exotics to suitable parts of our overseas possessions. As instances of this particular activity on the part of a botanic garden may be cited the introduction of "sea island cotton" to Georgia by the Chelsea "physic garden" before Kew first was used as a botanic garden; the introduction from the South Seas to the West Indies of the "bread-fruit" during the first phase of utility of Kew; the introduction of "tea" from China to India, in which Chelsea⁽¹⁾ played an indirect but important part, after Kew had ceased to be a botanic garden; when Kew had regained the position of which it was deprived in 1820, the introduction, among many other similar achievements, of "cinchona" from the Andes and "rubber" from Brazil to our East Indian possessions.

The remark which follows the definition of the two establishments: "The frontiers of study in the case of the two herbaria, however, are not very clearly defined," shows those acquainted with the facts how difficult it is to shake off the impression induced by the prolonged controversy due to the accidental conversion in 1827 of a particular private herbarium, voluntarily used as an annex to a botanic garden during 1778-1820, into the botanical department of a natural history museum. It has been seen what followed the well-meant but unsuccessful attempt to delimit the frontiers of study of the two herbaria in 1874. The report of the Botanical Work Committee of 1901 has described the routine duty of the staff, "in the case of each collection," as identical: this being so, there can be no delimitation of frontiers. Though the work other than routine duty in the two herbaria may differ, this only means that a museum may set its herbarium staff tasks different from those a garden asks its herbarium staff to undertake: the methods of each herbarium are the same. What is apt to be overlooked is that the scope of the work of a botanical museum and a botanic garden is as identical as the routine duty of the herbaria attached to each: a museum and a garden alike must take cognisance of all that is known in every branch of botanical science: this being the case, attempts to delimit frontiers are here as idle as attempts to do so in the herbaria attached to each. What makes the maintenance of both a botanical museum and a botanic garden so important to the state is a consideration only indirectly related to the problems they investigate and quite unconnected with the method of investigation pursued. The interests of a museum are primarily scientific; those of a botanic garden are

primarily economic; the former hopes to advance, the latter tries to apply natural knowledge. The difference between the two is one of outlook, it is in the public interest to maintain both since this gives assurance that, even when engaged in the investigation of an identical problem, a museum and a garden must of necessity regard that problem from different angles and consider it from distinct and equally important standpoints. Yet neither a museum nor a garden can command success without the disinterested help of a herbarium; unless the museum and the garden concerned happen to be associated in "a single foundation," each must possess an attached herbarium.

The recommendation of the Botanical Work Committee of 1901 that the botanical department of the Natural History Museum be reduced to a collection of scientific exhibits accessible to the public, and that the herbarium at present attached to that collection be transferred to Kew, though apparently at variance with, in reality confirms what has been said. It was admitted that the botanical collection left at South Kensington to improve the minds of visitors to the Natural History Museum must require the help of a herbarium; it was suggested that the assistance necessary be obtained at Kew. The adoption of this suggestion would entail renunciation by the botanical department at South Kensington of the task of advancing natural knowledge which is normally the primary concern of a natural history museum. The arrangement recommended in 1901 for South Kensington prevails elsewhere:⁽¹⁾ experience in establishments where it exists shows that it fulfils quite well the secondary museum purpose of "improving the minds" of visitors, but shows also that it "is the cause of a scientific waste" so far as the time of museum officers is concerned.

Among the reasons advanced in support of the 1901 recommendation are the facts that the contents of the herbaria at South Kensington and Kew are duplicates the one of the other; that the routine duties of the officers of both are identical. If the first statement be strictly accurate, it affords unimpeachable testimony that the keepers of the South Kensington botanical department and the directors of the botanic garden at Kew have taken due care to render both establishments as efficient as the "economy" of each would permit. The truth of the second statement goes without saying: a herbarium is a herbarium; herbarium study is herbarium study. These facts, however, satisfactory as they should be to those familiar with the organisation of a museum or a botanic garden, led the members of the Botanical Work Committee of 1901 to reach the conclusion that, because both establishments are equipped with herbaria, they were chargeable with extravagant duplication of material and of work. Seeing that the botanical department in the natural history museum is concerned mainly with research in pure science, while Kew is devoted in the first instance to economic interests and research, it seems permissible to hope that the charge of duplication of work, brought against the two establishments was meant to apply only to the routine work of their respective herbaria: what renders it doubtful whether this was all the Committee intended, is the fact that the recommendation made in 1901 must, if accepted by the State, have materially diminished the capacity of the South Kensington department of botany to fulfil the primary duty of a national museum by advancing natural knowledge.

As regards the duplication of material the report of the Botanical Work Committee states that: "From the manner in which the two collections have grown up it is natural that very many of the specimens contained in the one collection are exact and undoubted duplicates of specimens contained in the other collection. It may be noted that the question of "duplicates" is a vexed one among

⁽¹⁾ by sparing the services of Robert Fortune,

⁽¹⁾ e.g., Calcutta.

botanists; opinions may vary in respect to a particular specimen, whether it is or it is not a duplicate of another specimen, and may vary as to the extent to which so-called duplicates ought to be retained. But making every allowance for such difference of opinions it may with safety be asserted that the two collections contain a very large number of duplicates which, were the two collections merged into one, could serve no scientific purpose, and would certainly not be retained." The facts mentioned in this able argument are used in a fashion that is more forensic than scientific. The specimens of organisms known to naturalists under the technical designation "duplicates" or "doublets" are here treated in the first instance as if they were comparable with the "exact and undoubted duplicates" familiar to expert students of artifacts like books, coins, medals, even postage stamps. Having endeavoured to convey this impression, it is admitted that the question of "duplicates" is a vexed one and that the "duplicates" of the naturalist are only "duplicates" so-called, but no explanation is offered as to what renders the consideration of these so-called duplicates a vexed question that justifies "difference of opinions." These so-called duplicates in herbaria must either be specimens derived from the same individual plant, or consist of distinct entire plants or parts of distinct plants. In the case of two "duplicate" specimens derived from the same plant it is clear that they cannot be "exact and undoubted duplicates" comparable with the duplicates met with among artifacts. In the case of two "duplicate" specimens derived from distinct plants, the occurrence of exact and undoubted duplicates is not impossible, but experience suggests that the frequency with which they are likely to occur must be comparable with the frequency of the occurrence of identical twins in the human species, with infinitely less likelihood of evidence as to the relationship. The assumption, for it is no more, that many of these so-called duplicates would cease to serve any scientific purpose, were the two collections merged into one, is in reality valuable evidence that, so long as the two collections are separate, it is of the utmost scientific consequence that these duplicates should be present in both. This assumption is made to serve as "an argument against the two collections being maintained as they are at present and in favour of some form of union of the two." It is an assumption not unnatural in men of science interested in the study of animals and plants as vital mechanisms, but is one that no conscientious student of plants and animals as living organisms is at all likely to accept.

The Royal Society has given attention to the recommendations of the Botanical Work Committee of 1901 from the point of view of the effect of the transfer to Kew of the botanical collection of the Natural History Museum, on the convenience of research workers and students, and has already submitted certain considerations to the Royal Commission. In the remarks now offered it has therefore been endeavoured to avoid any allusion to this academic consideration and to deal rather with considerations connected with the scientific and economic work of the establishments themselves. The value of both to the nation and the Empire has been felt to be of even greater moment than the convenience of a particular type of citizen. The considerations submitted by the Royal Society with regard to the latter question meet so fully the case connected with the former that there is nothing to alter and little to add to what these contain.

That little is to express a hope that it may be found possible to continue to adopt the recommendation made by the Devonshire Commission in 1874 and that it may never be necessary to adopt that made by the Botanical Work Committee of 1901. When the former recommendation was made academic interest had not yet become concentrated on the study of the plant as a vital mechanism; when the latter was made academic interest in plants as organisms had become largely inhibited. If it was to the public interest that the State refused to act on the

recommendation made in 1901 it is more necessary than ever to ensure the continued existence of two national establishments, both mindful of the fact that the study of the characters and qualities of plants as organisms is more important than ever, one of them inspired with the desire to advance, the other making it its main concern to apply botanical knowledge.

D. PRAIN.

20th May, 1929.

LETTER ADDRESSED TO THE CHAIRMAN—IN ANSWER TO A PERSONAL LETTER FROM HIM—BY DR. F. SCHMIDT DEGENER, DIRECTOR OF THE RIJKSMUSEUM, AMSTERDAM, RELATIVE TO THE GENERAL ASPECT AND CHARACTER OF THE BRITISH INSTITUTIONS.

DEAR LORD D'ABERNON,

The many occupations involved in the participation of the Dutch Museums in the recent Exhibition at Burlington House, prevented me from sending an earlier reply to your letter of January, 1929.

To judge the system by which your galleries are administered this is, unto a foreign mind, a difficult, if not impossible task: one only can say that in its results your way of managing the public collections is very satisfactory. The English Museums form a large part of the European patrimony, and therefore their increase interests also the Continent and many of your recent acquisitions, especially those of the National Gallery, met with universal approbation. A good acquisition does not merely augment the number of the exhibits, it broadens the significance of the whole. Such were, to mention only the National Gallery, which comes first into my field of observation, the Pieter Brueghel, the Lucas van Leyden and the Hercules Seghers. Yet more essential for the prosperity of a gallery than rich bequests or important additions, is the spirit of the public and the extent of their sympathy. To preserve this sympathy, to meet it in the right way is more urgent than to discover the right balance of power between Trustees and Director, put by chance or by tradition in their place of authority. The general, deeply rooted sympathy for those institutions as the British Museum, the Victoria and Albert and the National Gallery, is the thing I admire most in your country. Of course, I admire moreover the tremendously rich contents of your museums—great riches however may prove dangerous because soon they will become chaotic. The feeble point of your galleries is their extreme overcrowding. The first duty of museums authorities is to protect the sound and simple mind of the general public and not to bewilder the larger part of the visitors in throwing before them *pêle-mêle* every kind of impression and every degree of quality.

Chronology, moderated by synoptic divisions into schools, is the logical rule to which every gallery ought to obey. Selection is the second necessary thing, selection exercised in regard to your public whose attention needs more the "vivifying" than the merely interesting. The third thing is taste. Taste is indispensable to create that harmonious and quiet atmosphere which only allows intercourse with works of art. Taste has to be dominant in the distribution of works of art and in the choice of frames, cases and pedestals, in the variety of backgrounds and wall-coverings. In fact my ideal would be a rather large museum, chronologically arranged, chosen from things really pregnant and significant, placed in such a way that the chief accents fall always on the important—a museum expanding before the onlooking eyes its own story: if the help may be used of a printed guide or an explaining official, this never ought to be a necessity. One can imagine such diversity of succeeding periods that even the ordinary visitor would not feel tired after having walked through the long suite of these rooms, gathering strong impressions from beautiful things, the exhibits not suffering from each other's neighbourhood and the whole in a simple and certainly not over-precious setting.

There lately has been much pleading for smaller museums. It is the bad arrangement of the very large ones which created this vogue of the intimate. We can understand the call for more circumscribed aesthetic pleasure if so many have to pay their longing after beauty with the penalty of a headache.

As to the National Gallery, Trafalgar Square, the outsider may consider it rather a national problem than a national gallery. The succession of the rooms, their dimensions and the absence of side-lighted cabinets make the problem a very difficult one. Here is a vast need of space for proper display. I presume that the possibilities of extension are considerable, but a grave responsibility is waiting for those who judge and execute. From the solution of this question the future ascendancy of the National Gallery on the art-loving public will chiefly depend.

For the great European galleries such as the Louvre the Prado, the Ermitage, arrangement and distribution are far more important than regular acquisitions, how glorious they may be. The improvement of the Prado and the Brera in these last years have made these galleries more accessible and enjoyable to the general public. It is for the general public and the increase of its sympathy, the museum director ought to care. Let it be said without paradox, but he likes the uninstructed and even those who may seem unintelligent. The latter are attractive because to them a work of art is a thing to be enjoyed in a simple and a human way. Pictures were never painted to be objects of study. The general public possess that kind of objectivity we all knew once, and which a few of us hope, even after thirty years of study, to enjoy again some day.

You ask me, dear Lord D'Abernon, to draw out what I consider as the strong and weak points in your museums and galleries in general. Implicitly this has been done by the above considerations. Your strong points are your acquisitions, these being nearly always things of high quality. Your weak points are selection and display. More of the historical and aesthetical order in your national museums will bring them into closer contact with the public. Give the works of art leave to be eloquent in their own way and they will be understood by large numbers; this will be more effective than any guide or any lecturing or preaching. Your strongest point is your British public. They have in face of the exhibits a reverence one seldom meets on the Continent. They are ready not to study things but to enjoy them.

As to the Commission of Advice your letter alludes to, the Dutch Minister of Education, Arts and Sciences wanted that body for his own enlightenment. It gives its opinion only when asked. It proves its utility as soon as the Minister has to decide between the interests of several museums. It is composed by two University Professors, four Museum directors of quite dissimilar departments, one Artist and one Official of the Government. Being myself a member of this Commission, it may be allowed to say that as yet we have no reason to be proud of our achievements. Of course such a body may do different work in other countries and under other circumstances. In Holland where your Institution of Trustees is practically unknown, this Commission may help the Cabinet Minister to objective advice. In countries where many Commissions are flowering, it simply may mean a Commission more and nothing else.

I am, dear Lord D'Abernon,

Sincerely yours,

F. SCHMIDT DEGENER.

Amsterdam,

April 10th, 1929.

MEMORANDUM (1) ON A MUSEUM OF FAR EASTERN ART AND ARCHAEOLOGY, (2) ON RECRUITING AND MAINTAINING MUSEUM PERSONNEL, FURNISHED AT THE INVITATION OF THE CHAIRMAN BY MR. W. PERCEVAL YETTS, MEMBER OF THE GOVERNING BODY OF THE SCHOOL OF ORIENTAL STUDIES.

(1) THE PROJECT OF A MUSEUM OF FAR EASTERN ART AND ARCHAEOLOGY.

Need for greater specialisation is one of the most urgent problems of museum organisation in London. Rapid accumulation of material, largely augmented by conditional gifts, has inevitably led to confusion and overlapping. In the absence of a unifying system, the primary aims of the various institutions have become somewhat obscured.

An ideal reform would be to review the activities of these institutions with the object of deciding the main purpose which each should most usefully serve. A definite understanding concerning this fundamental principle would prevent future competition and unnecessary overlapping. At the same time all public collections should be regarded as a common fund, from which redistribution of material should be made, according to the scope assigned to each museum unit.

Such a Utopian scheme would involve so vast an upheaval and expenditure that it may hardly be put forward as practicable unless large sums be forthcoming from patriotic donors. So far as can be seen at present, realisation of the ideal must come by stages. In this belief, I confine my suggestion to one unit which seems to call for special consideration and also to offer most readily an opportunity of taking a first step towards general museum reorganisation.

A central Oriental Museum, completely representative of the national museum resources, is a project likely to claim universal approval in theory. The interests of India, for instance, demand a radical reform and consolidation of public collections related to that country; but here I limit myself to a cultural group with which I am more familiar, and which, as I have said, requires our immediate attention.

Beyond doubt collections in this country, both public and private, are signally rich in material from the Far East. I take the "Far East" to include cultures grouped round the major civilisation of China; without attempting a more specific connotation. At any rate, the term would be understood to embrace China, Japan, Corea and the finds of Sir Aurel Stein in Central Asia. Our national interests are closely bound up with the Far East. Burma and the colonies of Hong Kong and Straits Settlements have large Chinese populations, and Chinese are flocking to the Malay States in increasing numbers. Our connections, both political and commercial, with China and Japan are of long standing; and the present trend of events in China calls urgently for a widening in our knowledge of that country's ancient and great civilisation, if we are to co-operate with sympathetic understanding in the fulfilment of her aspirations. Ancient cultural communications between India and the Far East stress the plea for fuller opportunities for Far Eastern studies, and the fact is to be noted that early interrelations between our own Mediterranean civilisation and that of China are becoming more and more apparent.

These are weighty arguments in favour of establishing a new museum unit of Far Eastern Art and Archaeology, and the case is strengthened by the fact that public interest in this sphere is great and

steadily growing. Moreover, owing to restriction of space and existing systems of arrangement, most of the material in the national collections is either withheld from view, or separated among exhibits belonging to other cultures. Especially to be regretted is the lack of means to show the Stein Collection. Thus the public is denied a comprehensive acquaintance with their rich collections manifesting Far Eastern civilisation.

A further plea for the establishment of this new museum, or new department of an existing museum, is based on the belief that the project is one of manageable proportions. In other words, it might, I think, be brought about without excessive expenditure and radical dislocation of present conditions. It would pave the way to realisation of the Utopian vision of a great national Oriental Museum.

(2) SHORTCOMINGS OF PRESENT SYSTEM OF RECRUITING AND MAINTAINING MUSEUM PERSONNEL.

1. Opportunities of museum service as a career not generally known.

2. Though some vacancies are, I believe, advertised, some are made on private nomination without advertisement.

3. No organised scheme for training younger men to fill future vacancies.

4. The fact that the staff of each museum is (practically) confined to service in that museum narrows both individual ambition and the choice of officials to fill particular posts. Retirements and casualties may necessitate a general readjustment of personnel—experts being moved from their own departments to others where they take up fresh lines of study. Margin for wastage is insufficient.

5. No regulated and certain reward is given to those who through their own enterprise and industry acquire specialised knowledge, e.g., languages such as Chinese and Japanese.

6. Shortage of staff precludes full opportunities of travel for purposes of visiting other museums and the countries whose cultures are the special concern of certain officials.

Suggestions.

A. That attention of the public be more fully drawn to the museum service, with a view to obtaining more candidates and greater competition.

B. Institution of a body of museum attachés would provide a pool from which appointments on the permanent staff might be made and temporary employment given whenever members of the regular staff are absent and outside help is needed. Attachés would be young men who on leaving a university are willing to spend several years as student supernumeraries of the museum staffs, or they might be undergraduates whose association with a museum would form part of their studies, if teaching bodies were to start courses designed to prepare students for museum duties. They would enjoy the advantages of close contact with the permanent officials and ready access to the resources of the museum. Some payment might be made to them for services in giving popular lectures while demonstrating museum exhibits, and for work done as emergency acting staff. Such payments would be small, and the main attractions would be prospects of a permanent appointment when a vacancy occurs, opportunities for study, and the prestige attaching to the position. A permanent salaried post being the chief objective of most young men, the limited prospects offered by the British and Victoria and Albert Museums would fail to satisfy the attachés, unless the scope of the scheme were widened to include the principal museums throughout the country (and

elsewhere). Details of such an arrangement could be formulated only after local information had been gathered; but the obstacles would not seem insuperable. At any rate, it would be a step towards the unification of museums, which must be the tendency of the future.

The advantages of a general pool of museum attachés or expectant officials would be many:—

(1) A greater number of likely candidates would be attracted to the museum service.

(2) The time spent by attachés under the observation of permanent officials would give ample opportunity for the museum authorities to make satisfactory selection. Also it would allow the attachés themselves to decide whether the calling as a permanent career suits them.

(3) The presence of attachés, encouraged to specialise in accordance with an organised scheme devised to meet the future requirements of the museums, would obviate the present awkward shortage when both expected and unexpected vacancies occur.

(4) Some provision, perhaps in the way of travelling scholarships or temporary appointments to our embassies or legations, would enable attachés to gain that local knowledge which is so important to curators concerned with foreign cultures—an opportunity often denied permanent officials under existing conditions.

(5) Attachés would be able to gain direct knowledge of languages, either at schools of languages or in countries where the languages are spoken. I refer especially to those, such as Chinese and Japanese, which demand long and arduous study.

(6) Technical rudiments of various handicrafts, such as ceramics and metalwork, and elementary chemistry as regards the restoration of antiquities and the detection of counterfeits, might be learnt by attachés—the former at places where the crafts are practised, the latter at some laboratory such as that of the British Museum.

C. Individual enterprise in acquiring languages and other special knowledge, beyond the ordinary qualifications required of a museum official, should be rewarded with extra pay when such special attainments are necessary for the performance of official duties. A system of this kind would be comparable to interpreterships and other recognised grades of extra proficiency in several of the public services. It would obviate the injustice at present existing in those cases where specially qualified officials cannot, for departmental reasons, be given the promotion which their quality deserves. Indeed, the extra pay might be calculated in relation to rank and length of service, so that certain maximum rates of pay should not be exceeded. This suggested system of extra pay need not, I think, involve a large increase of expenditure, while it would undoubtedly encourage higher proficiency and enterprise.

D. The question of interchange among the personnel of different museums should be explored. Prospects of interchange would offer new opportunities to the ambitious, and lessen the lethargy which the present system of comparatively small isolated units, with restricted chances of promotion, tends to foster. Interchange would help to unify the museum resources of this country by creating a common fund. An essential condition would be preservation of individual pension or superannuation rights. Such preservation should offer no great difficulty, since it has been found feasible among professors and other officials employed by independent bodies throughout the country.

W. PERCEVAL YETTS.

12th July, 1929.

SUMMARY OF INFORMATION RECEIVED FROM THE DOMINIONS, INDIA AND CERTAIN COLONIES.

In order to obtain information respecting the main collections within the Empire, arrangements were made by the Commission for the following Questionnaire to be circulated by the Dominions Office, the Colonial Office and the India Office. The information received in reply has been collated in the following pages.*

QUESTIONNAIRE.

1. List of Collections, Artistic, Scientific and Literary, covered by the replies. These should include only Collections which derive the whole or a substantial portion of their funds from Government (whether Dominion or State) sources and is not intended to include municipal or private collections.
2. Administration. How are the governing bodies of the different Collections appointed? Is any general co-ordinating control exercised over the Collections? If so, what is its nature?
3. Loans and exchanges. What powers do the authorities of each Collection possess as regards the loan of exhibits to other Collections, whether Imperial or foreign? What view is held on the question of reciprocal loans and exchanges as between the Collections of Great Britain and the Dominions? Is it found that pictures acquired in this country or from Continental Europe suffer in any way as a result of their transport?
4. Public Interest. What steps are taken in the Dominions to stimulate public interest in the Collections?
5. Educational Aspects. To what extent and in what way are the Collections connected with public education?
6. Admission Fees, Hours, etc. What is the practice as regards charges (if any) for admission to the Collections, hours and days of opening?

AUSTRALIA.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.†

The Commonwealth Government.

In 1911 the Commonwealth Government established a Committee known as the Commonwealth Historic Memorials Committee for the purpose of acquiring portraits for permanent record of Governors-General, Prime Ministers, Presidents of the Senate and Speakers of the House of Representatives, and also portraits of certain Australians who were famous in the realms of politics, art, literature and science. This Committee has secured a considerable number of portraits and these are at present on exhibition in King's Hall, Parliament House, Canberra. It is proposed that this collection shall form the nucleus of a National Portrait Gallery which will ultimately be established in the Federal Capital.

Queensland.

The Queensland Museum, Brisbane.

The Queensland Museum is essentially one of Natural History, special prominence being given to the Australian fauna, but some space is utilised for objects of historical and general interest. A relatively large collection of vertebrate fossils is exhibited, and coloured and bleached corals from the Great Barrier Reef form an attractive section. The Australian and Papuan ethnological collections are of special importance. The flora of the State is illustrated by a series of water-colours by Ellis Rowan. Apart from fossil plants, no botanical specimens are kept; the State Herbarium is in charge of the Government Botanist at the Botanic Gardens.

* The paragraphs of each reply follow the order given in the Questionnaire.

† The reply furnished by the Government of New South Wales was received when this volume was in press and is printed separately on p. 190.

South Australia.

The Public Library (including an Archives Department), Museum, and Art Gallery, Adelaide.

Western Australia.

The Public Library, Museum, and Art Gallery, Perth.

The Library contains about 150,000 volumes. The Museum is at present practically restricted to natural history, but has the beginnings of a technological collection. The Art Gallery contains oils and water colours, etc., sculpture (principally casts), ceramics, metal work, coins, glassware, textiles and general arts and crafts.

Tasmania.

The Tasmanian Museum and Art Gallery, Hobart.

Victoria.

The Public Library, Museums and National Gallery of Victoria, Melbourne.

The Museums referred to are the Natural History Museum and the Industrial and Technological Museum. The National Gallery includes paintings, sculpture, objects of art and antiquities. All the collections are housed on about five acres of land near the centre of the city of Melbourne, and the buildings are so constructed as to provide for communication from one collection to another. The land, buildings and collections are vested in a corporation styled "The Trustees of the Public Library, Museums and National Gallery of Victoria." A sum of about £50,000 per annum is provided by the Government of Victoria for salaries and expenses. Of this sum about £10,000 is available for purchases for the Library, and about £1,000 for purchases for the Museums. A sum of about £28,000 per annum is provided by the will of the late Alfred Felton for the purchase of paintings, sculpture, objects of art and antiquities. Under the Will this sum is expended by the joint action of (1) a committee, provision for the appointment of which is made by the will, and (2) the Trustees of the National Gallery of Victoria; but, on the purchase being completed, the paintings, etc., are to be exhibited in the National Gallery.

There are in the Public Library, which is housed in a lofty building, topped by a dome, 352,000 books, and additions are made at the rate of about 11,000 volumes a year. All the volumes are classified under the Dewey Decimal System, and catalogues on cards on the dictionary principle. There is a large collection of bound newspapers, which is housed in the ground floor of the Library building. An historical collection illustrative of the settlement and development of Australia, and especially of Victoria, is displayed in an adjacent gallery.

The Museum of Natural History, originally at the University of Melbourne, was re-arranged and added to some years ago under the control of the Honorary Director, Sir Walter Baldwin Spencer, and now contains an ethnological collection of over 37,000 specimens, mainly from Australasia and the Pacific Islands. In the zoological collection the total number of specimens now registered is 81,765.

The Industrial and Technological Museum contains, in particular, a large and instructive series of engineering exhibits, including a number of working models, sectionized to show the principles and details of construction.

The National Gallery has available for display about 800 oil paintings, including a Jan van Eyck, a Tintoretto, a Memling, a Titian, a Van Dyck, a Turner and a Raeburn. As stated later, some pictures are lent to public and educational bodies in Victoria.

Modern sculpture is represented by examples of Rodin, Gilbert, Derwent Wood and Mackennal. In the Print Department there is a large number of etchings and engravings, including examples of the

best work of Rembrandt and Durer. The collection of ceramics, furniture, glass, and silver is large, while the Coin Room is becoming an important feature of the Institution.

2. ADMINISTRATION.

Queensland.

The Queensland Museum is in charge of a Director and is a Sub-Department of the Chief Secretary's Department. The Minister and the Under Secretary constitute the governing body. The Museum is entirely supported by Government funds, for which provision is made each year on the Estimates. Many valuable specimens are received as donations from the general public. Certain members of the University staff assist as specialists in an honorary capacity.

South Australia.

The collections are jointly administered by the Board of Governors of the Public Library, Museum, and Art Gallery of South Australia, a corporate body established by Act of Parliament and elected annually by various learned bodies, with five Government nominees. Co-ordinating control of the collections is exercised by the Board; departmental matters are dealt with by Committees appointed by the Board from its own members, but their proceedings are subject to approval by the Board.

Western Australia.

The Public Library, Museum and Art Gallery derives the whole of its revenue from annual parliamentary grant and has no source of income apart from that. The Institution is controlled by Act of Parliament, and is vested in Trustees, twelve of whom are appointed by the Governor in Council, and two are co-opted. The land, buildings and collections are vested in the Trustees under the Act. The whole Institution is under the administration of an officer termed the General Secretary and Chief Librarian, with Curators in charge of each different section.

Tasmania.

The Tasmanian Museum and Art Gallery derives the whole of its funds from Government sources. The Museum was founded originally by the Royal Society of Tasmania in 1843. The collections, together with the housing, care, and upkeep, became too great a responsibility for the Society and in 1885 the Museum was given back by the Society to the State. In recognition of its services the Society has been given the use of rooms in the Museum buildings for its Library and meetings; and also the Council of the Society elects annually six of its members to act as Trustees of the Tasmanian Museum. The six Trustees, together with one trustee appointed directly by the Government, have the control of the Museum vested in them. The general control of the Museum is in the hands of the Director, who also acts as Secretary to the Trust and forms the connecting link between the Trust and the Staff—which is divided into three divisions, namely (1) scientific, (2) library and clerical (3) general.

Victoria.

The Victorian Libraries Act provides:—

“For the government of the Public Library, Museums and National Gallery of Victoria, there shall be not less than fifteen trustees, nor more than eighteen, who shall from time to time be appointed and removed by the Governor in Council.”

In addition to the five acres of land referred to previously the Trustees are empowered to acquire other land, but so far have not done so. With the approval of the Governor in Council the Trustees may sell, exchange and convert into money and deliver any part of the books, works of art, objects of natural history, industrial collections, etc., and may make donations of any part thereof, and may lend to members of the public books from any lending library established by the Trustees.

There is, corresponding to a provision in the English Copyright Act, a legislative provision for the delivery (within two months of publication) at the Public Library in Melbourne of a copy of every book first published in Victoria. In this legislative provision, as in England “book” has a defined extended meaning. The Trustees are empowered to make rules as to the management of the affairs of the corporation or its separate departments. The Trustees are bound to forward annually a report and statement of accounts to the Chief Secretary of Victoria.

With the exception of three officers on the staff of the National Gallery (the Director, the Master of the School of Drawing and the Assistant Instructor in Drawing, who are part-time officers) all the members of the staff are under the Public Service Act of Victoria. The Chief Librarian and Secretary “has general direction and supervision of the whole of the work of the Institution” (extract from the Public Service list).

3. LOANS AND EXCHANGES.

Queensland.

When suitable duplicates are available and reciprocal advantages are obvious, exchanges are made with Australian and Overseas Museums and Universities. Unless the circumstances are very exceptional, exchanges are not made with private individuals. Series of duplicates have been given to several school museums.

Hearty appreciation is expressed of the valuable publications received from Learned Societies, Museums and Universities. It should be emphasised that much of the work done in outlying centres, such as Brisbane, would be impossible were it not for the literature which is generously sent in exchange for the Queensland Museum Memoirs, which do not form a commensurate return for the publications of larger institutions.

South Australia.

The Board of Governors is empowered by the Act to lend or exchange material contained in the collections under its control; subject, in case of the exchange of any picture or other work of art, to the consent of His Excellency the Governor of South Australia.

Nothing has hitherto been heard (in South Australia) of “reciprocal loans and exchanges between the collections of Great Britain and the Dominions.” However, the following paragraph from a Report made by the President of the Board (Mr. S. Talbot Smith) to the South Australian Government early in 1928, on his return from a visit to the United Kingdom, may be considered relevant—“It was impossible not to be struck by the wasteful holding of art treasures in the mass. At the Tate Gallery, for instance, one becomes really wearied by the profusion of whole rooms full of Turner's work; and there are yet many drawings not exhibited. The same is true, in Birmingham, of Burne-Jones and David Cox. When one considers the value to our collection of one or two typical examples of each master, one wonders whether the authorities could somehow be induced to make, out of their wealth, a gift that could not possibly be missed. As it happens, the Curator just appointed at Birmingham is Mr. Kaines Smith, Adelaide-born, and still closely associated with leading citizens of our own, so that approach in this case would be specially easy.”

About 30 years ago exchanges of pictures were arranged, for a year or two, with the National Galleries in Melbourne and Sydney.

The Board has not found that pictures purchased on its behalf in Great Britain or Continental Europe have suffered in transit to Adelaide; although on one sole occasion recently a painting which had been sent to London for restoration, and re-backed while there, suffered considerably from mould as a result of its journey through the tropics. This was possibly due to the picture having been packed before the

adhesive used in the re-backing process was thoroughly dry.

Western Australia.

The question of loans and exchanges is not specifically referred to in the Act, but the powers of the Trustees are regarded as being sufficiently wide to cover the question, and there is no doubt it would be the policy of the Trustees to encourage that phase of the work, although the collections are not at present large enough to be able to offer a great deal in exchange.

Pictures acquired in Great Britain or Europe have not in any case suffered the slightest damage in transit to Western Australia.

Tasmania.

The Trustees have full power as regards loans and exchanges, and except in exceptional cases, these are dealt with by the Director as part of the routine work of the institution. Owing to cost of transport, etc., there has not been a large amount of exchange loan collections between this institution and those of Great Britain, but the Tasmanian Museum has placed on loan on several occasions collections for display at Empire Exhibitions, etc., and the question of danger of transport, etc., is undoubtedly a matter to be given serious consideration.

Victoria.

The powers given by the Legislature to the Trustees are set out under reply 2.

The practice is set out hereunder.

Books.—In the case of the Reference Library books are lent to the State public libraries or university libraries for the use of students or research workers. From the Lending Library any resident of Victoria can borrow books, a ratepayer on his own application and any other person having reached the age of fifteen years on a guaranty signed by a ratepayer.

Pictures.—Occasionally pictures have been lent to exhibitions in England, but the question of reciprocal loans and exchanges outside of Australia has not been considered in Melbourne hitherto. If any suggestion of this kind is made the authorities here will be pleased to discuss it.

In connection with this suggestion it may be stated that as a considerable part of the large sum available from the Felton Bequest already mentioned is used for the purchase of pictures, sculpture and objects of art in England, the Trustees, with the concurrence of the authorities under the Felton Trust, will, in future, no doubt, as has been done in the past, be able to have many works of art exhibited in England prior to their shipment to Victoria.

From a Dominions point of view it would be very advantageous if a scheme could be evolved whereby the heads of the various museums and galleries in London would help the overseas institutions to build up their collections by referring to them works of art worthy of acquisition offered for sale, but not required, in England. It would be many years before the authorities here will be able to provide a staff capable of coping with this work, and it would be very helpful if they were able to obtain such assistance from time to time. It would also be very beneficial if arrangements could be made for the sale of duplicate representative museum pieces to the Dominion institutions.

Though the experience in Victoria is considerable there is no record of a picture having suffered during transit from England to Australia or vice versa, although both oil paintings and water colour drawings have been carried by sea since 1864 at all seasons of the year. Very occasionally damage has occurred during conveyance by railway to and from inland towns.

Loans of pictures are made to "approved public or educational bodies" in Victoria. It is intended to extend this system in the near future. From 1894 to 1897 an exchange of pictures was maintained

between the galleries in Melbourne, Sydney and Adelaide. This idea originated in a time of financial stress when no money was available for the purchase of works of art. It was thought that this interchange, by providing different pictures from time to time, would promote public interest in the galleries.

4. PUBLIC INTEREST.

Queensland.

Gallery exhibits are made as attractive as possible, and public interest is frequently stimulated by newspaper reports. The registered annual attendance for several years has exceeded 100,000. Considerable interest is taken in Queensland in natural history, and we are perhaps fortunate in having a local fauna which is in some ways unique.

South Australia.

Beyond making publicly known, through the press, any special gifts and bequests, and drawing attention to displays of topical or special interest from time to time, no particular steps are taken to stimulate public interest in the Collections. Regarding the Archives, however, no opportunity is missed of making direct personal appeals to persons and institutions known to have documents or records suitable for inclusion therein. A special Act of Parliament prohibits the destruction of any public documents without reference to the Board, which has the right to take them over for inclusion in the Archives.

Western Australia.

The Institution as a whole is visited by about 350,000 persons every year. In the Public Library interest is stimulated by open access to the shelves, and in the Museum by assistance given to the public on all matters relating to the natural history of Western Australia.

Tasmania.

The Tasmanian Museum, together with several institutions has entered into an agreement with the Australian Museum, Sydney, for the publication of a magazine in order to stimulate public interest in the national collections and economic matters of natural history work generally. As regards the art side, beyond occasional exhibitions, very little has been done mainly owing to the lack of funds for this purpose.

Victoria.

Since 1870 it has been the practice for a series of evening lectures to be delivered in the institution. In 1925 guide lectures on Saturday afternoons were instituted. At the present time two guide lecturers are employed to conduct individuals and parties of school children around the various sections of the institution. Saturday afternoon lectures are also given.

Important additions to the Public Library are displayed in a special show case in the Reading Room, and the rarest works in the collection are continuously on view, and may be inspected under supervision.

Attractive tea and refreshment rooms are situated under one of the galleries for the staff and visitors, and are largely patronised.

It is expected that in the near future extensive additions will be made to the buildings, which will enable the collections to be better displayed. The funds for these additions will be, in part, provided by moneys bequeathed to the Institution.

5. EDUCATIONAL ASPECTS.

Queensland.

Selected Museum exhibits are occasionally utilised by University lecturers, by teachers from primary and secondary schools, and by students. The Museum is freely used by schools and by art students. Public lectures are given by the Director, but there is no guide-lecturer for the Galleries. Although not open

to the general public the library is available for research work. One or more parts of volumes of the *Memoirs of the Queensland Museum* are published each year.

South Australia.

The Board receives an annual grant from the South Australian Government, and makes all its reports to the Government through the Minister of Education. The Public Library, Museum, and Art Gallery are centrally situated, side by side, adjoining the most important educational institutions of the State, viz.:—the University of Adelaide, the South Australian School of Mines and Industries, the Teachers' Training College, the Adelaide Technical College, and the Adelaide School of Art, the latter three being branches of the State Education Department. Every encouragement is given to the students of these institutions to use the collections in connection with their studies, and the Board is gratified with the way in which they respond. Two members of the University Council are members of the Board; also, several professors and lecturers at the University are honorary members of the Board's staff, and are granted special facilities in furtherance of their researches.

Western Australia.

Parties of school children from the various schools, both primary and secondary, are encouraged to visit the Institution and lecturettes are given to them upon the exhibits by various officers in charge. The officers are also encouraged to deliver public lectures on subjects relating to the work and collections of the Institution whilst the public press is freely used to disseminate information.

Tasmania.

The Tasmanian Museum is always ready to assist in connection with public education. Considerable correspondence work is entered into with regard to answering queries or forwarding small articles in response to requests for same. Parties from different schools are on occasions conducted through the institution and sometimes lectures are given.

Victoria.

Drawing and painting schools are conducted under the supervision of Mr. L. Bernard Hall, who was appointed Director of the National Gallery of Victoria in 1891. Students come from all parts of the Commonwealth and New Zealand, and the schools have been very successful in encouraging study and securing proficiency in drawing and painting. In 1928 the number of students in the Painting class was 35, and in the Drawing class 151.

In 1887 a travelling scholarship of the value of £150 a year, tenable for three years, was founded. It has been awarded triennially ever since. At the present time the scholarship is of the value of £225 per annum, and is tenable for two years.

There is a Children's room, attached to the Natural History Museum. In this Museum special provision is made for students to do research work.

6. ADMISSION FEES, HOURS, ETC.

Queensland.

No charge is made at any time for admission. Open Week-days from 9 a.m. until 5 p.m. except on Monday, when it is closed for cleaning, unless that day is a holiday. Sundays: open from 2 until 5.

South Australia.

Admission is free.

Public Library.—Open Week-days, 10 a.m. to 9.30 p.m.; Sundays, 2-5.30 p.m.; Public Holidays, 10 a.m. to 5.30 p.m.

Museum.—Open Week-days, including public holidays; 10 a.m. to 5 p.m. (except Tuesdays and Wednesdays closed for cleaning until 1 p.m.), Sundays, 2-5 p.m.

Art Gallery.—Open Week-days including public holidays, 10 a.m. to 5 p.m.; Sundays 2-5 p.m. (Closes at 4.30 p.m. in winter).

The departments are closed in rotation for a few days annually for purposes of cleaning and overhaul.

Western Australia.

Admission to all parts of the Institution is free.

Public Library.—Open week-days, 10 a.m. to 10 p.m.; Sundays, 2 p.m. to 5 p.m.

Museum and Art Gallery.—Open week-days, 10 a.m. to 5 p.m.; Sundays, 2.30 p.m. to 5 p.m.

Tasmania.

No charge is made for admission.

Museum and Art Gallery.—Open week-days, 10 a.m. to 5 p.m., except Saturdays (10 a.m. to 12 noon); during the four winter months closed at 4.30 p.m.

Victoria.

Admission is free.

The museums and galleries are open daily from 10 a.m. to 5 p.m., except on Sundays, Christmas Day, Good Friday and Anzac Day. On Sundays the hours of opening are from 2 to 5 p.m. The Public Library is open daily from 10 a.m. to 10 p.m. except on Sundays, Christmas Day, Good Friday and Anzac Day.

CANADA.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.*

The National Museum, Ottawa.

The National Museum of Canada, formerly part of the Geological Survey of Canada, is a natural history museum. It possesses outright collections of (a) zoology and botany; (b) anthropology and archaeology; (c) geology; (d) mineralogy; (e) palæontology, mainly representative of Canada, most of which have been collected by the Geological Survey of Canada, the National Museum and other government organisations, but which have been augmented by donations and by purchases.

British Columbia.

(i) The Mineral Museum, Assay Office and Laboratory, Victoria.

The Museum contains specimens of the economically valuable minerals and rocks in the Province and general illustrative series. In the Assay Office, assaying and analytical work of all kinds are done and mineral specimens sent in from any place in British Columbia are determined free of charge.

(ii) The Provincial Museum of Natural History, Victoria.

The Museum comprises Natural History objects and anthropological material relating to the Province.

(iii) The Provincial Library and Archives Department, Victoria.

In addition to a large parliamentary and general library the Institution includes an historical archives collection with many pictures, prints, photographs and other exhibits illustrating Provincial and Pacific northwest history.

Ontario.

The Provincial Museum, Toronto.

The collections comprise biology, mineralogy, archaeology, art, history, arms and textiles.

* A memorandum relative to the National Gallery of Canada was received when this volume was in press and is printed separately on page 191.

*Nova Scotia.**The Provincial Museum, Halifax.*

The Provincial Museum of Nova Scotia, founded in 1868, consists of scientific collections illustrative of the natural resources of Nova Scotia—animal, vegetable and mineral. It does not concern itself with foreign specimens. The total number of specimens in the Museum is over 31,000.

2. ADMINISTRATION.

The National Museum.

The National Museum of Canada is a branch of the Department of Mines, administered by a Director, who is an employee of the Federal Government. It is entirely supported by the Federal Government.

British Columbia.

(i) The Mineral Museum, Assay Office and Laboratory.

The Museum, Assay Office and Laboratory are authorized under the Bureau of Mines' Act and the expenses are supplied from the Bureau of Mines Vote.

(ii) The Provincial Museum of Natural History.

The Provincial Museum of Natural History had its beginning in 1886 from a Petition signed by many prominent citizens of the City of Victoria to the Lieutenant-Governor of British Columbia, regarding the establishment of a Museum for the preservation of the natural history of the Province.

The Museum was made statutory on the 21st day of February, 1913, by Act of the Legislative Assembly whereby "The Lieutenant-Governor-in-Council may from time to time arrange for the erection of such additional building or buildings and for the purchase of such property as may be deemed necessary for the better carrying out of this Act: provided always that the necessary expenditure shall have been sanctioned by the Legislative Assembly."

The Museum is under the Department of the Provincial Secretary and in charge of a Director.

(iii) The Provincial Library and Archives Department.

The Institution is administered by a Minister of the Government who has full control, who directs the policy of the Department, and to whom the Librarian and Archivist is directly responsible for the building up and maintenance of the collections of books and archive material. The Institution is supported entirely by funds provided by the Provincial Government.

Ontario.

The administration of the Provincial Museum is solely in the hands of the Minister of Education, Province of Ontario, he exercises control over everything in the museum. The contents of the museum is the property of the Ontario Government.

Nova Scotia.

The Provincial Museum is under the direct control of the Minister of Public Works and Mines of Nova Scotia, with a Curator in charge of the institution.

3. LOANS AND EXCHANGES.

The National Museum.

Loans and exchanges of the collections are controlled by the Director. As its collections are largely restricted to the representation of Canadian natural history, the National Museum of Canada is not greatly interested in acquiring specimens from other countries, except minerals of which it is desirous of obtaining specimens by exchange. It has not, so far, borrowed exhibits from or loaned them to museums in other parts of the Empire, probably because of the expense, difficulty and hazard of doing so, but should be favourably disposed to the principle.

British Columbia.

(i) The Mineral Museum, Assay Office and Laboratory.

No report is made.

(ii) The Provincial Museum of Natural History.

As the Museum only represents British Columbia natural history, it is unable to exchange material with foreign museums. Small collections are loaned from time to time, but this work is not carried out to any extent owing to the small staff maintained.

(iii) The Provincial Library and Archives Department.

None other than purely local loans or exchanges have ever been made. The question of reciprocal loans and exchanges with Great Britain or foreign countries has not arisen.

Ontario.

The Provincial Museum have a few loans of archaeological material. As regards reciprocal loans and exchanges with Great Britain, the Museum is ready at all times and willing to make exchanges, as in the past. The material received has not in any way suffered from the results of transportation.

Nova Scotia.

The Provincial Museum has never instituted any system of loans. Owing to the purely provincial policy of the institution, collections or specimens from outside Nova Scotia would not come within its scope. Reciprocal loans would not therefore be desired.

4. PUBLIC INTEREST.

The National Museum.

Means of creating public interest and the educational work of this museum are closely related and take the following forms: (1) publication of a Series of Museum Bulletins on the researches of the staff and on the natural history features of the country; (2) publication of lesser articles on the same subjects in periodicals; (3) annual series of lectures in the museum for school children; (4) lectures at other places in Canada; (5) distribution of collections of minerals, rocks, fossils and other natural history specimens to schools and other educational institutions; (6) conversazioni in the exhibition halls on special occasions; (7) placing the museum lecture hall and other facilities at the disposal of scientific societies for their conventions and other special gatherings.

British Columbia.

(i) The Mineral Museum, Assay Office and Laboratory.

No report is made.

(ii) The Provincial Museum of Natural History.

No report is made.

(iii) The Provincial Library and Archives Department.

Public interest has been stimulated by means of illustrated lectures in the Institution as well as in the field and by free access to the rooms by the public.

Ontario.

Public interest at the Provincial Museum is kept up largely by the students who come from all parts of the Province to attend the Normal School.

Nova Scotia.

Public interest in the collections is apparent from the very large percentage of the population of Halifax which is represented in the annual recorded attendance. This attendance is relatively as great as that of the British Museum (Natural History), when the great difference in the population of the

two places is taken into account. Interest is stimulated by descriptions, in our local newspapers, of such new specimens as seem of more general public interest.

5. EDUCATIONAL ASPECTS.

The National Museum.

See the report under 4 (Public Interest).

British Columbia.

(i) The Mineral Museum, Assay Office and Laboratory.

Collections of mineral and rock specimens are grouped by Districts and Divisions and show all the economically valuable minerals occurring in the Province, other specimens illustrate rocks, types and mineral species for educational purposes.

(ii) The Provincial Museum of Natural History.

Frequent use is made of the Museum by the various public and private schools in the vicinity, in connection with their nature studies, and both teachers and pupils are constantly seeking information regarding the different branches of science. There is also a great demand for the Museum Annual Reports and other scientific publications which are issued from time to time.

(iii) The Provincial Library and Archives Department.

While not directly connected with public education, the Institution, being a repository of Western History, is educational in its purpose. Instructional visits of school pupils and teachers are made and it is largely used by research workers, writers, teachers, school students, etc.

Ontario.

The Provincial Museum is purely educational. Teachers of the City of Toronto secure specimens for the purpose of illustrating their lectures. During the past year some two thousand specimens have been loaned to the teachers of the Normal Model Schools, public schools, and many from outside the city.

Nova Scotia.

The Museum is located in the Nova Scotia Technical College building and its collections are used by the students of the College. The students of Dalhousie University also make use of it; and school classes frequently are taken there to study its collections and to write essays thereon. An art class meets weekly and uses mounted specimens of mammals and birds as models.

6. ADMISSION FEES, HOURS, ETC.

The National Museum.

Admission is free.

Open from 9 a.m. to 5 p.m. on all days except certain holidays.

British Columbia.

(i) The Mineral Museum, Assay Office and Laboratory.

No report is made.

(ii) The Provincial Museum of Natural History.

(iii) The Provincial Library and Archives Department.

Admission is free.

Open from 9 a.m. to 5 p.m. on all days except certain holidays.

Ontario.

The Provincial Museum.

Admission is free.

Open from 9 a.m. to 5 p.m. on week-days.

Nova Scotia.

The Provincial Museum.

Admission is free.

Open from 10 a.m. to 4 p.m. every day except Sundays and public holidays.

IRISH FREE STATE.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The National Museum of Science and Art, Dublin.

The Museum comprises three Divisions—Irish Antiquities, Art and Industrial and Natural History.

The National Gallery, Dublin.

The Gallery comprises Pictures (no modern works), Casts, Prints, Drawings, and a National, Historical and Portrait Section.

2. ADMINISTRATION.

The National Museum.

Administered under the Department of Education, with a Director (Acting) responsible to the Department.

The National Gallery.

By Acts 17 and 18 Vic., cap. 99 (1854), and 18 and 19 Vic., cap. 44 (1855), a Board of Governors and Guardians was incorporated. It consists of seventeen members, of whom five are *ex-officio*—namely, the President and the senior Vice-President of the Royal Hibernian Academy, the President of the Royal Irish Academy, and the Chairman of the Board of Works. Of the remaining twelve, two are to be artists resident in Ireland delegated by the Royal Hibernian Academy, three are appointed by Government, and seven were to be elected, from time to time, as vacancies occurred, by a Constituency of All Annual Subscribers of One Guinea or upwards, all donors of £10 or upwards as Life Members, and all Donors of Works of Art accepted by the Board and by them valued at £20 or upwards, provided such Donors and Subscribers should number at the time not less than one hundred. This Constituency, however, having now sunk below the specified limits, these appointments were vested in the Lord Lieutenant for the time being. Since the establishment of Saorstát Éireann the new appointments have been made by the President of the Executive Council and the Minister for Education with the approval of the Executive Council.

The Director of the Gallery is appointed by the Board of Governors and Guardians.

3. LOANS AND EXCHANGES.

The National Museum.

The Acting Director has power to lend exhibits to other institutions subject to the sanction of the Minister for Education. This applies to exchanges also.

The National Gallery.

Under the National Gallery of Ireland Act, 1928, the Governors and Guardians are empowered to lend at their discretion, where a public exhibition of pictures or works of art is intended to be held outside Saorstát Éireann under the management and control of the Government of the country in which such exhibition is held or of a public or local authority in such country or of the governing body of a university, college, or other educational institution or association founded and maintained for the promotion of art, science or literature in such country, such and so many of the pictures belonging to them in the National Gallery as they think fit to lend.

With regard to reciprocal loans, it is laid down that the Governors and Guardians shall not lend any pictures for inclusion in an exhibition unless they are satisfied that under the law of the country in which such exhibition is held loans of pictures selected from the national or other public collections of pictures in such country may be made to the Government of and public authorities and institutions in Saorstát Éireann.

It has not been found that pictures acquired in this country or from Continental Europe suffer in any way as a result of their transport.

4. PUBLIC INTEREST.

The National Museum.

Illustrated catalogues of the Collections are published. Press announcements are made from time to time of the more important acquisitions.

The National Gallery.

A Catalogue of the Gallery is provided and sold to the public. During the past two years there have been occasional exhibitions of pictures specially grouped for a special purpose, and lectures before various universities, learned bodies and societies by the Director.

5. EDUCATIONAL ASPECTS.

The National Museum.

There is no formal connection between the Collections and public education. Frequently, however, the Professors of several faculties in University College, Dublin, and in a lesser degree Trinity College, Dublin, bring their classes to the Museum, for Irish Archaeology, Greek Archaeology, Architecture, Musical Instruments, Zoology, Botany, Materia Medica, Comparative Anatomy. Individual students also visit the Museum and make use of the collections. The students of the Metropolitan School of Art, Dublin, also make use of the Collections.

The National Gallery.

The Collections are not directly connected with public education.

6. ADMISSION FEES, HOURS, ETC.

The National Museum.

No admission fees.

Open from 11 a.m. to 5 p.m. on week days, except Good Friday and Christmas Day. Sundays from 2 to 5 p.m.

The National Gallery.

No admission fees.

Open during the following hours: 10 a.m. to 5 p.m. from the 15th February to the 30th September, 10 a.m. to 4.30 p.m. from the 1st October to the 31st October, 10 a.m. to 4 p.m. from the 1st November to the 31st January, 10 a.m. to 4.30 p.m. from the 1st February to the 14th February. Sundays, 2 p.m. to 5 p.m. or dusk all the year round.

NEWFOUNDLAND.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The Public Museum, St. John's.

The Collections include:—

(i) Geological specimens, comprising local minerals, rocks and fossils, together with mineral specimens from other parts of the Empire.

(ii) Zoological exhibits, comprising stuffed and mounted specimens of the local land and marine fauna, and a collection of Newfoundland shells.

(iii) Botanical exhibits, being a collection of dried specimens of Newfoundland plants, books of ferns and polished woods.

(iv) Anthropological exhibits, including human remains, implements and other relics of the Beothucks (original inhabitants of Newfoundland) and implements and work of the Nascopie Indians (Labrador).

(v) Miscellaneous exhibits, including pictures, photographs, documents, coins, stamps, etc., and a considerable variety of objects of local and general interest.

2. ADMINISTRATION.

The Museum is under the general control of the Minister of Agriculture and Mines.

There is no Curator, but the Government Geologist and the Historiographer and First Clerk of the Museum have their offices adjoining the Museum. There is a Caretaker and a Museum Assistant (woman). General control is exercised by these officials.

3. LOANS AND EXCHANGES.

Loan of material, chiefly to local educational institutions, is at the direction of the Minister of Agriculture and Mines. The question of loan to, or exchange of material with bodies outside the Dominion would be dealt with by this Minister. No pictures have been acquired for the Museum from outside the Dominion.

4. PUBLIC INTEREST.

Visitors are shown round, on request, by the officials in attendance. A visitor's book is kept and comments on the exhibits invited.

5. EDUCATIONAL ASPECTS.

The Museum is available to the local educational institutions and good use is made of it. Parties of school-teachers and scholars are conducted round the exhibits by local competent guides, by arrangement with the Museum officials, when all facilities are afforded.

6. ADMISSION FEES, HOURS, ETC.

Admission to the Museum is free. Children under 15 years of age are required to be accompanied by some responsible person.

Open from 10 a.m. to 1 p.m. and 2 p.m. to 4 p.m. on week-days.

Closed on Sundays and on Public Holidays.

NEW ZEALAND.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

(i) The Alexander Turnbull Library.

The gift to the State of the late Alexander H. Turnbull, which was taken over by the Department of Internal Affairs in 1918. The library consists of some 30,000 bound volumes, together with a large collection of pamphlets, charts, maps, engravings and manuscripts. The library is specially rich in works dealing with the early history, geography, languages and folk-lore of New Zealand, Australia and the Pacific Islands. In addition, it includes many rare and valuable works in English and French literature, being particularly rich in copies of first editions, autographed and "association" books, many being exceedingly valuable. The late Mr. Turnbull's collection of water colours, pencil drawings, engravings, etchings and prints of various kinds, all bearing some relation to the history of New Zealand, are also included, together with those acquired, chiefly by gift, since the library was left to the Dominion. There are now nearly 2,000 at a rough estimate.

(ii) The Dominion Museum.

The Museum contains Maori and Foreign Ethnology, Zoological, Botanical, Geological, also certain art, technological and historical collections; scientific library.

(iii) The New Zealand Academy of Fine Arts.

There is no collection of works of Art in New Zealand that derives its fund from Government resources. There is, however, the nucleus of a National Collection valued at £6,100, temporarily housed in

the Gallery of the New Zealand Academy of Fine Arts, Whitmore Street, Wellington. The works have been purchased by public subscription or presented from time to time. A campaign is in progress for the raising of £200,000 for the erection of a National Museum and Art Gallery in Wellington. The Government has promised £100,000 if the public will subscribe a like amount. As £90,000 has already been subscribed by the public, it is anticipated that the full required sum will be secured.

2. ADMINISTRATION.

(i) *Alexander Turnbull Library.*

The Alexander Turnbull Library is administered by the Department of Internal Affairs. The Librarian is appointed by the Public Service Commissioner. The Chief Librarian of the General Assembly Library is Advisory Director.

(ii) *The Dominion Museum.*

The Museum is administered by the Department of Internal Affairs and is under the control of a Director appointed by the Public Service Commissioner. So far as possible a uniform method of cataloguing the specimens is applied, this work, and the care of the collections being allocated to the different members of the staff. The supervision of the Director in all departments gives close co-ordination in the control exercised over the collections.

(iii) *New Zealand Academy of Fine Arts.*

The Collection is temporarily administered by the Council of the New Zealand Academy of Fine Arts, but when plans for the new National Gallery are being arranged, Trustees will be appointed by the Government.

3. LOANS AND EXCHANGES.

(i) *Alexander Turnbull Library.*

This question can be particularly answered so far as pictures are concerned. They have been mounted in three standard sizes, and the various Art Galleries in New Zealand are offered the loan of, say, 30 or 40 pictures at a time for exhibition, provided that suitable frames in the three sizes with movable backs are provided by the body desiring the loan, and that they bear the cost of transport and insurance. Then further pictures may be sent on, one lot having been exhibited for whatsoever length of time is thought advisable. The Wellington Art Gallery has in this way had one lot of the Rembrandt etchings, and the Auckland Art Gallery has taken a note of certain of the pictures with a view to a similar exhibition.

(ii) *Dominion Museum.*

The Librarian is authorised to loan books to reputable persons requiring them. The loan of small exhibits is sanctioned by the Director. Any important specimen would not be loaned without reference to the Internal Affairs Department. Pictures are loaned to Art Galleries within New Zealand; exchanges of specimens are encouraged with museums in all parts of the world, but the question of loans to institutions outside of New Zealand has so far not been raised. It would no doubt be favourably considered in the case of pictures, but it would, perhaps, be inadvisable to loan Maori ethnological specimens. Within New Zealand no damage has so far been reported to pictures, but Maori carvings have been broken in transit from an exhibition.

(iii) *New Zealand Academy of Fine Arts.*

Occasionally works are loaned to other Galleries in New Zealand, but insurance against damage or loss is somewhat costly. There is, no doubt, some risk of damage in transport. So far, pictures acquired abroad have not suffered as a result of their transport, but transport between New Zealand towns has resulted in a certain amount of damage.

4. PUBLIC INTEREST.

(i) *Alexander Turnbull Library.*

A good deal of public interest is taken in the pictures; most visitors see some of them; some of the visitors come specially to see them.

(ii) *Dominion Museum.*

Important additions to the collections are described in the Press, likewise alterations to the exhibited collections, while occasional articles on general museum subjects are contributed.

(iii) *New Zealand Academy of Fine Arts.*

There are frequent references in the Press to the growth of the Collection, and as the public are appealed to for funds from time to time, and there are social functions held in the gallery, public interest is well maintained.

5. EDUCATIONAL ASPECTS.

(i) *Alexander Turnbull Library.*

The educational value of seeing good etchings must be appreciated as time goes on, though under present circumstances the showing of the pictures cannot be made as educative as could be wished. There is, of course, great interest as regards the historical pictures, and these become more and more valuable as time goes on.

(ii) *Dominion Museum.*

Lectures are occasionally given to classes of school children in the Museum. Classes of school teachers from the Training College regularly visit the Museum and study and make drawings of the specimens.

(iii) *New Zealand Academy of Fine Arts.*

The Collection is not directly connected with public education, although it undoubtedly has its educational influence.

6. ADMISSION FEES, HOURS, ETC.

(i) *Alexander Turnbull Library.*

Admission is free. The collection can be seen any day when the library is open.

(ii) *Dominion Museum.*

Admission is free.
Open from 10 a.m. to 4 p.m. on week-days. Sundays, 2 p.m. to 4 p.m.

(iii) *New Zealand Academy of Fine Arts.*

Admission is free.
The gallery, which contains both the National Collection and the Collection of the Academy, is open daily (except Monday) from 10 a.m. to 4 p.m.

UNION OF SOUTH AFRICA.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

(i) *The South African Museum, Cape Town.*

The replies cover the South African Museum, Cape Town, and its annexe, the Koopmans de Wet House, Strand Street, Cape Town. Collections in the former comprise all branches of South African natural history, geology, anthropology and archæology; in the latter, early Cape furniture and antiquities, contained in a town house of the period of the Dutch East India Company.

The Museum itself is supported almost entirely by the Union Government; the Koopmans de Wet House, though vested in the Museum Trustees, is partly maintained by a grant from the City Council of Cape Town.

(ii) *The Transvaal Museum, Pretoria.*

The collections consist of Natural History (including Geology), Historical, Ethnological and Art exhibits.

(iii) *The Orange Free State National Museum, Bloemfontein.*

The collections comprise:—

Geological, Palæontological, Mineralogical.
Meteorites.
Mammals, Birds, Fishes, Invertebrates (general).
Insects.
Shells, Corals, Osteological.
Herbarium.
Historical, Ethnological, Anthropological.
Numismatical.
Philatelic, Art.

(iv) *The Natal Museum, Pietermaritzburg.*

The Museum is essentially a natural history and ethnographic Museum. The collections consist of systematically arranged specimens of the Ethiopian fauna and of South African geology. With regard to flora the Museum confines itself to the flora of Natal. In addition to the Ethiopian collection the Museum contains representative examples of exotic mammals. The mammalian collection, arranged in the cases in suitable natural surroundings, is the outstanding feature of the Museum. The conchological and ethnographic collections are also extensive and noteworthy.

(v) *The South African Art Gallery, Cape Town.*

The collections comprise oil paintings, water-colours, drawings, prints, etchings and bronzes.

(vi) *The Michaelis Collection, Cape Town.*

A collection of pictures by old Dutch masters.

2. ADMINISTRATION.

(i) *The South African Museum.*

Administration is in the hands of a Board of Trustees, whose appointment is governed by Section 1 of Act No. 10 of 1925 (which repealed the corresponding section of the original Act of Incorporation No. 17 of 1857). There are five Trustees, of whom three are appointed by the Governor-General, one by the Council of the City of Cape Town, and one by the Council of the Royal Society of South Africa. The appointment is for three years in each case.

Co-ordination with the other three State-supported Museums of the Union is secured by frequent correspondence and loan of specimens, and by an annual conference of the Directors of these museums.

(ii) *The Transvaal Museum.*

The governing body of the Museum consists of a Committee appointed by the Government. Vacancies in the Committee are filled on the recommendation of the Committee, subject to the approval of the Minister concerned. The different collections have no separate governing bodies. The control of the several collections is under the Director, assisted by the specialist members of the staff.

(iii) *The Orange Free State National Museum.*

These collections stand under one Director, appointed by a Committee under Government approval, which committee is appointed for two-thirds by Government and one-third by the Municipality.

(iv) *The Natal Museum.*

The Museum is controlled by a Board of Trustees incorporated by a Government Act. The Board of Trustees of the four Government Museums (Cape Town, Pretoria, Bloemfontein, Natal) are independent bodies, but these institutions are closely affiliated by means of official conferences of the four Directors.

(v) *The South African Art Gallery.*

Under Act 20 of 1895 five Trustees are appointed, viz.:—

Three appointed by the Governor-General in Council and two appointed by the subscribers to

the South African Fine Arts Association, subject to the approval of the Governor-General in Council. (Sec. 5, Act 20, 1895.)

(vi) *The Michaelis Collection.*

The Constitution provides that "The Board of Trustees shall consist of five members, appointed by the Union Government, and the Mayor of Cape Town, *ex officio*, who shall be Chairman. Any three shall form a quorum. The members of the Board appointed by the Government shall hold office for three years and shall be eligible for re-appointment." Nominations for filling vacancies on the Board are made by the Board and forwarded to the Minister of the Interior for approval.

3. LOANS AND EXCHANGES.

(i) *The South African Museum.*

The Trustees have full powers to arrange loans and exchanges with other institutions, but as such transactions do not, in the case of this Museum, involve pictures or other objects of large money value, they probably do not come within the intended scope of the enquiry. A large amount of material is every year lent to and borrowed from other Museums in all parts of the world, and such transactions very commonly lead to an exchange of specimens.

(ii) *The Transvaal Museum.*

The power to lend or make exchanges rests with the Committee. So far, no loan of exhibits has ever been considered, and never has a view been expressed with regard to the question of reciprocal loans, as the collections, especially art, are as yet in their infancy. The Committee is, however, prepared to consider any offer of a reciprocal loan by any of the institutions in Great Britain or the Dominions. Exchanges of duplicate specimens are only made in the Natural History section. Pictures sent to us from Holland, either flat or in frames or, in the case of larger pictures, rolled on drums, have not suffered in any way as a result of transport from overseas.

(iii) *The Orange Free State National Museum.*

Power of loan and exchange rests with the Committee. Exchanges are desired, but loans raise a large number of difficult problems. Little experience with regard to transport of pictures.

(iv) *The Natal Museum.*

As a general principle loan collections are not accepted by the Museum, as the display of such would be impossible with the space at the disposal of this Institution.

The question of reciprocal loan collections need not be here discussed, as this Museum does not contain objects of art or commerce, and in a general way loan collections of natural history objects would not be desired. The exchange of specimens, however, with overseas museums is a useful procedure.

(v) *The South African Art Gallery.*

Under Sections 8-11 (Act 20 of 1895) it seems that the Trustees would have sufficient powers to loan exhibits. (In proposed legislation for conduct of the New South African Art Gallery this is specially provided for.) It is hoped to arrange reciprocal exhibitions in the future. Pictures have been transported to and from Europe without any serious damage, except that frames get chipped at times.

(vi) *The Michaelis Collection.*

"No picture shall be permitted to leave the Gallery under any circumstances, until the Minister of the Interior has, on the recommendation of the Trustees, approved of such a course." No views are held on the question of reciprocal loans.

4. PUBLIC INTEREST.

(i) *The South African Museum.*

Public interest is stimulated chiefly by newspaper articles. Once in the Museum, visitors have their

interest further quickened by guide books and descriptive labels, the scope of which is being steadily extended.

(ii) *The Transvaal Museum.*

It has been found that in this country the only way to stimulate public interest is through the press. Public lectures, as in other countries, do not have the desired results. These have had to be abandoned not only by the Museum authorities, but by our local scientific society owing to the lack of interest of the general public.

(iii) *The Orange Free State National Museum.*

Newspaper articles now and then on remarkable additions and publications stimulate public interest. Our experience is that an attractive museum, a place where one can learn something without exertion advertises itself.

(iv) *The Natal Museum.*

No special measures are taken to attract the public to the Museum. The attendance of visitors is satisfactory and the staff is always prepared to give information with reference to the collections.

(v) *The South African Art Gallery.*

Public interest is chiefly stimulated by newspaper publicity. Proposals for future activities include meetings and lectures.

(vi) *The Michaelis Collection.*

"The Trustees may authorise the Gallery to be used for (a) Public Receptions, and (b) for Lectures under such conditions as may be deemed desirable." Occasional courses of Lectures are given.

5. EDUCATIONAL ASPECTS.

(i) *The South African Museum.*

There is no administrative connection with public education, but the Museum is regularly visited by parties from a large number of schools, chiefly local, but also in many cases from distant parts of the Union. By special request the Director occasionally gives informal talks to such parties (as well as to parties of adult visitors).

(ii) *The Transvaal Museum.*

The Museum is not directly connected with public education; the arrangement of the collections, however, has been so planned as to be of the greatest educational value to the public. Schools and Universities very often make use of our study collections by sending the students to visit the Museum under the supervision of their teachers or professors.

(iii) *The Orange Free State National Museum.*

Visits are made to the Museum by Schools with teachers.

(iv) *The Natal Museum.*

The Museum is intimately associated with the Natal University College, and there is a well arranged anatomical gallery, which is indispensable to the University students of Zoology. The Museum is also utilised extensively by the numerous local elementary schools and art schools.

(v) *The South African Art Gallery.*

Special facilities are given for visits by parties of School children. Constant use is made of the Collection by Art Students, copying being allowed.

(vi) *The Michaelis Collection.*

There is no direct connection with public education.

6. ADMISSION FEES, HOURS, ETC.

(i) *The South African Museum.*

Admission is free.

Open weekdays from 9 a.m. to 5 p.m.; Sundays from 2 p.m. to 5 p.m. Closed only on Good Friday and Christmas Day. The Koopmans de Wet House is open weekdays from 10 a.m. to 5 p.m.; closed on Sundays and on Good Friday and Christmas Day.

(ii) *The Transvaal Museum.*

Admission is free.

Open weekdays from 9 a.m. to 5 p.m.; Sundays from 2 p.m. to 5 p.m.

(iii) *The Orange Free State National Museum.*

Admission is free.

Open weekdays, holidays included, from 9 a.m. to 1 p.m. and from 2 p.m. to 5 p.m.; Sundays from 2 p.m. to 5 p.m.

(iv) *The Natal Museum.*

Admission is free.

Open weekdays from 9 a.m. to 4.30 p.m.; Sundays from 2.30 p.m. to 5 p.m.

Natives and Indians are admitted.

(v) *The South African Art Gallery.*

Admission is free.

Open weekdays from 9 a.m. to 5 p.m. daily; Sundays from 2 p.m. to 5 p.m. Closed Good Friday and Christmas Day.

The municipality make a special grant of £50 per annum to cover expense of opening on Sunday.

(vi) *The Michaelis Collection.*

Admission is free.

Open from 10 a.m. to 6 p.m. October to April, from 10 a.m. to 5 p.m. April to October; Sundays from 2 p.m. to 5 p.m. Closed Christmas Day and Good Friday.

INDIA.

LIST OF MUSEUMS, ETC., IN BRITISH INDIA, WHICH DERIVE THE WHOLE OR A SUBSTANTIAL PORTION OF THEIR FUNDS FROM GOVERNMENT SOURCES.

Province.	Museum or Institution.
Madras	Government Museum, Madras.
Bombay	1. Prince of Wales' Museum of Western India, Bombay.
	2. Archaeological Museum, Bijapur.
	1. Indian Museum, Calcutta.
	2. Imperial Library, Calcutta.
	3. Victoria Memorial, Calcutta.
	4. Dacca Museum, Dacca.
Bengal	5. Natural History Museum, Darjeeling.
	6. Varendra Research Society, Rajshahi.
	7. Bangiya Sahitya Parishad Museum, Calcutta.
	8. Asiatic Society of Bengal.
United Provinces ...	1. Provincial Museum, Lucknow.
	2. Museum of Archaeology, Muttra.
Punjab	Central Museum, Lahore.
Burma	Phayre Provincial Museum, Rangoon.
Bihar and Orissa ...	Patna Museum, Patna.
Central Provinces ...	Central Museum, Nagpur.
Delhi	Indian War Memorial Museum, Delhi.
Baluchistan	McMahon Museum, Quetta.
Ajmer-Merwara ...	Rajputana Museum, Ajmer.

This list is exhaustive, so far as British India is concerned, but it does not refer to institutions in Indian States. Of the museums and institutions mentioned in the list four are Imperial (i.e., in direct relations with the Government of India itself) and the remainder provincial or local. The Imperial institutions are the Indian Museum, Calcutta, the Imperial Library, Calcutta, the Victoria Memorial,

Calcutta, and the Indian War Memorial Museum, Delhi, the first of which is much the most important.

The Indian Museum, Calcutta, comprises five main sections, Geological, Zoological, Archaeological, Industrial and Art, under the control of the Director, Geological Survey, Director, Zoological Survey, Director General of Archaeology, Director, Botanical Survey, and Principal, Government School of Art, respectively. These officers, as well as all the local Governments and Administrations and other authorities concerned, have, at the request of the Government of India, supplied the information given in the following correspondence, which covers, so far as possible, the points raised in the Commission's Questionnaire.

Enclosure No. 1.

FROM THE GOVERNMENT OF MADRAS, No. 2453, DATED THE 20TH DECEMBER, 1928.

In reply to Mr. Reid's letter No. 2502-Education, dated 21st November, 1928, I am directed to forward a copy of a letter from the Superintendent, Government Museum, Madras, furnishing the information called for in the questionnaire of the Royal Commission on National Museums and Galleries, in respect of the Government Museum, Madras.

LETTER FROM THE SUPERINTENDENT, GOVERNMENT MUSEUM, MADRAS, No. 1820-1/28, DATED THE 17TH DECEMBER, 1928.

I have the honour to furnish the following answers to the questionnaire:—

1. *List of Collections, Artistic, Scientific and Literary*.—The collections which are of a varied nature are mostly confined to specimens from South India. They derive the whole of their funds from Government grants.

The Art Section.—Contains—

- (1) a unique collection of South Indian Bronze images.
- (2) a collection of South Indian Industrial exhibits including metal, wood, ivory and lacquer work, and
- (3) a small collection of oil paintings, water-colour pictures and other drawings.

Scientific Collections.:—

Zoology.—The public galleries contain exhibits, mostly collected from South India, together with models and diagrams. There is also a reserve collection for the use of Research Students.

Botany.—The morphology taxonomy and economic importance of South Indian plants is illustrated in the botanical galleries. There is also a herbarium for reference purposes.

Geology.—A collection of South Indian minerals, etc., is exhibited in the geological gallery.

Ethnology.—The Ethnological exhibits illustrate the life and habits of the primitive tribes of South India such as the Todas, Chenchus, Pulayars, Savaras and Khonds and include implements, models of huts, dress and specimens of jewellery. Objects of ethnological interest such as votive offerings, writing implements of steel or iron, articles used in witchcraft, etc., are also shown as well as a collection of South Indian musical instruments.

Archæology.—The collections in this section are as below:—

- (1) *The Jain gallery* contains Jain images, antiquities, sculptures and inscriptions.
- (2) *The Buddhist gallery* contains sculptures, statues, inscribed slabs and other objects from Stupas at Amaravati, Jagayyapettah, Bhattiprolu, Guntapalli and other places.
- (3) *The Hindu gallery* contains Vaishnavite and Saivite images, decorative sculptures, inscribed stones, models of temples, etc.

(4) Other exhibits include photographs of South Indian temples illustrating the development of Dravidian Temple architecture; copper plate grants (numbering about 300) and coins issued by Kings and other chiefs of the various Indian dynasties, especially those of the South, and stone inscriptions.

(5) *The Arms Gallery* containing swords, lances, guns and other implements of mediæval and later warfare.

Literary collections.—Attached to the Museum there is a consulting Library known as the Connera Public Library which contains at present about 22,000 volumes by standard authors besides Serials and nearly 200 journals and periodicals, received from all parts of the world either gratis, in exchange or by purchase. The Museum Library formed the nucleus out of which this library developed and remains a part of it.

2. *Administration*.—Specimens are collected, arranged and supervised by the Assistants attached to each section, who are appointed and supervised by the Superintendent. The Superintendent is appointed by, and responsible to, the Government of Madras, Education Department. He has a Personal Assistant to relieve him as far as possible of routine administrative work.

3. *Loans and Exchanges*.—The Superintendent has power to lend to others, for short periods, such specimens as can be spared for this purpose, but for any large scheme of loans Government approval would have to be obtained. Treasure trove coins are distributed under the Treasure Trove Act to other Museums and Native States of India; and presentations of duplicate specimens are made to other Museums in India and abroad and to Schools and Colleges. As this Museum is mainly concerned with South Indian exhibits, the question of reciprocal loans and exchanges as between the Collections of Great Britain and India does not arise except in regard to scientific collections which are controlled by the Superintendent; nor has there been any occasion to import pictures from Great Britain or Continental Europe.

4. *Public Interest*.—Public interest is fostered by making the galleries as interesting and attractive as possible by occasional lantern lectures, by catalogues and by the Museum bulletins relating to the research work conducted by the Museum staff.

5. *Education aspects*.—Demonstrations are given to the teachers of Secondary Schools in the city by the Superintendent and the Assistants. Facilities are also given to University students and others to work in the Museum on special subjects in which they are interested.

6. *Admission fees, hours, etc.*—Admission to the Museum is free. The Museum is open from 7 a.m. to 5 p.m. on every day of the week, except Friday and any Special holiday appointed by authority. The afternoon of the first Saturday of every month is set apart exclusively for the visits of Gosha women. On that day no men are allowed to enter the Museum after 12 noon.

Enclosure No. 2.

FROM THE GOVERNMENT OF BOMBAY, GENERAL DEPARTMENT, No. 7375/D., DATED 20TH DECEMBER, 1928.

With reference to Mr. Reid's letter No. 2502/Edn., dated the 15th/21st November, 1928, requesting that the Government of India may be furnished with certain information called for in the questionnaire of the Royal Commission on National Museums and Galleries, I am directed by the Government of Bombay (Transferred Departments) to forward herewith Notes A and B giving the requisite information in respect of the two Museums in the Bombay Presidency, viz., the Prince of Wales Museum of Western India, Bombay, and the Archaeological Museum at Bijapur.

NOTE A.

Prince of Wales Museum of Western India, Bombay.

1. *List of collections.*—There are three main Sections in the Prince of Wales Museum of Western India, Bombay, namely, Art, Archæology and Natural History.

The Art Section contains ancient and modern Indian paintings and Western pictures; Western statutory; armour of the Moghul and other Mohammedan periods; Indian brass, ivory and bidri work; Indian shawls and draperies; Chinese and Japanese pottery, prints, lacquer, ivory, etc., Chinese jade, and Venetian glass.

The bulk of the collection in the Archæological Section, consisting of sculptures, inscriptions, brass images, articles used in worship, copper plates, etc., is on loan from the Bombay Branch of the Royal Asiatic Society and the Director General of Archæology in India. The remaining exhibits, either presented to, or purchased by, the Museums, consist of images and sculptures, copper plates, fresco paintings, necropolitan and pre-historic pottery, bronzes and coins.

The Natural History Section contains collections of mammals, birds, reptiles, amphibians, fishes and invertebrates. Extensive Zoological study collections are reserved for students and research workers.

2. *Administration.*—Each Section has its own Curator and Assistant Curator(s) appointed by the Trustees of the Museum. The Curators and Assistant Curators in their respective Sections are placed in charge of the collections. They attend to the scientific arrangements and classification of exhibits, and are responsible to the Trustees. The general management and maintenance of the Museum as a whole is entrusted to a Board of Trustees created under an Act of Government, and the Board exercises executive control over the Sections. In the case of Natural History Section only, immediate administration of the Section is entrusted to a Sub-Committee of the Board.

3. *Loans and Exchanges.*—At present, the questions of loans and exchanges, as they arise, are dealt with by the Board, or the Sub-Committee in the case of the Natural History Section.

Reciprocal loans and exchanges between various Institutions are no doubt beneficial, but the extent of mutual benefit is dependent upon the similarity in the scope of the Institutions entering into mutual loans and exchanges. The nature and extent of collections of Great Britain and the Indian Museums are bound to vary considerably. It is therefore doubtful whether loans and exchanges would be practicable.

Pictures, if carefully packed and despatched, do not suffer in transit.

4. *Public Interest.*—All groups and exhibits are displayed to the greatest possible advantage, and are suitably labelled in English as well as in vernacular languages where necessary. Guide books for the various galleries and picture postcards of more interesting exhibits are printed and placed on sale at the Museum for the benefit of the general public. Articles on various exhibits are written for the Press and the Journals of some of the learned Societies.

5. *Educational Aspects.*—Suitably labelled exhibits interestingly displayed impart a certain amount of silent instruction to visitors. Students from Schools and Colleges are, by previous appointments, conducted through the galleries. Regular Nature Study classes were held in the Natural History Section and 6,000 children from local schools attended lectures in 1927, but this work had to be discontinued for want of adequate funds. Lectures on interesting exhibits in the galleries are also given.

6. *Admission Fees, Hours, etc.*—The Museum is open from 10 a.m. to 5.30 or 6 p.m., to the public, on all the days of the week, including Saturdays, Sundays and public holidays, but closed on Mondays, Good Friday and Christmas Day. The Museum is,

however, kept open on such Mondays only as are gazetted public holidays. Admission is free on all the open days except Wednesday, when a fee of 4 annas per person is charged.

NOTE B.

Information regarding the questionnaire of the Royal Commission on National Museums and Galleries, so far as it relates to the Archæological Museum at Bijapur.

(1) A copy of the descriptive catalogue of the Bijapur Museum of Archæology is herewith enclosed. It gives a list of collections in the Museum, classified under different heads.

(2) There are no different governing bodies appointed for different collections. There is only one Standing Committee which exercises supervision over all collections and other work of the Archæological Museum. The Committee consists of five members as given below (*vide* Government Resolution, General Department, No. 4679 of 19th July, 1912, and No. 39 of 27th September, 1927).

- (1) The Collector of Bijapur (President).
- (2) The Executive Engineer, Belgaum Division.
- (3) The Superintendent, Archæological Survey, Western Circle, Poona.
- (4) The President, Bijapur Municipality.
- (5) A member, appointed by the Collector (The District Judge, Bijapur, is the member appointed).

(3) The Committee has so far taken no loans or made no exchanges of collections. However, there appears to be no objection to the reciprocal loans and exchanges as between the collections of Great Britain and India. The pictures of this Archæological Museum are acquired in this country only and they did not suffer in any way as a result of their transport. No pictures have been acquired from Continental Europe.

(4) The Collections are artistically arranged so as to attract public attention and create interest in the people who visit the Museum.

(5) The Collections are illustrative of past culture in different fields of art, history, literature, etc., and as such they educate the minds of the visitors to the Museum and exert wholesome effect on them.

(6) The admission to the Museum is free. The Museum is open on all days except Sundays and gazetted holidays. It is open on Saturdays between 8 and 11 a.m. and on other days between 8 and 11 a.m. and between 2 and 5 p.m.

Enclosure No. 3.

FROM THE GOVERNMENT OF BENGAL, EDUCATION DEPARTMENT, No. 6-MIS., DATED 5TH JANUARY, 1929.

Sub:—Royal Commission on National Museums and Galleries.

With reference to your letter No. 2502-Edn., dated the 15th November, 1928, on the above subject, I am directed to state that this Government requested the undermentioned institutions, which are subsidised from Government funds, to furnish the information called for in the questionnaire of the Royal Commission on National Museums and Galleries for transmission to the Government of India. I am now to submit copies of the communications received from them, which contain the information called for by the Royal Commission.

1. The Victoria Memorial, Calcutta.
2. The Dacca Museum.
3. The Darjeeling Natural History Museum.
4. The Varendra Research Society, Rajshahi.
5. The Bangiya Sahitya Parishad Museum, Calcutta.
6. The Asiatic Society of Bengal.

FROM THE SECRETARY TO THE TRUSTEES OF THE VICTORIA MEMORIAL, CALCUTTA, TO BENGAL GOVERNMENT, No. 1, DATED THE 2ND JANUARY, 1929.

With reference to your letter No. 15164-P., dated the 8th December, 1928, with enclosures, regarding the Royal Commission on National Museums and Galleries, I am desired to forward herewith a reply of the questions asked for therein.

1. *List of Collections.*—A catalogue of the collections in the Victoria Memorial is enclosed,* but with reference to the statement in question No. 1, as to what the list should include, the position is as follows: The Governments of India and Bengal contribute towards the maintenance of the building and collection generally, but the funds out of which purchases have from time to time been made have not been and are not derived from Government sources. Of the exhibits a few have been lent by private individuals and local bodies, many have been similarly presented, and the remainder have been purchased out of funds raised by public subscription and an Endowment fund collected by the late Lord Curzon.

2. *Administration.*—The Governing Body consists of a body of Trustees appointed under section 5 of the Victoria Memorial Act X of 1903 and Rule 8 published in Home Department Notification No. 3150, dated 11th December, 1907, some of whom are Trustees *ex officio*. The duties of the Trustees are mainly discharged by two Committees, the Executive Committee and the Exhibition and Purchasing Committee, which have very full powers, and of which the Governor of Bengal is the Chairman. The two Committees are not identically constituted, though some Trustees are members of each. The Exhibition and Purchasing Committee is reinforced by advisory members. The Exhibition and Purchasing Committee have full control over the collection, but as regards purchases their functions are advisory, as payments out of public subscriptions for purchases have to be sanctioned by the Executive Committee (at present no such funds are available for such purpose) and payments out of the Endowment fund are formally sanctioned by the Governor of Bengal under the term of the endowment. Practically the latter is the only fund ever likely to be available for such purpose.

3. *Loans and Exchanges.*—The Trustees of the Victoria Memorial are legally debarred from parting with exhibits either on loan or by exchange.

Pictures acquired in England or from the Continent do not suffer in any way in transport if properly packed. It is however generally desirable, however well-packed, to avoid sending them during the monsoon when the conditions are severe as regards heat and damp in combination.

4. *Public Interest.*—Catalogues and picture post-cards of some of the exhibits are sold at a nominal price to the public, but the demand does not justify this being done on any extensive scale. Pamphlets in English and the Vernaculars giving a short description of the Victoria Memorial building and exhibits with their locations are distributed free.

Whenever a new exhibit is acquired a short description is published in the principal daily papers. The building itself is so prominent a feature of Calcutta that any special steps taken to stimulate public interest would probably not stimulate any visitor who was not intending to visit it in any case.

5. *Educational Aspects.*—The Victoria Memorial collections are of value to the students of Indian History of the Moghul and British period, and to students of Oriental art. The collections are not in any way connected with public education, and the Trust has no facilities for extending their sphere of usefulness in this direction.

6. *Admission Fees, Hours, etc.*—The Memorial is open on Sundays and week days (excluding Mondays) from 10 a.m. to 4 p.m. in the cold season, from

16th November to 14th February, and to 5 p.m. in the hot season, from 15th February to 15th November. On Fridays there is a charge of eight annas which covers admission to the whole building. On other days entrance is free, but a charge of four annas is made to view a part of the collections. On Mondays, to enable the building to be thoroughly cleaned, the public are not admitted. The charge of four annas was imposed, not as a means of collecting revenue, though it has exceeded expectations in this respect, but to preserve the exhibits from the risk of damage by persons for whom they would have no significance.

FROM THE HON. SECRETARY, DACCA MUSEUM COMMITTEE, TO BENGAL GOVERNMENT, No. 220-VI, DATED 19TH DECEMBER, 1928.

With reference to your letter No. 1651-Mis., dated the 6th December, 1928, I have the honour to submit the following replies to the questionnaire of the Royal Commission on National Museums and Galleries for favour of transmission to the Government of India:—

1. The collections in the Dacca Museum include, in the archaeological section, a representative set of Bengal sculptures in stone, metal and wood both Buddhistic and Brahmanical; a representative set of Bengal Coins and a good number of Indian Coins in gold, silver and copper; six copper-plate inscriptions, three of which are still unpublished; a number of Arabic and Persian inscriptions on stone; a number of cannon in bronze and iron (some of them inscribed) of the 16th century A.D.; a number of painted book covers and specimens of Persian calligraphy; and a number of large terra-cotta slabs, stamped with the figures of the Buddha and the Bodhisattvas, dating probably from the 7th-8th century A.D.

The collections in the Natural History section include a representative set of birds' eggs, butterflies, beetles and fishes, some snakes, leeches and moths and a number of animal heads.

A descriptive and illustrated catalogue of the collection of sculptures, noticing and illustrating also many important specimens lying in the villages, is almost ready for publication. This book is practically an attempt at an iconographical and sculptural survey of Pre-Muhammadan Eastern Bengal.

The collections, both in the archaeological section and in the Natural History section, represent the Dacca and Chittagong Divisions of Bengal which are the specified sphere of operations of the Dacca Museum.

2. For details of administration of the Dacca Museum reference is invited to Rules 2, 3, 4 and 5 of the "Rules for the management of the Dacca Museum," a copy of which is enclosed.*

3. Regarding loans and exchange, reference is invited to bye-law No. 26 of the "Bye-laws for the Dacca Museum," a copy of which is enclosed.†

4. The Dacca Museum was started in July, 1914, and public interest and assistance for the institution has continued unabated since then. This can be judged from the fact that nearly 80 per cent. of the exhibits are presentations from the public. The average annual number of visitors is about 30,000. The exhibits are labelled with elaborate descriptive labels to arouse and ensure intelligent appreciation.

5. A study of coins and inscriptions, as well as of sculptures, formed part of the curricula of the Post-graduate students of the Dacca University who were

(*) A General Committee and an Executive Committee are appointed for the control and management of the Museum. The Executive Committee, subject to any limitations imposed by the rules or by the General Committee at a meeting, have full powers of management and control of the affairs of the Museum.

(†) The Honorary Secretary shall be empowered to make exchanges of duplicate specimens, subject to the sanction of the Executive Committee in the case of particularly numerous or valuable specimens. He shall also be empowered to present duplicate specimens, on the same conditions, to provincial or other museums in India. A record shall be kept of all such transactions.

(*) The collections comprise oil paintings, engravings, prints, etc., sculptures, historical records and art objects.

greatly benefited by the collections in the Dacca Museum and paid regular visits to them. The High School students also, both girls and boys, frequently visit the institution in large numbers under the guidance of their teachers and take a keen and intelligent interest in the exhibits.

6. Admission to the Museum has always been free. Generally the institution is open from 10.30 a.m. to 4.30 p.m. on all week days, including Sundays. On Friday it is entirely closed.

FROM THE CHAIRMAN, NATURAL HISTORY SOCIETY, DARJEELING, TO THE GOVERNMENT OF BENGAL, EDUCATION DEPARTMENT, No. 1980-D. I. F., DATED THE 18TH DECEMBER, 1928.

With reference to your No. 1655-Mis., dated the 6th December, 1928, I have the honour to submit my report on Royal Commission on National Museums and Galleries, as desired.

Royal Commission on National Museums and Galleries.

1. The name, Darjeeling Natural History Museum, shows what our collections consist of.

2. In 1902 a Committee was appointed, by the Lieutenant Governor of Bengal with the Deputy Commissioner of Darjeeling as Chairman, to take charge of the Museum and collections. In 1923 a Natural History Society was formed and Government sanction was obtained for the Committee of the Society "to maintain an Establishment for the running of the Museum." There is no co-ordination with any other collection. In 1914-15 the Zoological Survey was asked to co-operate but in the latter year, "The Trustees of the Indian Museum finally decided that not only could they not undertake the responsibility of the Museum as things stood, but that also on account of the financial stringency they could not, with any hope of success, approach the Government of India on the subject."

3. The granting of loans would be in the hands of the Committee, who can delegate that power to the Curator, but as the Collections are confined to Natural History specimens of Northern Bengal and the neighbouring countries, this question has not arisen. We have received specimens from the British Museum (Natural History) and have sent them all type specimens collected and will continue to do so as also help them in any way we can.

4. We have formed a very small but flourishing Natural History Society which publishes a Journal under the Editorship of the Curator.

5. Schools of the District visit the Museum in charge of their Science teachers and the collections are explained to them by the Curator.

6. There is no admission fee but a placard draws attention to a donation box at the entrance. The Museum is open every day, except Sunday, from 9 a.m. to 1 p.m. and from 3 p.m. to 5 p.m.

7. *Finance.*—The Museum is financed mainly by a grant from the Local Government which is supplemented by grants from the Municipality and the Darjeeling Improvement Fund by subscriptions to the Natural History Society and public donations.

E. N. BLANDY,
Chairman.

FROM THE HONORARY SECRETARY, VARENDRA RESEARCH SOCIETY, RAJSHAHI, BENGAL, TO THE GOVERNMENT OF BENGAL, DEPARTMENT OF EDUCATION, No. 87, DATED THE 16TH DECEMBER, 1928.

With reference to your letter No. 1652-Mis., dated the 6th December, 1928, I beg to furnish herewith replies to the questionnaire of the Royal Commission on National Museums and Galleries required by you.

Varendra Research Society, Rajshahi, Bengal.

1.—*List of collections.*—No list is given, as the Society's collections have been and are being made with private funds, the Government contributing partly to the upkeep of the collections.

2. *Administration, etc.*—The Council of Management of the Varendra Research Society (a registered body) is the governing body of its Museum. The members of the Council are elected by the General body of the members of the Society. The collections are all housed in one block which is in the entire control of the Council.

3. *Loans and Exchanges, etc.*—Full powers of loan and exchange are vested in the Council. Neither the question of reciprocal loan and exchange with collections of Great Britain nor that of the effect of transport from Europe on pictures acquired there has ever arisen and the Society therefore is not in a position to express any view on these two points.

4. *Public Interest.*—The Society tries to stimulate interest among the enlightened section of the public by its publications and literary meetings and by keeping its collections open to the public.

5. *Educational Aspects.*—The collections as well as the library of the Society are availed of for purposes of study by the members of the Society, besides the higher class students and the staff of the local College.

6. *Admission fees etc.*—No fee is charged for admission to the collections. The collections are open to the public from 12 noon to 5 p.m. on all days except Thursdays and the official holidays.

B. N. SARKAR,
Honorary Secretary.

Varendra Research Society, Rajshahi, Bengal.

LETTER FROM THE HON. SUPERINTENDENT, MUSEUM OF THE BANGIYA SAHITYA PARISHAD, TO THE GOVERNMENT OF BENGAL, DATED THE 19TH DECEMBER, 1928.

Ref. your letter No. 1654-Mis., dated 6th December, 1928.

Your letter, above referred to, has been handed over to me by the Secretary of the Bangiya Sahitya Parishad for reply. The information called for in the questionnaire of the Royal Commission on National Museums and Galleries is given in the annexure.

Bangiya Sahitya Parishad Mandir, Calcutta, the 19th December, 1928.

1. The Collections of the Bangiya Sahitya Parishad comprise:—

(i) A Museum of Indian Art. The Museum is especially rich in sculptures and bronzes of the Bengal School but has representative specimens of other schools, besides a fine loan collection of early Orissa sculpture. There is a cabinet of coins, chiefly Indian, and of all classes, but especially Bengal coins.

(ii) A manuscript collection comprising rare Sanskrit and Bengalee manuscripts as well as Tibetan and Persian manuscripts. The collection of Bengalee manuscripts is one of the finest in existence. There is a large library of printed books, especially of books relating to India and books in Bengalee.

(iii) A portrait gallery of Bengalee celebrities which is unique.

2. The Governing Body is the executive committee elected by the members of the Parishad and the executive committee invites gentlemen distinguished for their special knowledge of Indian archaeology and art to act as Hon. Superintendent of the Museum; similarly the library is in charge of an honorary librarian and both are assisted by committees appointed by the executive committee.

3. The executive committee possesses full powers as regards loan of exhibits. It may make loans of exhibits to other collections, whether Imperial or foreign, on such conditions as may seem suitable to it. Reciprocal loans and exchanges between the collections of Great Britain and India are likely to be beneficial.

4. Catalogues of the collections in the Museum are issued. Additions to the Museum are exhibited and described at the monthly meetings which are open to the public. Lectures are also delivered.

5. The collections are of great importance to students, and university professors and students utilise the resources of both the Museum and the library. A large amount of original research work is done, especially in the field of the vernacular language and literature: these are published in the journal, the Bangiya Sahitya Parishad Patrika.

6. No admission fees are charged for visiting the library or the Museum. Hours during which the Parishad remains open are 8 a.m.—10 a.m. and 3 p.m.—8 p.m. on every day of the week except Thursday.

LETTER FROM THE GENERAL SECRETARY, ASIATIC SOCIETY OF BENGAL, TO THE GOVERNMENT OF BENGAL, EDUCATION DEPARTMENT, No. 3577, DATED THE 27TH DECEMBER, 1928.

With reference to your letter No. 1653-Misc., Education Department, Miscellaneous Branch, dated 6th December, 1928, I have the honour to forward the following data concerning the Asiatic Society of Bengal (Calcutta).

(1) *List of Collections.* Artistic, Scientific and Literary in so far as they derive the whole or a substantial portion of their funds from Government sources:—

(a) Sanskrit Manuscripts, approximately 16,000.

(b) Persian and Arabic Manuscripts, approximately 6,000.

(c) Oriental publications (for sale), approximately 250 works.

(2) *Administration—*

(a) The Society is an autonomous, independent body, administered by a Council of 20 members, elected in the Annual Meeting by the Members of the Society. The Council has the statutory right to appoint salaried Officers, Clerks and Servants. The General Secretary, an elected member of Council, has the duty to exercise general supervision over the servants and affairs of the Society and is the executive officer of the Council.

(b) To the various sections of the Society's work are assigned Sectional Secretaries (who are members of Council) as expert advisers to the Council as a whole. The Sectional Secretaries meet and are heard in the Monthly Council Meetings.

(c) The Council as a whole exercises general co-ordinating control over the various collections. This control is supreme and no action in any section is initiated without previous consideration by the Council as a whole and its formal resolution on the subject.

(d) At present the Sectional Secretaries are seven in number, to wit the:—

(1) Philological Secretary, for Aryan Philology.

(2) Joint Philological Secretary, for Islamic Philology.

(3) Biological Secretary.

(4) Physical Science Secretary.

(5) Anthropological Secretary.

(6) Medical Secretary.

(7) Library Secretary.

(3) *Loans and Exchanges—*

(a) The Council has full power with regard to loans and exhibits to other collections whether Imperial or foreign.

(b) The Council has the same powers with regard to exchange of publications, and habitually effects the latter on as large a scale as its resources permit, entertaining regular exchange relations with regard to its publications with about 200 scientific institutions throughout the world.

(The Society's collections of paintings, statuary, copper plates, coins and its library of printed books are disregarded in this memorandum as not falling under the scope of para. 1 of the questionnaire, not being in receipt of Government funds).

(c) The Council holds the view that under necessary guarantees of safety and practicability reciprocal loans and exchanges between Collections of Great Britain and India constitute an unavoidable and desirable necessity of modern intellectual intercourse and co-operation. For this Society in particular, however, the principle is entirely dependent for the extent of its application on questions of finance.

(d) The Society has no information concerning the question whether pictures acquired in England or from continental Europe suffer in any way as a result from their transport.

It may here be added that paintings which have been hanging in the Society's rooms for about a century do not show any marked deterioration.

(4) *Public Interest—*

(a) The Society publishes amongst others a *Journal and Memoirs*, holds ordinary meetings of members for the reading of scholarly papers, organises public lectures on intellectual subjects, gives its members free access to its library and collections, and publishes works on oriental subjects, Catalogues of its Manuscripts and various other classes of scholarly work.

(b) Practically, the Society is equivalent to a Non-Official Academy of Sciences and Letters for India, and performs in that continent the functions of similar academic bodies in Europe.

(c) A certain amount of attention is given by the Society to social activity to stimulate public interest beyond that aroused by its academic functions. The Annual Meeting of the Society is one of the social events of the Calcutta winter season, and has of late years been presided over by H.E. the Governor of Bengal, a patron of the Society.

(d) The visits of distinguished men coming to Calcutta contribute largely to an appreciation of the Society throughout the world, H.E. the present Viceroy paid a long visit to the Society at the occasion of his first arrival in Calcutta. H.M. the King of the Belgians visited, at his own initiative, the Society as the first institution thus honoured in Calcutta. The Society's Visitors' book records annually the names of a great number of distinguished scholars in the most varied branches of learning from different foreign countries.

(5) *Educational Aspects—*

(a) Scholars in India and abroad consult or borrow (under suitable guarantees) manuscripts from the Society's collections.

(b) Members have a right to submit scholarly papers for publication at the expense of the Society in its *Journal and Memoirs*.

(c) Non-members may similarly submit such papers through members.

(d) The use of the library and collection is very freely permitted to all *bona fide* Students, even if not members of the Society, as a matter of courtesy, even to the extent of the loan of books outside Calcutta under suitable guarantees.

(e) The work of the Society is essentially one of public education, inasmuch as it consists of the encouragement of scholarship and the facilitation of the publication of the results of such scholarship.

(6) *Admission Fees, Hours, etc.—*

(a) Members pay an admission fee of Rs. 32 and an annual subscription of Rs. 36 for Calcutta members; Rs. 24 for Non-Resident Members in India and Rs. 16 for members outside India.

(b) The Society's rooms are open daily from 10 a.m. to 5 p.m. with the exception of Sundays and a small number of public holidays.

(c) Non-members are treated as Visitors. If duly introduced by members they have right of entry. If not so introduced they are received as Guests to whom attention is given in proportion to the validity of their claims to assistance. The Society's policy is to give general assistance in all cases of *bona fide* research within reasonable limits set by its resources of staff. No fee is charged on visitors.

(7) *Additional—*

(a) The questionnaire seems not framed to meet exactly the circumstances of a Society constituted as the Asiatic Society of Bengal, which is more of the type of a learned Institution or Academy than of a National Museum or Gallery. Its scope is wider than that of the ordinary learned Society as it takes in all branches of learning as its objects.

(b) The Society has been founded in the year 1784, and is thus the oldest in India, has an active membership of slightly over 600 members, of whom roughly 350 are residents in Calcutta, 200 in India outside Calcutta, and 50 outside India.

(c) Its relations with the Central Government of India and the Provincial Government of Bengal have been intimate and cordial from its inception, but its position has always been one of complete autonomy and independence.

(d) The Society is incorporated in India under the relative act and is governed by its statutes, but not bound by any trust, or charter.

(e) The Society has for many years received substantial financial assistance from the Central and Provincial Governments, but this assistance has with one small exception (an annual grant of Rs. 2,000 in aid of its publications) never taken the form of direct help, but that of moneys allocated for specific performance.

The Government grants received are only connected with a portion of the Society's activities, and are mainly with reference to the collection and preservation of Oriental Manuscripts, the publication of Oriental texts and works on Oriental languages, and the compilation and publication of Catalogues of Oriental Manuscripts.

(f) The museum aspect of the Society's work was as regards various collections, notably the Numismatic, Archaeological and Natural History Collections, relinquished in 1875 when the Society made them over to the newly instituted Indian museum.

The present exhibition-collection of the Society consists mainly of paintings, and sculpture (chiefly busts of its distinguished members), of copper-plates, coins, and some miscellaneous items.

(g) No specific mention has been made in the memorandum of two aspects of its work, which might perhaps have been included under headings (4) and (5), namely—

(1) *Distinctions conferred by it:—*

- (i) Ordinary Fellowship (maximum 50).
- (ii) Honorary Fellowship (maximum 30).
- (iii) Associate Membership (maximum 15).

(2) *Medals awarded by it:—*

- (i) Elliott Prize for Scientific Research, for Science (annually).
- (ii) Barclay Memorial Medals, for Biology (biennially).
- (iii) Sir William Jones Medal, alternately for Science and Philology (biennially).
- (iv) Annandale Memorial Medal, for Anthropology (biennially).

(h) *As appendices to this memorandum are added:—*

- (i) A copy of the Society's Rules.
- (ii) A copy of the Society's Annual Report for 1927.
- (iii) A copy of the Society's Accounts for 1927.
- (iv) A copy of the Society's Lists of publications.

Enclosure No. 4.

LETTER FROM THE GOVT. OF THE UNITED PROVINCES,
No. G./1803/532/1928, DATED THE 24TH DECEMBER, 1928.

With reference to your letter No. 2502-Edn., dated November 15/21, 1928, I am directed to enclose herewith the information called for in the questionnaire of the Royal Commission on National Museums and Galleries, in respect of the Provincial Museum, Lucknow, and the Museum of Archaeology, Muttra. A copy of the Catalogue of the latter is also enclosed.

Information desired by the Royal Commission on National Museums and Galleries in respect of the U. P. Provincial Museum, Lucknow.

1. *List of collections, etc.—*The Provincial Museum, Lucknow, contains collections of—

(a) Archaeological exhibits comprising sculptures, stone and copper plate inscriptions pottery and terra-cottas.

(b) Natural history specimens exhibits comprising mammals, birds, butterflies, moths and reptiles.

(c) Ethnographical exhibits comprising life-size models of aborigines, their accoutrements, industries, &c., Ascetics with their respective caste marks and other distinctive features. Objects of worship (gods and goddesses), sacrificial utensils, musical instruments and models showing different styles of headdresses.

(d) Paintings and photographs.

(e) Coins and medals. The collection of coins is very rich and is unique so far as Punch marked, Gupta and Mughal series are concerned.

2. *Administration.*—The institution as a whole is governed by a Committee of Management with the Commissioner of Lucknow Division as an *ex-officio* President. The members generally are experts in the various subjects represented in the Museum and are nominated by the Government. No general co-ordinating control is exercised over the collections.

3. *Loans and exchanges.*—The committee of Management has powers for the grant of temporary loan of exhibits to institutions for educational purposes. There has been no occasion for considering the question of reciprocal loans and exchanges as between the collection of Great Britain and India.

Certain water colour paintings which came from Europe as a gift only lately have kept very well so far. But it is yet too early to say how the climatic changes will tell upon them in distant future.

4. *Public Interest.*—To create public interest in the Provincial Museum, Lucknow, the curator devotes a part of his time in personally explaining to the visitors the objects in which they feel interested. He often gives them a talk or delivers popular lectures.

Sets of lantern slides on a variety of subjects illustrated in the Museum are lent freely to outside

lecturers. Catalogues and photographs of objects are made available to scholars and students.

5. *Educational Aspects.*—Post-graduate students in charge of their Professors visit the Museum for purposes of studying specially coins, sculptures and inscriptions. Teachers take their students round in groups and explain the objects which form the subject matter of their school lesson. Electroplated casts of coins in several representative sets are lent to schools and colleges in the Province and are very helpful for teaching history.

6. *Admission fees, Hours, etc.*—No admission fee is charged. The Provincial Museum, Lucknow, is open to the general public throughout the year excepting Fridays when it is closed for dusting. From April to September the visitors are admitted in the morning from 7 a.m. to 10 a.m. and in the afternoon from 3 p.m. to 6 p.m. and from October to March from 8.30 a.m. to 4.30 p.m.

ANSWERS TO QUESTIONNAIRE.

1. *List of collections, artistic, scientific and literary.*—The Mathura Museum of Archaeology contains exhibits, as per printed catalogue (prepared by Dr. J. Vogel, Ph.D.), herewith submitted, together with 1,746 exhibits added to the Museum collection after the publication of the catalogue. This collection consists of a considerable number of antiquities (sculptures, inscribed and otherwise, metallic objects, terra-cottas, etc.), which are on loan from the Government of India. The catalogue contains descriptions of nearly half the number of the present exhibits, since a large number of antiquities—far more important and valuable than those already catalogued—were added to the collection after the publication of the catalogue.

The uncatalogued objects consist of a large number of exhibits on loan from the Government of India.

2. *Administration.*—The Museum is governed by a Managing Committee appointed by the Government. The institution is maintained at the expense of the United Provinces Government. The annual Government grant for the upkeep of the Museum is Rs. 2,604. The District Officer is the President of the Committee and the Honorary Curator of the Museum is the Honorary Secretary. The Archaeological Department invariably help the Honorary Curator in matters in which any expert advice is needed.

3. *Loans and Exchanges.*—The authority responsible for the maintenance and upkeep of the institution is the United Provinces Government. They are the sole owners of all the exhibits except those on loan from the Government of India. The Imperial Government claim the ownership of the loan exhibits and are at liberty to remove or transfer them to any other institution whenever they deem it desirable to do so.

No loan collection from Great Britain or any pictures have been added to this institution.

4. *Public Interest.*—Suitable steps cannot be taken to stimulate public interest in connection with this collection owing to want of funds. The Government, however, publish annual reports on the working of this Museum in the Government Gazette. The Imperial Archaeological Department publish memoirs of the Archaeological Survey of India and Epigraphia Indica, in addition to their Annual Reports dealing with "conservations," "excavations," "acquisitions," "researches," etc., to attract public interest in archaeology and in the Museum.

5. *Educational aspects.*—This institution is of great value to scholars and students of Ancient Indian History, Archaeology, Epigraphy, Ethnography, Iconography and Art. People interested in these branches of science visit the museum in order to study ancient relics.

6. *Admission fees, hours, etc.*—No admission fee is levied in this Museum. It is open for inspection from 10.30 a.m. to 4.30 p.m. every day, except on gazetted holidays. It is opened for tourists and other visitors even on holidays and at hours other than those quoted above if the Honorary Curator is informed beforehand.

Enclosure No. 5.

FROM THE GOVERNMENT OF PUNJAB, No. 38194-
L. S. G., DATED 27TH DECEMBER 1928.

SUBJECT:—*Royal Commission on National Museums and Galleries.*

In reply to Mr. Reid's letter No. 2502-Edn., dated the 15th/21st November, 1928, on the subject noted above, I am directed by the Punjab Government (Ministry of Education) to forward the information called for in the questionnaire of the Royal Commission on National Museums and Galleries in respect of the Central Museum, Lahore, which is the only Museum under the control of the Punjab Government.

1. *List of Collections.*—
 1. (a) *Artistic*—
 - (i) *Archæological Section.*—Gandhara Brahmanic Land Jain sculptures, inscribed stones, Stone implements, Coins and other Miscellaneous antiquities from excavations of the Archæological Department.
 - (ii) *Nepalese and Tibetan Objects.*—Copper and brass statuary, Banners and Ornaments.
 - (iii) *Art and Manufacture.*—Pottery metal work, models, carpets and rugs embroidered, etc., etc.
 - (iv) *Fine Art.*—Old and modern paintings, Manuscripts, and specimens of Calligraphy.
 - (v) *Armoury.*—Miscellaneous old Arms.
 - (b) *Scientific*—
 - (i) *Raw products.*—Samples of woods, grains, oil seeds, clays and colours, salts and ores, minerals, drugs, animal furs, gum and resins, dye stuffs, cotton and wools, etc., etc.
 - (ii) *Ethnology.*—Engravings of various races.
 - (iii) *Zoology.*—Birds and animals (stuffed) their skins and eggs, snakes, butterflies, etc.
 - (iv) *Geology.*—Various kinds of stones and fossils.

(c) *Literary*—

A collection of rare antique manuscripts, generally illuminated and illustrated.

(v) *Cleaning Day*.—

The Museum is entirely closed on 15th of every month for cleaning purposes.

2. *Administration*.—How are the governing bodies of the different collections appointed? Is any general co-ordinating control exercised over the collections? If so what is its nature?

2. Under the sole charge of a curator who is appointed by the Punjab Government with the help of an Official Advisory Committee.

3. (a) *Loans and Exchanges*.—What powers do the authorities of each collection possess as regards the loan of exhibits to other collections whether Imperial or foreign?

3. (a) The Curator can loan with the previous sanction of the Punjab Government.

(b) What view is held on the question of reciprocal loans and exchanges as between the Collections of Great Britain and India?

(b) The occasion has not arisen.

(c) Is it found that pictures acquired in this country or from continental Europe suffer in any way as a result of their transport.

(c) The occasion has not arisen.

4. *Public Interest*.—What steps are taken in India to stimulate public interest in the collections?

4. No special steps are taken with the exception of the issue of the catalogues and the sale of picture post-cards of the most important exhibits of the Museum. A special day once a month is set apart for Purdah Ladies.

5. *Educational Aspects*.—To what extent and in what way are the collections connected with public education?

5. A special course of 12 Lantern lectures is arranged every year and sets of slides loaned to recognized Institutions and lectures within Punjab, Delhi and N.-W.F.P.

Every Wednesday is set apart as a special day for students when the general public are admitted only on payment of 4 annas.

6. *Admission Fees, Hours*, 6. (i) *Week days*.—from etc.—What is the practice as regards charges (if any) for admission to the collections, hours and days of opening.

(i) *Week days*.—from 9 a.m. to 5 p.m.

(ii) *Sundays*.—Winter 12 noon to 4 p.m.; summer 4 p.m. to 7 p.m.

(iii) *Zenana Day*.—First Monday of every month only ladies are admitted.

(iv) *Students' Day*.—Every Wednesday is reserved for the use of students and others who wish to study. Non-student public is admitted on payment of annas four each on this day.

Enclosure No. 6.

FROM THE GOVERNMENT OF BURMA, MINISTRY OF EDUCATION, No. 345-X-28, DATED THE 28TH DECEMBER, 1928.

SUBJECT:—*Royal Commission on National Museums and Galleries*.

In reply to Mr. Reid's letter No. 2502-Edn., dated the 21st November, 1928, on the subject mentioned above, I am directed to say that the only Museum in Burma is the Phayre Provincial Museum, Rangoon, which is maintained from Government funds. A copy of the Report on the Museum (1923) giving a list of collections is forwarded herewith.

2. The original Museum Building was dismantled some years ago to make the site available for a more important project and pending the construction of a new building, the collections of the Museum are stored in various Government offices. The questions of constructing a suitable building for the Museum and organizing it on a proper footing, are at present under consideration. Pending settlement of these questions, the administration of the Museum has been placed under the control of the Financial Commissioner (Transferred Subjects), Burma; no rules have been framed regulating the administration of the Museum, loans and exchanges of exhibits and admission fees, hours, etc. No steps have been taken yet to stimulate public interest in the collections and the collections are not yet connected with public education.

Enclosure No. 7.

FROM THE GOVERNMENT OF BIHAR AND ORISSA (MINISTRY OF EDUCATION), No. 6475-E., DATED 11TH DECEMBER, 1928.

With reference to your letter No. 2502-Edn., dated the 15th/21st November, 1928, I am directed to forward herewith the replies together with the enclosures to the questionnaire of the Royal Commission on National Museums and Galleries in respect of the Patna Museum, which is the only Museum of its kind in the province of Bihar and Orissa.

REPLIES TO THE QUESTIONNAIRE.

1. The Patna Museum derives the whole of its Funds from Government sources and contains collections of the following principal classes:—

- (a) Archaeological collections.
- (b) Epigraphical collections.
- (c) Numismatic collection.
- (d) Ethnological collections.
- (e) Mineral collections
- (f) Industrial and Art collections.

A detailed descriptive list is published every year with the Annual Report. A copy of the list published with the Annual Report 1918-28 is attached for more complete information.

2. *Administration*.—The Governing Body of the Museum consists of a Managing Committee of five or more members presided over by a President. There is a whole-time Curator, who is a salaried Gazetted Officer appointed by Government of Bihar and Orissa, and who is *ex-officio* a member of the Managing Committee. The President and the Members of the Committee are appointed by Government with due regard to their particular qualifications for such appointment. With the exception of the Curator, the Managing Committee, including the President, are honorary workers. The President exercises general co-ordinating control over the collections and corresponds with Government through the Secretary to the Government in the

Education and Development Department, which Department exercises a general supervision over the affairs of the Museum, more particularly on the financial side.

3. *Loans and Exchanges.*—Loans of particular exhibits are given to scholars by the Managing Committee. Hitherto, the system of loans to other collections, whether Imperial or Foreign, has not prevailed here.

Exchanges are arranged by the Committee of such articles as are under their absolute control. The question of such control is at present under the consideration of the Government of India, the reason being that exhibits found by excavation undertaken by and at the cost of the Archaeological Department of the Government of India are at present merely held by Provincial Museums such as the Patna Museum *qua* trustees for the Archaeological Department.

The President and the Committee would favour reciprocal loans and exchanges as between the collections of Great Britain and India.

Regarding pictures, the Patna Museum is a very young institution and has no collection of pictures, the present grant being too small to purchase such expensive exhibits.

The President himself, however, possesses a private collection, both European and Oriental. His personal opinion is that pictures do not suffer in transport, if expertly packed. Oil paintings do not appear to be affected by climatic conditions but water-colours require to be very carefully guarded against strong light and more particularly against damage by white-ants and other destructive insects.

4. *Public Interest.*—No serious steps have yet been taken in this Province to stimulate interest in the collections at the Patna Museum, as at present collections are housed in a wing of the High Court. As soon as these are removed to the fine new buildings now nearly complete it is proposed to hold lantern lectures, and sell picture postcards photographs and plaster casts of the more important exhibits.

5. *Educational aspects.*—Every facility is given to scholars to study the collection. The Bihar and Orissa Research Society will also have its inhabitants in a wing of the New Museum and its Library and Publications will no doubt be open to the public with necessary limitations.

6. (a) No admission fee is charged at present. The question of charging a fee on particular days at the New Museum is under consideration by the Committee.

(b) The temporary Museum is open on all days except Saturdays and except on some of the more important festivals and Gazetted holidays. Hours of opening are from 11 a.m. to 4.30 p.m. As soon as the New Museum is opened it is proposed to reconsider the present rules on this point as well.

P. C. MANUK,
President,
Managing Committee, Patna Museum.

Enclosure No. 8.

FROM CENTRAL PROVINCES GOVERNMENT (COM. AND INDUS. DEPARTMENT), No. 3642-2262-XIII,
DATED 22ND DECEMBER, 1928.

SUBJECT:—*Royal Commission on National Museums and Galleries.*

With reference to Mr. A. B. Reid's letter, No. 2502-Edn., dated the 15th/21st November, 1928, on the subject noted above, I am directed by the Government of the Central Provinces (Ministry of

Education), to forward a report on the Central Museum, Nagpur, giving the information called for in the questionnaire of the Royal Commission on National Museums and Galleries, and to say that there are no Art Galleries in this province.

CENTRAL MUSEUM, NAGPUR.

CENTRAL PROVINCES.

Provincial Museum.

1. List of Collections.

1. Natural History Section—

- | | |
|--|--------------------------------------|
| (a) Mammal Room. | } For the use of the general public. |
| (b) Bird and Reptile Room. | |
| (c) Invertebrate Gallery. | |
| (d) Entomological and Insect Gallery. | |
| (e) Cabinet collections for use of students, experts and for research works. | |

2. Archaeological Section—

- | | |
|----------------------------------|--------------------------------------|
| (a) Brahmanical Sculptures. | } For the use of the general public. |
| (b) Jain Sculptures. | |
| (c) Buddhist Sculptures. | |
| (d) Gond Sculptures, and others. | |
| (e) Inscriptions. | |
| (f) Arms and Armour. | |
| (g) Prehistoric Antiquities. | |
| (h) Coin Cabinet. | |

3. *Ethnological Section.* For the use of the general public.

4. *Geological Section.* For the use of the general public.

5. *Economical Section.* For the use of the general public.

6. *Industries and Art Section,* including general public. an Emporium of village industries.

7. *Library* for the use of staff and student.

2. *Administration.*—The museum is in charge of a Curator who is an expert in the Zoological Sections, he is assisted by a Coin Expert. The Curator is under the Director of Industries. The museum is a transferred subject and its budget is controlled by the Legislative Council.

3. *Loans and Exchanges.*—The Curator has power to send out on loan specimens from the cabinet collections of the Natural History Section. But sanction is taken from the Director of Industries before specimens from the galleries or the other sections are lent out or exchanged, especially if the species is one that cannot be easily replaced. Reciprocal loans are advisable, but provision should be made for their proper housing so as to avoid deterioration. Pictures are liable to suffer from transport occasionally.

4. Descriptive catalogues of the contents of the museum are frequently published. Articles on subjects of local interest are also published in the records and bulletins of the museum. Improved methods of labelling and labelling in the vernacular have been adopted.

5. The zoological collections are specially arranged so as to help local students taking up zoology. The entomological section is also specially designed to help the students of the Agricultural College who study entomology. The students have free access to the cabinet collections, and there is a quiet place where they may pursue their studies undisturbed by the general rush of visitors.

The historical and ethnological exhibits are also arranged to help students.

School children with their teachers are always welcomed and shown round and they can also reserve parts of the museum for lectures and demonstrations at any time.

Lectures and demonstrations are also given in the museum and at times outside the museum with museum exhibits.

6. The museum is open free to the public on all days of the month from an hour after sunrise to sunset roughly 7 A.M. to 6 P.M., with the following exceptions:—

It is closed on the 1st and 15th of every month for dusting.

It is closed on Christmas day, New Year's day and for half the day of Moharram.

Wednesday afternoon is reserved for women only, but one male attendant may accompany a batch of females.

Enclosure No. 9.

FROM THE GOVERNMENT OF ASSAM, No. 3323-E., DATED THE 11TH DECEMBER, 1928.

SUBJECT:—*Royal Commission on National Museums and Galleries.*

I am directed to refer to Mr. Reid's letter No. 2502 (Edn.), dated the 15th/22nd November, 1928, on the subject referred to above, and to say that there is no National Museum or Gallery in this province. The question of establishing a provincial museum at Gauhati is at present under the consideration of this Government.

2. There is, however, a provincial cabinet of coins at Shillong managed by a committee of both officials and non-officials. Admission is free on application but until the project for the establishment of a provincial museum materialises, it is not practicable to do much to stimulate public interest in the collections or to connect it with public education.

Enclosure No. 10.

FROM THE AGENT TO THE GOVERNOR GENERAL AND CHIEF COMMISSIONER IN BALUCHISTAN, No. 38-C., DATED THE 11TH JANUARY, 1929.

I am directed to refer to letter No. 2803-Edn., dated the 22nd December, 1928, from the Government of India forwarding a copy of a letter No. S. and G. 5010/28, dated the 17th October, 1928, with enclosures, from the India Office asking to be furnished with certain information required by the Royal Commission on National Museums and Galleries.

2. In reply I am to enclose a note compiled by the Curator, McMahon Museum, Quetta, the only institution of its kind in Baluchistan, containing the information required.

NOTE.

1. The collection is scientific in that it provides the following, arranged for public instruction mainly Zoological, Archaeological and Ethnological, all of which are provided and maintained by Government.

2. The governing body is composed of a Committee of members appointed by the Hon'ble the Agent to the Governor General. The President of the Committee is always the Political Agent, Quetta-Pishin.

The arrangement of the Museum is in the hands of a Curator.

3. The question has not arisen, but there is nothing in the constitution to limit the powers of the Committee in this respect. As the McMahon Museum, Quetta, is a Provincial Museum, dealing only with Baluchistan, Afghanistan, Persia and Arabia as far as Aden, the question of exchange with Great Britain does not arise.

4 and 5. Attempts have been made by lectures, school classes, personal explanations by the Curator and also by attaching explanatory labels, to interest

the public, but progress is very slow owing to the backward state of education in Baluchistan.

6. Admission is free. The hours are as follows:—

Summer.

From April to October.

Winter.

From November to March.

On Week Days.

From 8 a.m. to 12 noon

and

Winter.

From 10 a.m. to 5 p.m.

Summer.

From 4 p.m. to 7 p.m.

On Sundays and Holidays.

Summer.

From 4 p.m. to 7 p.m.

Winter.

From 12 noon to 4 p.m.

QUETTA,

Dated the 10th January, 1929.

J. BOND,

Curator.

Enclosure No. 11.

LETTER FROM THE CHIEF COMMISSIONER, AJMER-MERWARA, No. 17-C. C./29, DATED THE 14TH JANUARY, 1929.

Royal Commission on National Museums and Galleries.

With reference to letter No. 2803-Edn., dated the 22nd December, 1928, from the Government of India, Department of Education, Health and Lands, on the above subject, I have the honour to state that there are no National Museums and Galleries in Ajmer-Merwara. The Rajputana Museum in Ajmer is, however, partially maintained by Government, who pay the salaries of the establishment including the Superintendent of the Museum.

2. The information called for in the questionnaire of the Royal Commission on National Museums and Galleries in respect of the Rajputana Museum in Ajmer is given below:—

(1) A list of collections, artistic and literary, is attached herewith.

(2) The Rajputana Museum, Ajmer, is purely an archaeological museum.

A Committee of seven members with the Commissioner, Ajmer-Merwara, as President and the Superintendent of the Museum as Secretary, exercises control over the collections and working of the Museum.

(3) As this museum does not contain any duplicate exhibits, exchange is not possible with other museums.

(4) The museum remains open throughout the week including Sundays thus offering facility to the public to visit the collections.

(5) Scholars interested in Epigraphy, Iconography, Archaeology and Numismatics from England and other parts of Europe occasionally visit this museum; while College students from different parts of India come to this museum to study the inscriptions and acquire knowledge of the early history of this part of the country.

(6) The museum remains open from morning till evening every day and no fee is charged visitors.

List of important artistic collections in the Rajputana Museum, Ajmer.

Images and Sculptures.

No. of Images.	Particulars.
9	*Images of Surya (Sun-god).
3	* " " Brahma.
2	* " " Brahmani.
9	* " " Vishnu.
2	* " " Siva.
4	* " " Siva and Parvati.
2	* " " Marriage of Siva and Parvati.

* Of different types.

No. of Images.	Particulars.
3	*Images of Kubera.
2	" " " Lakshmi.
2	" " " Lingam of Siva.
2	" " " Buddha.
4	" " " Varaha Avatara (boar incarnation of Vishnu).
2	" " " Lakulisa.
2	" " " Rajput warrior and his wife.
2	" " " Baladeva.
3	" " " Revanta.
2	" " " Sapta Matrikas (Mother Goddesses).
2	" " " Parsvanatha.
2	" " " Santinatha.
2	" " " Saravati.
1	Image of Indra.
1	" " Yama.
1	" " Varahi.
1	" " Kaumari.
1	" " Chamunda.
1	" " Ganga.
1	" " Kali.
1	" " Narasimha Avatara (Lion incarnation of Vishnu).

List of important artistic collections in the Rajputana Museum, Ajmer.

Images and Sculptures.

No.	Particulars.
1	Image of Brahma, Vishnu and Siva combined.
1	" " Bhairava.
1	" " Sadhu and his disciples.
1	" " Lakshmi Narayana.
1	" " Radha and Krishna.
1	" " Brahma and Vishnu seeking the ends of a column created by Siva.
1	" " Ganesa.
1	" " Mahishasuramardini.
1	" " Mahavira.
1	" " Rishavadeva.
1	" " Gomukh Yaksha.
1	Bust of Siva.

Besides the above, there are numerous pieces of sculptures, ornamental pillars, *Toraras*, pedestals and canopies of images, etc.

List of important artistic collections in the Rajputana Museum, Ajmer.

Oil Paintings.

No.	Particulars.
1	A portrait of Maharaja Surat Singh of Bikaner.
2	" " Sujana Singh "
3	" " Raja Singh "
4	" " Padam Singh "
5	" Katta Rayamalot of Siwana.
6	" Sivanatha Singh of Kuchaman.
7	" Thakur Jawan Singh of Ras.
8	" some prince or Thakur (name not written).
9	" some prince or Thakur (name not written).
10	" Maharaja Gaja Singh of Jodhpur.
11	" Raja Virbal.
12	" a Rajput chief seated with female attendants.
13	" a lady standing with a mongoose.
14	" a Hindu prince about to march.
15	" a Muhammadan prince.
16	" a prince seated with attendants.
17	" a Muhammadan lady standing.
18	" a Hindu lady seated.
19	" (bust only).
20	" a princess with three maids.
21	" Maharaja Surat Singh of Bikaner.
22	" Gudada Singh.
23	" Thakur Dipji.

* Of different types.

No.	Particulars.
24	A Portrait of Thakur Dalel Singh Rajawat.
25	" " Raja Gopal Singh.
26	" " Maharaja Bhima Singh of Jodhpur.
27	" " Enperor Farrukhsiyar.

Besides these, there are many other portraits of the rulers of Rajputana lately copied from old portraits.

List of important literary collection in the Rajputana Museum, Ajmer.

No.	Particulars.	Remarks.
1	Harkeli Nataka (drama).	Two acts only engraved on two slabs and composed by the Chauhan king Vighraharaja IV. (Visaladeva) of Ajmer have been found up to now.
2	Lalita Vighraharaja Nataka.	A drama of two acts only yet found is engraved on two slabs and composed by Somadeva, the court poet of Vighraharaja.
3	A poem containing the history of the Chauhans of Ajmer.	Engraved on slabs, only the first slab has been yet discovered.

Enclosure No. 12.

FROM THE DIRECTOR GENERAL OF ARCHAEOLOGY IN INDIA, No. 999-48/7694, DATED 4TH JANUARY, 1929.

I have the honour to acknowledge receipt of your letter No. 2502-Edn., dated the 15th November, 1928, and to forward a detailed reply to the questionnaire of the Royal Commission on National Museums and Galleries in respect of the Archaeological Section of the Indian Museum, Calcutta, the only National Museum with which I am concerned.

Archæological Section, Indian Museum, Calcutta.

1. *List of Collections.*—The Archæological collections can be grouped in the following principal divisions:—

(1) *Pre-historic:—*

(a) Palæolithic and Neolithic stone implements.

(b) Metal implements of the Iron and the Copper Age.

(c) Mohenjo-daro and Harappa antiquities (pottery, seals, etc.) of the Rigvedic Age.

(2) *Historic:—*

(a) Coins—indigenous punch-marked, North Indian local (Ayodhya, Avanti, Kosam and Taxila), Tribal (Arjunayana, Audumbara, Kuninda, Malava, Naga, Rajanya and Yaudheya), Indo-Greek, Indo-Parthian, Kushan, Gupta, Traikutaka, Mankhari, Vardhana, Western Kshatrappa, Andhara, Sassanian of Persia, Indo-Sassanian, Parthian, Hindu kings of Kabul (Ohind), Western and Eastern Chedis, Chandella, Tomara, Rathore, Chauhan, Narwar, early Kashmir (including the coins of Toramana), Kangra, Nepal, Assam, Cooch Behar, West and South Indian, Ceylon, Arakan, Chinese, Burmese, etc., and coins of the Muhammadan period—Mughal, Pathan, etc.

(b) Inscriptions—Non-Muhammadan (Mayruan-Mediæval) and Muhammadan.

(c) Sculptures—statues, basreliefs and architectural sculptures from the Mauryan to the Mediæval period.

(d) Terracottas and seals—Mauryan-Gupta period.

(3) *Central Asian Antiquities:—*

(4) *Wooden:—*

(a) Beams from the palisade at Pataliputra, Mauryan period.

(b) Shrines, Mediæval period.

- (5) *Metal utensils, Mediæval period.*
- (6) *Gems from Piprawa, Mauryan period.*
- (7) *Mughal and other jewels.*
- (8) *Photographs.*
- (9) *Library.*

2. *Administration.*—The Indian Museum is controlled by 17 trustees appointed under paragraph 2 of Act X of 1910 (The Indian Museum Act of 1910). Of these 17 trustees six hold the appointments by virtue of their office, the remaining 11 are nominated by the Government of India, Government of Bengal, Bengal Chamber of Commerce, British Indian Association, Asiatic Society of Bengal, Calcutta University and three by the Trustees themselves. The Archaeological Section is under the control of the Director General Archaeology but the actual charge of the collections is held by the Archaeological Superintendent, Indian Museum. The co-ordinating control over the collections is exercised by the Trustees whose powers are defined in Act X of 1910.

3. *Loans and Exchanges.*—Under Section 7 of Act X of 1910 the trustees may loan articles or exchange or sell duplicates. There is nothing in the Act dealing specifically with reciprocal loans but there is no prohibition against them. No loans of archaeological antiquities have so far been made to foreign countries. Many of the archaeological antiquities have been fixed in the Museum, others are heavy and difficult to transport and generally it would be inadvisable to send them out of the country. Photographs of the antiquities would in general meet external needs.

4. *Public interest.*—Public interest is maintained by free admission, full labelling, publication of catalogues and illustrated pamphlets and by popular lantern lectures.

5. *Educational aspects.*—From their nature archaeological collections cannot be expected to appeal to the very young but every endeavour is made to encourage the study of the antiquities. On Thursdays the Museum is open from 10 a.m. to 12 noon to students only and on Fridays the Museum is open to students free while the general public are charged a fee. Arrangements are under consideration whereby the Superintendent and his Assistants will give instructions to University students on iconography, epigraphy, numismatics and general archaeology.

6. *Admission Fees, hours, etc.*—The Museum is open to the public, free, except on Thursday and Friday in each week.

On Thursday the Museum is open from 10 a.m. to 12 noon to students only, and from 12 to 4 p.m. (or to 5 p.m. in accordance with the time of year) to women and children only.

On Friday the Museum is open to students free and to the public on payment of four annas per person.

The hours during which the Museum remains open are from 10 a.m. to 5 p.m. from the 1st February to the 1st November and from 10 a.m. to 4 p.m. from the 15th November to the 31st January.

Enclosure No. 13.

FROM DIRECTOR, BOTANICAL SURVEY OF INDIA,
No. 430, DATED 17TH DECEMBER, 1928.

I have the honour to send herewith replies to the questionnaire sent with your letter No. 2502-Edn., dated the 15th November, 1928.

Replies to the questionnaire from the Royal Commission on the National Museums and Galleries.

1. *Abstract list of collections for the Industrial Section Indian Museum, Calcutta.*—Exhibits of this section mainly consist of the Economic products and raw materials of the vegetable kingdom. Some of

these are preserved in liquids. They are chiefly as follows:—

(a) Food products, such as cereals, pulses, tubers, rhizomes roots, leaves, stems and fruits, that are used as human food, collected from different parts of India.

(b) Fodders.

(c) Spices.

(d) Medicinal products, such as raw vegetable, crude drugs collected from various parts of India and finished products of some of the more important drugs, *e.g.*, Cinchona, Opium, Taraktogenos, Gynocardia, Ricinus, Margosa and a number of others.

(e) *Fibres*—The plant specimens, raw materials and the finished products of almost all the important fibre plants of India.

(f) Silk, Cocoons, Yarn and the finished products of all kinds of silk that are reared and produced in India.

(g) *Dye and Tan*—Plant specimens, raw materials and finished products of all the more important vegetable dyeing and tanning materials of India, *e.g.*, Indigo, Cutch, etc.

(h) *Oil and Oilseeds*—Edible oils, drying oils and oils of other economic uses, oil-cakes, the seeds and the nuts from which these oils are obtained and their plant specimens as collected from different parts of India.

(i) There is a good collection of Indian Gums, Resins, oleo-resins, Rubber and Guttapercha used industrially.

(j) *Tea and Coffee*—Specimens of different varieties of Tea and Coffee plant as cultivated in India and the finished product of both as well as pieces of miniature machinery demonstrating.

(k) *Timber*—Plant specimens and pieces of Timber of all the more important trees of Indian forests.

(l) *Miscellaneous*—

(i) *Paper*—Paper pulp and finished products showing different grades of paper manufactured in India.

(ii) *Match Industry*—Showing the different stages of the industry as carried out in the Punjab from the raw material obtained mainly from the Kashmir forest to the finished products as available in the market.

(iii) *Lac Industry*—Showing the different stages by means of clay models from the excretion of the Lac insect through the various stages to the finished products, *e.g.*, Shellac, Sealing Wax, Bangles, etc.

(iv) *Papier mache work*—Samples of this work from Kashmir and other parts of India.

(v) Wood carving, Lacquer work and Burma Lacquer work. Samples of this work from Kashmir, Saharanpur and other parts of India.

(vi) Clay and Wooden models of fruits, flowers, tubers, etc., from various parts of India.

(vii) Mats, Cart and Wheels, Willow work, Cane-work, etc.

2. *Administration.*—The Department is administered by the Director, Botanical Survey of India under the Government of India, Department of Education, Health and Lands. The Trustees of the Indian Museum appoint annually a visiting committee who inspect the premises and collections and make suggestions for their improvement.

3. *Loans and Exchanges.*—These are mainly confined to loans of Botanical sheets to such institutions as the Herbarium at Kew. Requests for loans and exchanges are welcomed, as the work done on loaned material is often by experts in the particular collection sent and adds to its value.

4. *Public Interest.*—The public are admitted to the show galleries and requests for exhibits at public exhibitions complied with.

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5. *Educational aspects.*—Specimens of exhibits are supplied to Universities, Colleges and Schools, and students are admitted to the Gallery to study the exhibits and subjects of interest are explained to them. There is also a herbarium of plant specimens of economic importance which is utilised by those interested. Popular lectures (illustrated by lantern slides) are arranged by the Trustees to the Indian Museum and such lectures on selected products, exhibited in the Gallery, are delivered to the public.

6. No fee is charged for admission into the Gallery except on Fridays when a fee of annas four per head is charged by the Trustees to the Indian Museum. The gallery remains open from 10 a.m. to 5 p.m. during the summer months and from 10 a.m. to 4 p.m. during the winter months except on Thursdays when it opens at 12 noon.

Enclosure No. 14.

FROM THE DIRECTOR, ZOOLOGICAL SURVEY OF INDIA,
No. 2379, DATED THE 10TH DECEMBER, 1928.

With reference to your letter No. 2502-Edn., dated the 15th November, 1928, I have the honour to submit the following reply to the questionnaire of the Royal Commission on National Museums and Galleries.

Question 1.—List of collections, etc.

The zoological and anthropological collections under the charge of the Zoological Survey of India can be grouped under four heads:—

- (a) those made by the officers of the Zoological Survey of India since its inception in 1916,
- (b) the collections made prior to 1916, by the officers of the Zoological and Anthropological Section of the Indian Museum, or those purchased by the Trustees,
- (c) the collections of marine and especially deep-sea organisms made by the Surgeon-Naturalists to the Marine Survey of India since the inception of that post in 1875, and
- (d) collections formerly belonging to the Asiatic Society of Bengal, which were handed over to the Government of India for exhibition and for the purpose of scientific research on the inception of the Indian Museum in 1875.

The collections in item (d) do not, strictly speaking, fall within the category mentioned in question 1, i.e., collections which derive the whole or a substantial portion of their funds from Government sources, but since they form a very important and integral part of the Collections now under the charge of the Zoological Survey of India and are maintained in a fit state of preservation by funds from the Government of India, I have included them here.

Question 2.—Administration.

The collections are now solely under the care of the Zoological Survey of India, the officers of which are appointed by the Government of India. These collections can roughly be divided into two parts:—

- (i) those maintained for scientific research work pure and simple, and
- (ii) those exhibited in the public galleries of the Indian Museum.

In the Zoological Survey of India one officer is appointed to be in charge of each of the larger groups in the collection, e.g., Dr. Baini Prashad (Superintendent) in charge of Mollusca, Dr. S. L. Hora (Assistant Superintendent, at present on leave) in charge of Vertebrates, Dr. B. N. Chopra (Assistant Superintendent) in charge of Crustacea, Dr. H. Srinivasa Rao (Assistant Superintendent) in charge of Invertebrates other than Insecta, Mollusca and Crustacea, Dr. Hem Singh Pruthi (Assistant Superintendent) in charge of Insecta and Dr. B. S. Guha (Anthropologist) in charge of Anthropological collections. All these officers are under the direct control

of the Director of the Zoological Survey of India, who co-ordinates their work and there is in addition a very close personal co-ordination between the various workers in the different groups.

As regard the part of the collections exhibited to the general public, these are housed in the galleries belonging to the Trustees of the Indian Museum and the Director of the Zoological Survey is *ex-officio* one of the Trustees. Other *ex-officio* Trustees are the Director of the Geological Survey of India, the Director of the Botanical Survey of India, the Director General of Archaeology in India, the Superintendent of the Archaeological Section of the Indian Museum and Officer-in-charge of the Archaeological galleries, and the Principal of the Government School of Art, who is the officer in charge of the Art Section of the Indian Museum. There is thus a very close official co-ordination between these officers in their capacity as Trustees and in addition there is a very close unofficial or demi-official co-ordination between these various officers, by means of which the assistance of any department can be obtained in order to elucidate problems that occur in the course of research work being conducted in the Museum. This co-ordination is rendered particularly easy owing to the fact that the offices and the laboratories of most of these officers are housed within the precincts of the Indian Museum itself. For example one may cite the work that the Zoological Survey of India has recently been doing in examining fossil Molluscs for the Geological Survey of India (*vide* Dr. N. Annandale's paper on "Indian Fossil Viviparae" in the *Records of the Geological Survey of India*, Vol. LI, pp. 362-367 (1921), and Dr. Baini Prashad's paper on "On Some Fossil Indian Unionidae," in the *Records of the Geological Survey of India*, Vol. LX, pp. 308-312 (1928), and conversely the assistance rendered by the Geological Survey of India (*vide* Dr. Vredenberg's paper on "Observations on the shells of the Family Doliidae" in the *Memoirs of the Indian Museum*, Vol. VIII, No. 2). Within the last two years the Anthropological Branch of the Zoological Survey of India has also been carrying out the examination of and is submitting reports on the human and animal remains excavated by the Archaeological Survey.

Question 3.—Loans and Exchanges.

The Director is empowered to carry out exchanges with other collections all over the world whether Imperial or foreign. Specimens are frequently sent to the British Museum or other Museums for the purpose of examination and return and I have always found the British Museum and all other Museums all over the world willing to reciprocate in this matter. In addition the Zoological Survey of India from time to time presents small collections of common specimens to university or other prominent museums in order to help both in the education of the public and in the instruction of students.

Question 4.—Public Interest.

(a) It is found that at the present time very few steps are necessary in order to stimulate public interest in the collections. The Indian public have always shown a keen interest in the collections exhibited in the Museum, nearly 1,500,000 persons visiting the Museum annually. So far as is possible with the funds available exhibits in the public galleries are made as interesting as possible. New discoveries are demonstrated in the public galleries with explanatory labels, but as regards this line one is faced in India with a difficulty which is not met with in other countries, namely the diversity of languages and the fact that the vast bulk of the visitors to the Museum are illiterate. In the Invertebrate Gallery which has been remodelled and reopened to the public in 1925, complete explanatory labels are exhibited throughout the whole gallery in English and it is hoped that in the future the remaining zoological and anthropological galleries will in time be reorganized on similar lines.

(b) From time to time lectures are given to the public in the Lecture Theatre of the Indian Museum. During the course of a year two courses of lectures are delivered, (i) Summer Session, and (ii) Winter Session, each course consisting of six lectures. The lectures in each Summer Session consists of a definite series dealing with a particular subject and these courses are undertaken in turn by the various sections of the Museum. The Zoological Survey of India, or its predecessor the Zoological and Anthropological Section of the Indian Museum, held such Courses of lectures on:—

- (1) Animal Life of Indian Waters.
- (2) The Ganges.
- (3) Some Aspects of Evolution in the Animal Kingdom, etc.

In each winter session six lectures are given dealing with isolated subjects.

(c) From time to time the interest of the educated public is stimulated by papers that are read or demonstrations that are made by the officers of this department in the Asiatic Society of Bengal. For many years there has been a close connection between the Asiatic Society of Bengal and the officers of the Zoological and Anthropological Section of the Indian Museum and its successor the Zoological Survey of India, and during the past 3 years in which I have been Director, lectures, or papers, have been read and exhibitions given in the Society's rooms by the officers of this department, as per list given in Appendix "A."

Question 5.—Educational Aspects.

The Zoological Survey of India has at present no direct connection with secondary education, but each year a number of advanced students from all over India come to the Museum and are accommodated by the Zoological Survey of India, for the purpose of either (a) consulting the library, which is the finest zoological library in Asia, or (b) conducting research work and consulting collections under the charge of the Zoological Survey of India. Each year a number of advanced students, professors, etc., visit the Indian Museum for carrying out researches. In addition the Zoological Survey of India acts as a lending library to all *bona fide* research workers who hold any position of responsibility in any of the universities, Government departments, etc. Two books at a time are lent out to any such research worker and these books may be changed every 14 days. In this way the facilities of the library are thrown open to workers all over India.

A proposal has recently been put forward that the officers of the Zoological Survey of India should, during the period of the summer vacation of the universities in India, give a course of lectures to which advanced students from the whole of India might be attracted. Such students would be accommodated in our laboratories and will thus also be enabled to have the advantage of (a) expert advice, and (b) the use of extensive collections for the purpose of comparison or research and of our library for reference.

Question 6.—Admission fees, hours, etc.

Admission to the Indian Museum, including the galleries under the charge of the Zoological Survey of India, is free on every day in the week, except Thursday mornings when the Museum is closed for the purpose of cleaning and on Friday when the entrance fee of Annas Four (approximately 4d.) is charged. *Bona fide* students can, however, obtain tickets that entitle them to admission free during both these periods. The Museum is opened to the public daily (except on two or three holidays) between the hours of 10 a.m. and 5 p.m. throughout the year, with the exception of the above mentioned weekly period of Thursday mornings when the Museum opens at 12 noon.

With reference to the research collections under the care of the Zoological Survey of India, no charge whatever is levied for admission to or access to these collections, but admission to these collections is limited to actual research workers who must apply to and obtain permission from the Director of the Zoological Survey of India.

The offices and research collections of the Zoological Survey of India are open from 10.30 a.m. to 4.30 p.m. every day except Sundays and public holidays.

APPENDIX "A".

1925.

Papers.

- January 7th... *S. L. Hora*—On the Habits of a Succeneid Mollusc from the Western Ghats (with exhibits).
 June 3rd ... *S. Ribeiro*—Coleoptera of the Family Paussidae.
 August 3rd ... *B. S. Guha*—Preliminary Report on the Anthropometry of the Khasis.

Exhibits.

- December 7th *R. B. S. Sewell*—Prehistoric Remains from Baluchistan.

1926.

Papers.

- April 5th ... *S. L. Hora*—A short note on the distribution and habits of *Balwantia soleniformis* (Benson).
 May 3rd ... *R. B. S. Sewell*—Maritime Meteorology in Indian Seas.
 May 3rd ... *S. L. Hora*—Note on a Hermaphrodite loach.
 July 5th ... *R. B. S. Sewell*—A brief account of investigations into a case of sudden mortality among the fauna of the Indian Museum tank.
 August 2nd ... *S. Ribeiro*—A note on a Simulid larva found associated with a may-fly nymph.
 November 1st *S. L. Hora*—On the Manuscript drawings of fish in the library of the Asiatic Society of Bengal.
 I. Fish drawings in the Mackenzie collection.

Exhibits.

- January 4th... *R. B. Seymour Sewell*—A natural Pearl *in situ* in an Oyster.
 January 4th... *R. B. Seymour Sewell*—An example of a sacred or left-handed Chank-shell.
 May 3rd ... *R. B. Seymour Sewell*—Specimen taken from the raised Coral Reef of Southern India.

1927.

Papers.

- March 7th ... *S. L. Hora*—On a peculiar fishing implement from the Kangra Valley.
 March 7th ... *S. L. Hora*—On the occurrence of the Polyzoan *Pulmatella fruticosa* in running water in the Kangra Valley, Punjab.
 March 7th ... *S. L. Hora*—On the Ms. drawings of Fish in the Library of the Asiatic Society of Bengal:—
 II. Fish drawings in Buchanan's Zoological Drawings.
 III. Fish drawings amongst the Zoological Drawings of Lt.-Col. Sir Alexander Burnes (1805-1841).
 April 4th ... *B. N. Chopra*—A note on Fish Mortality in the Indaw River in Upper Burma.
 June 6th ... *Baini Prashad*—On the dates of publication of P. M. Heude's Memoirs on the Molluscs of China.
 June 6th ... *Baini Prashad*—On the dates of publication of Hanley and Theobald's "Conchologia Indica".

1927. *Papers—contd.*
 June 6th ... *S. L. Hora*—An Albino Magur, *Clarias batrachus* (Linn.).
 August 1st ... *S. L. Hora*—On a goat employed as "Scape-goat" in the Bilaspore District, Central Provinces (India).

Exhibits.

- May 2nd ... *R. B. Seymour Sewell*—Primitive forms of apparatus for obtaining fire and various types of lamps used in India, past and present.
 (This exhibit was shown and commented upon.)
 July 4th ... *Baini Prashad*—Early Conchological literature.
 August 1st ... *Baini Prashad*—Testacea Utriusque Siciliae by J. X. Poli, 1791.
 August 1st ... *Baini Prashad*—Systema Naturae, etc., by C. Linnaeus, 1766.
 August 1st ... *Baini Prashad*—The Universal Conchologist by T. Martyn, 1784.

1928.

Papers.

- May 7th ... *S. L. Hora*—Lunar Periodicity in the Reproduction of Insects.
 May 7th ... *R. B. S. Sewell*—The Temperature and Salinity of the surface water of the Bay of Bengal and Andaman Sea, with reference to the Laccadive Sea.
 June 4th ... *S. L. Hora*—A further note on the Manuscript Drawings of Fish in the Mackenzie Collection.
 August 6th ... *Baini Prashad*—On the dates of publication of the Fishes of India by Dr. Francis Day.
 November 5th *S. L. Hora*—Remarks on the Gunther-Day controversy regarding the specific validity of Hamilton-Buchanan's *Cyprinus chagunio*.
 December 3rd *S. L. Hora*—The Habitat and systematic position of two imperfectly known Loaches from Afghanistan.

Exhibits.

- January 2nd... *R. B. S. Sewell*—Prehistoric Animal Remains from the Ancient Indian City of Mohenjo-daro, Sind.
 1925—1928. *General Lectures.*
 1926: June 16th *R. B. S. Sewell*—The Coral Atolls of Indian Seas. (Illustrated with lantern slides.)

Enclosure No. 15.

FROM THE DEPARTMENT OF INDUSTRIES AND LABOUR
 No. M.-297, DATED THE 20TH DECEMBER, 1928.

The undermentioned papers are forwarded to the Department of Education, Health and Lands with reference to their endorsement No. 2503-Edn., dated the 15th November, 1928, for information and necessary action.

Copies of letter from the Director, Geological Survey of India, Calcutta, No. 6294/849 (1), dated the 12th December, 1928, and its enclosures.

Originals—Bye-laws of the India Museum.

COPY OF LETTER No. 6294/849 (1), DATED THE 12TH DECEMBER, 1928, FROM THE DIRECTOR, GEOLOGICAL SURVEY OF INDIA, TO THE UNDER SECRETARY TO THE GOVERNMENT OF INDIA, DEPARTMENT OF INDUSTRIES AND LABOUR.

SUBJECT:—*Royal Commission on National Museums and Galleries.*

In reply to your letter No. M.-297, dated the 29th of November, 1928, I have the honour to enclose herewith answers to the questionnaire submitted by the Royal Commission on National Museums and Galleries.

1. *List of Collections, Artistic, Scientific and Literary.*—The collections covered by this reply are those of the Geological Survey of India, and, as such, consist of minerals, rocks, fossils and meteorites. The nucleus for these collections was derived from the Asiatic Society of Bengal. Soon after the foundation of the Geological Survey of India in 1851, the collection of minerals and fossils in the Museum of Economic Geology was transferred from the Society's rooms to the then headquarters of the Survey in Hastings Street, Calcutta. The Museum of Economic Geology was amalgamated with the Geological Survey in 1858, and the combined collections were transferred to the Indian Museum, in which they are now housed, in 1875.

With the exception of the nucleus mentioned above, all specimens are the property of the Government of India from which the funds of the Geological Survey of India are derived.

An inventory, taken in 1927, of the specimens exhibited and stored in the collections of the Geological Survey resulted as follows:—

	Total number	Number exhibited in the museum.
Minerals interesting from a scientific point of view ...	11,960	4,220
Minerals interesting from an economic point of view ...	4,690	4,690
Meteorites ...	588	588
Rocks ...	44,160	3,730
Fossils (vertebrate) ...	26,780	3,270
Fossils (invertebrate) ...	197,270	47,890
Duplicate rocks and minerals arranged in sets for educational purposes ...	14,950	—
Totals ...	300,398	64,388

2. *Administration.*—The Museum Acts of 1876 and 1887 were repealed by the Indian Museum Act, 1910 (Act No. X of 1910). Under this last Act the following persons were incorporated as Trustees of the Indian Museum:—

(a) The six persons for the time being performing the duties of the following offices, viz.:—

- (i) The Accountant General of Bengal.
- (ii) The Principal Government School of Art, Calcutta.
- (iii) The Director, Geological Survey of India.
- (iv) The Superintendent of the Zoological and Anthropological Section of the Museum.
- (v) The Director General of Archaeology.
- (vi) The Officer-in-charge of the Industrial Section of the Museum.

(b) One other person to be nominated by the Governor General in Council.

(c) Three other persons to be nominated by the (Lieutenant) Governor of Bengal.

(d) One other person to be nominated by the Council of the Asiatic Society of Bengal.

(e) One other person to be nominated by the Bengal Chamber of Commerce.

(f) One other person to be nominated by the British Indian Association, Calcutta.

(g) One other person to be nominated by the Syndicate of the Calcutta University.

(h) Three other persons to be nominated by the Trustees.

Under the Bye-laws of the Indian Museum, sanctioned by the Government of India in January, 1928, the Director, Geological Survey of India, is the officer in charge of the Geological section of the Museum. He furnishes a copy of his Annual Report regarding the galleries and the exhibits of that Section to the Trustees. A copy of these bye-laws

is appended hereto, and a study of these will show that there is a general system of co-ordinated non-technical control by the Trustees over the various sections constituting the Indian Museum. A few examples will make this clear. The Trustees appoint at their Annual General Meeting three visitors from among their number who visit the Museum buildings and galleries (including those of the Geological Section), and, if necessary, recommend improvements. Again, no structural alterations of any kind can be made in the Museum buildings without the consent of the Trustees. Also, all questions of admission to the Geological Section, admission fees, etc., are regulated by the Trustees inasmuch as the Geological Section forms but a part of the Indian Museum.

3. *Loans and Exchanges.*—As the Head of the Geological Section of the Indian Museum, the Director has full authority to issue on loan or exchange any specimens in the collections to either Imperial or foreign institutions. It has always been the policy of the Director to promote the exchange, loan and presentation of specimens to other institutions both Imperial and foreign.

4. *Public Interest.*—Catalogues of the exhibits in the show-cases of the Geological Section of the Indian Museum are available for sale to the public at a low price.

A guide for the section is in attendance at the Museum two days a week. His duties are to explain and describe the exhibits to visitors.

Two courses of Popular Lectures, which are free to the public, are given each year in the Museum. The usual procedure is for these lectures to be given by officers of the various sections constituting the Indian Museum. The average attendances for the Summer and Winter Courses held in the year 1926-27 were 95 and 177, respectively.

In connection with public interest, it is worthy of note that the Indian Museum is probably one of the most popular institutions of its kind in the world. During the year ending March 31st, 1927, 1,088,900 persons attended the Museum. As the institution was open to the public for 287 days during this period, the average daily attendance was 3,794. Of the 1,072,091 Asiatics attending, 709,309 were males and 362,782 were females; of the 16,809 Europeans, 9,685 were males and 7,124 were females.

5. *Educational Aspects.*—The collections of the Geological Section of the Indian Museum are arranged so as to be of the greatest educational value to students of Geology. Public education in Geology in the neighbourhood of Calcutta is confined to the Presidency College, Calcutta, and the Engineering College, Sibpur, and the arrangement of the collections follows that of text-books used in the above institutions.

Every facility to study specimens is given by the Director to *bona fide* students and such members of the public as are interested.

Specimens are frequently sent on loan to students and persons connected with Indian, Imperial and foreign institutions. When the despatch of actual specimens is inadvisable, accurate casts are sent instead, if so desired.

The collections in the Geological Section of the Indian Museum embrace a large number of duplicate specimens, some of which are collected solely for the purposes of presentation to Indian Schools and Museums by the Field Collectors and other officers of the Geological Survey of India. Mention is made in the Annual Report of the Geological Survey of India of the presentations made.

The specimens in the collections of the Geological Section are often used for the purposes of practical examinations in Geology and for the illustration of lectures. In this connection, it is worthy of note that the Professor of Geology at the Presidency College, Calcutta, is generally one of the officers of the Geological Survey of India. By means of this arrangement, the students at this institution are kept well informed of recent developments in

Geology, the major part of research work in Geology in India being conducted by the officers of the Geological Survey.

A study of the bye-laws (appended hereto) shows that the Trustees are fully aware of the educational value of their institution to students. On Thursdays the Museum is open from 10 a.m. to 12 noon to certified students only. On Fridays, when a charge is made, the Museum is open free to certified students. Students avail themselves freely of the facilities offered by the Trustees.

6. *Admission Fees, Hours, etc.*—In all matters, such as admission fees, hours, etc., the Geological Section is regulated by the bye-laws of the Indian Museum.

The Museum is ordinarily open to the public from 10 a.m. to 5 p.m. daily. On the first Monday of every month, the Museum is open to ladies only, only one adult male escort with each party being admitted; all boys under 10 years of age are granted admission. On Thursdays the Museum is open from 10 a.m. to 12 noon to certified students only, and after that time to the general public. On Fridays the Museum is open to certified students free and to the general public on payment of four annas per head.

Enclosure No. 16.

FROM THE HONOURARY SECRETARY TO THE TRUSTEES OF THE INDIAN MUSEUM. No. 317-T., DATED 24TH DECEMBER 1928.

I am directed to acknowledge the receipt of your letter No. 2502-Edn., dated the 21st November 1928, forwarding a copy of a questionnaire of the Royal Commission on National Museums and Galleries and requesting that the Government of India may be furnished with the information called for therein, in respect of the Indian Museum at Calcutta.

2. The Trustees understand that the Director of the Geological Survey of India, the Director of the Zoological Survey of India, the Director General of Archaeology in India and the Director of the Botanical Survey of India have received copies of the questionnaire direct from the Government of India and have already submitted their replies to the same. In the circumstances, the Trustees do not consider it necessary to recapitulate what has already been said with regard to the collections under the direct supervision of these officers and they propose to confine their remarks to the question of the general administration of the Museum and to deal with only the collections of the Art Section and the Art Gallery which are directly under them.

3. *General Administration.*—The Indian Museum at Calcutta is a Government Institution and is maintained entirely by the Government. The provision for the establishment of a public museum, at Calcutta, under a Board of Trustees, was made by the Indian Museum Act of 1866. The Museum building was ready for occupation in 1875, but the galleries were not thrown open to the public till 1878. The Archaeological and Zoological collections of the Asiatic Society of Bengal and the Geological collections belonging to the Government formed the nucleus of the Museum but there have since been considerable additions to the various collections. Several changes have been effected in the constitution of the Board of Trustees by the various Acts passed from time to time and under the last Act, X of 1910, the number of Trustees was fixed at 17. The Superintendent, Archaeological Section, has since been added to the list, bringing the total to 18. The Museum consists of five sections, *viz.*, Geological, Zoological, Archaeological, Industrial and Art, under the Director, Geological Survey of India, the Director, Zoological Survey of India, the Director General of Archaeology in India, the Director, Botanical Survey of India and the Principal, Government School of Art, respectively. The Heads of all the sections are *ex-officio* Trustees and with the exception of the Principal, Government

School of Art, they are all officers of the Government of India. The Principal, Government School of Art, is an official under the Government of Bengal, but as the Officer in Charge of the Art Section and the Art Gallery of the Museum, he is subordinate to the Trustees. The Museum buildings and lands are vested in the Trustees; they arrange for the guarding of the exhibits and exercise general supervision over the management of the different galleries. For the maintenance of discipline in the Museum, they are helped by a Committee of Management, consisting of the five heads of sections and the Honorary Secretary to the Trustees. It will thus be observed that a very close co-ordination exists between the Trustees and the heads of Sections in all matters pertaining to the Museum. The lectures in the Museum are also organized by the Trustees in consultation with the sections and the cost of the lectures is borne by the Government of Bengal.

Admission fees, Hours, etc.—The Museum is open to the public free of charge on all days of the week, except Fridays, when a fee of annas four per head is charged. It is open from 10 a.m. to 5 p.m. on all days except Thursdays, when it opens at 12 noon. There is no separate fee for any particular collection.

4. I will refer to the collection in the Art Section and Art Gallery of the Museum.

Art Section and Art Gallery.—The Art Section of the Museum was constituted in its present form as recently as 1911 by the amalgamation of the Artware Court of the Museum administered by the Reporter on Economic Products to the Government of India and the Art Gallery of the Bengal Government under the Principal, Government School of Art. The two collections were transferred from their original location to the new wing of the Museum which was completed in September 1911, and the combined collection was placed in charge of the Principal, Government School of Art, as Officer in Charge of the Art Section and the Art Gallery. The Art Section was opened to the public in December, 1911, and Their Imperial Majesties were the first visitors to the Art Section in its recognized state.

The collections in this section have been arranged primarily into three main classes (1) Textiles, (2) Metal Wood, Ceramics, etc., and (3) Pictures. These three classes have again been resolved into subdivisions, as for example, the textile class, which have been separated into (a) those articles decorated in the loom, such as flowered muslins and brocades, and (b) those which are ornamented after they leave the loom, such as embroideries and cotton prints. With this classification the aim has been to observe such methods of subsidiary grouping as may render the collections both useful to the student and intelligible to the general public. These methods necessarily vary somewhat in the different classes, but as a rule may be described in this order (i) process or technical subdivision of the craft; (ii) historical, by date; (iii) local, by country of manufacture. The Textile exhibits contain specimens of "wax-cloth" "wax printing", "tie-dyeing", "cotton printing" and every form of embroidery. The collection also contains brocades of Berhampur in Bengal and the woven Kashmir shawl. Works in metal, wood, ivory, etc., are the best specimens of Indian Art. They consist of (a) metal wares, (b) stone wares including lapidary work, (c) glass and earthen wares, (d) lacquer wares, (e) ivory and horns, (f) leather, (g) papier mache, (h) painted wood, (i) inlaid wood, (j) wood-carving, and (k) glass mosaic. Those under (a) may be subdivided as (1) brass and copper wares from Tibet, Bhutan and Nepal, (2) brass and copper wares from other parts of India, (3) damascened and encrusted wares, (4) enamelled, niello and *bidri* wares, (5) silver wares and (6) gold wares and imitation gold ornaments. The Pictures comprise the highest form of artistic expression in the sphere of Indian

aesthetics. There are about 600 indigenous miniature water-colour paintings in the Picture Gallery collected from all parts of the country and fully representative of this aspect of the fine art of India. The pictures may be classified into the two broad divisions of Hindu and Mahomedan.

Loans and Exchanges.—With the permission of the Trustees the Officer in Charge of the Section can exchange duplicate art specimens for other articles from other Government Museums in British India. There has been no reciprocal loan and exchanges as between the collections of Great Britain and the collection of the Art Section and the Art Gallery, but Trustees are of opinion that pictures do not suffer in transit if packed securely.

Public interest and Educational aspects.—To stimulate public interest lectures on subjects relating to Fine Arts are periodically organized by the Trustees.

Six copies of a "Short Guide to the Indian Museum" dealing briefly with all the Sections are enclosed for the use of the Royal Commission.

Enclosure No. 17.

FROM THE LIBRARIAN, IMPERIAL LIBRARY, No. 2303,
DATED THE 9TH JANUARY 1929.

With reference to your letter No. 2804-Edn., dated the 22nd December 1928, I have the honour to send herewith the information called for in the questionnaire of the Royal Commission on National Museums and Galleries so far as the Imperial Library is concerned.

1. The collections in the Imperial Library are wholly literary, consisting mainly of the printed books and manuscripts in European and Oriental Languages. There are also a few old prints and drawings in water colour, which are all kept bound in folio volumes and are treated and preserved as books. They derive their funds solely from Government sources, the Library being a Government institution.

2. There is only one governing body of the Library, namely the Library Council, which is both an advisory and a superintending body, acting under the direction of the Government of India in the Department of Education, Health and Lands. The Librarian, who is the *ex-officio* secretary to the Council, supervises and controls, by virtue of his office and under the direction of the Council, the working of the various departments of the Library.

3. For loans and exchanges of books and MSS. and also of prints and drawings the responsibility lies with the Library Council and the Librarian. Reciprocal loan will be very helpful and the exchange of duplicates is a great desideratum. I cannot make any authoritative statement with regard to the question about the transport of pictures.

4. We let people know about the existence of the institution and the hours during which we keep it open for the reading public by advertising in the Gazettes (Calcutta and India). Nothing further is being done to stimulate the public interest in the collections in the Library.

5. All books, prints and drawings are made available to the visitors and readers, and facilities are afforded to serious students for study and research.

6. Only adults (people above 18 years of age) are admitted, there being no children's department. No admission fee is being charged; only to guard against wilful damage and theft some personal guarantee is required of the readers and visitors who want admission. The Library is kept open from 10 a.m. to 7 p.m. on ordinary working days, from 11 a.m. to 5 p.m. on gazetted holidays and from 2 to 5 p.m. on Sundays.

Enclosure No. 18.

FROM THE CURATOR, INDIAN WAR MEMORIAL, No. 127-I.C., DATED 4TH DECEMBER, 1928.

With reference to your letter No. 2502-Edn., dated the 15th November, 1928, I have the honour to forward a few notes, in reply to the questionnaire, from my personal knowledge and observation, the majority of the questions can be better answered by the Committee than by myself, the notes put up may, however, be of some use and guide for your information.

1. War trophies of every sort, from the different Fronts, principally Mesopotamia, East Africa and North-West Frontier, in the late war. Also war pictures, photographs, publications, stamps, coins and currency notes.

2. The Museum is controlled by a committee consisting of the Secretary of the Department of Education, Health and Lands, Government of India, as President, and the Chief Commissioner, Delhi, and the representatives of the Adjutant-General's and Quartermaster-General's Branches and the Foreign and Political Department, as members.

3. As the collections are all of one kind, no question of co-ordinating them arises. Exchanges have occasionally been made between the Imperial War Museum, London, and this Museum. Pictures acquired from abroad do not appear to have suffered as a result of their transport.

4. Public interest is already fairly active, and no special steps are at present taken.

5. *Educational aspects.*—Does not arise.

6. *Admission fees, hours, etc.*—There is no charge for admission. The Museum is open three hours in the morning and three hours in the afternoon every day in the year.

BRITISH GUIANA.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The British Guiana Museum (Royal Agricultural and Commercial Society).

The Collection is on the whole of no outstanding scientific value, but as a local museum represents a very notable effort. Ornithology and Ethnology are best represented, but even here there is a considerable lack of data.

2. ADMINISTRATION.

The Governing body is the Museum Committee of the Royal Agricultural and Commercial Society, of which the Director of Agriculture is ex-officio Chairman. The other members of the Committee—four—consist principally of Scientific officers of Government, but who are elected in their private capacities. At present these members are the Director of Education, the Conservator of Forests, the Government Entomologist, the Biology Master, Queen's College. Government grant, \$1,000 per annum (£208 6s. 8d.).

3. LOANS AND EXCHANGES.

There is little in the collection, except in the groups mentioned, that would be of interest to other Museums.

4. PUBLIC INTEREST.

At present insufficient public interest is evinced in the collection, but steps are being taken to remedy this. One of the difficulties is lack of adequate funds from which to pay a first-class curator.

5. EDUCATIONAL ASPECTS.

A course of lectures has been arranged in conjunction with the Department of Education for children of primary schools.

6. ADMISSION FEES, HOURS, ETC.

The practice up to the present has been to open the Museum free to all on week-days, from 10 a.m. to 4 p.m. It is now proposed to have one pay day (Friday), and the charge will be 6d. for adults, 3d. for children.

CEYLON.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The Colombo Museum.

The Collections comprise Zoology, Mineralogy, Archaeology, Ethnology, Art and Handicrafts, also a reference library dealing with the above subjects.

2. ADMINISTRATION.

The Museum is in charge of a Director. There is a Committee of Management of which the Director is Chairman. The Committee is appointed by the Governor. All collections are under a central control in theory. In practice, except in the zoological collections and such things as furniture, china and glass of which the Director has some expert knowledge, there is no co-ordination of work for the reason that in the absence of experts no work can be done. Very valuable collections are lying awaiting treatment by specialists.

3. LOANS AND EXCHANGES.

We have never had loans from English collections. Very rarely we have lent specimens to exhibitions such as those at St. Louis and Wembley.

4. PUBLIC INTEREST.

The chief way in which public interest is stimulated is by making the exhibits as attractive as possible.

5. EDUCATIONAL ASPECTS.

The collections are only connected with public education indirectly. Parties of school children with their teachers visit the Museum frequently. Special lectures for school teachers have been given at the Museum by the Museum Staff. When the new wing is built it is hoped to provide a special educational section in the Museum.

6. ADMISSION FEES, HOURS, ETC.

Admission is free.

The Museum is open every day except Friday, from 10 a.m. to 6 p.m., and on Christmas Day and New Year's Day, from 3 p.m. to 6 p.m.

CYPRUS.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The Cyprus Museum.

The Collections comprise pottery, stone statues, terracotta statues and statuettes, and glass, bronze and gold ornaments, all found in Cyprus, and dating from about 3000 B.C. to A.D. 1500.

2. ADMINISTRATION.

There is a Cyprus Museum Committee, consisting of four ex-officio members and five elective members, elected by the subscribers in accordance with the provisions of the Law of Antiquities, Law IV, 1905. Control rests with the Curator of the Museum and the Cyprus Museum Committee.

3. LOANS AND EXCHANGES.

The right of loans and exchanges is vested in the Committee. Owing to the fragile nature of the exhibits loans have not so far been found possible.

4. PUBLIC INTEREST.

People are encouraged to visit the Museum. Public lectures are contemplated, but have not yet begun.

5. EDUCATIONAL ASPECTS.

Both Greek and Moslem boys' and girls' schools visit the Museum regularly, and lectures are given to them.

6. ADMISSION FEES, HOURS, ETC.

Entrance is free.

Open week-days 9-12 a.m. and 2-4 p.m., Sundays 2-4 p.m., in winter, and 9-12 a.m. and 3-5 p.m. and Sundays 3-5 p.m., in summer. On Saturday afternoon the Museum is closed.

FALKLAND ISLANDS.

There is only one institution in the Colony which comes within the scope of the inquiry. This is the Stanley Museum, containing objects of local interest and housed in one room in the Town Hall in Stanley. It belongs to Government, and derives most of its funds from a Government grant. The annual expenditure on it is negligible—nil in 1928.

The Museum is managed by a Committee appointed by Government, whose authority is required for any expenditure proposed by the Committee. Admission is free. The Museum is open daily except Thursday for two hours.

THE FEDERATED MALAY STATES.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The Government Museums at Kuala Lumpur and Taiping.

Both these Museums are local in their scope. The older institution, that at Taiping, contains unique ethnographical and archaeological collections. The former illustrate the manufactures, life and customs of the Peninsular Malays and of the Pagan Races (Negrito, Sakai, Jakun), while the latter, not very extensive a few years ago, are being added to rapidly as knowledge of the prehistory of Malaya is extended. There are also zoological collections (birds, mammals and reptiles), and some illustrating mineralogy and economic products.

The Selangor Museum, Kuala Lumpur, chiefly zoological, contains fine exhibition collections of mammals, birds, reptiles, fish and insects with some mollusca. There are also ethnographical exhibits and some antiquities. A special feature of the Museum is the study collection of insects which is continually being expanded by material obtained on expeditions. It has recently been enriched by the transfer, on indefinite loan, of the study collections of insects from the Raffles Museum, Singapore, these being in exchange for the unique study collections of mammals and birds formerly in the Selangor Museum, but now deposited in the Raffles Museum on similar terms.

As much of the work carried out in the Federated Malay States Museums is of an original nature, correspondence with other institutions is frequent. This is especially the case with regard to insects, collections being sent out for study and report to the leading authorities throughout the world. Work on vertebrates is now chiefly carried out by the Raffles Museum, Singapore, but, in former years, the great majority of this was done in the Selangor Museum. With regard to ethnography and archaeology, the Federated Malay States Museums are in touch with authorities in the Dutch East Indies, Sarawak, Indo-China and Siam, as well, when necessary, with those at home. Results of original work are published in the *Journal of the Federated Malay States Museums*, which appears irregularly as material accumulates and funds allow. Usually from two to four parts appear in a year, some of these being ethnographical and antiquarian; others zoological.

2. ADMINISTRATION.

The Director of Museums, Federated Malay States, is in control of both Museums. He is also Director

of Museums, Straits Settlements. The Selangor Museum specializing in insects, the Systematic Entomologist is stationed there as Officer-in-Charge. The Ethnographer is stationed in Taiping, and is in charge of this institution, which is recognised as being mainly ethnographical. The Director of Museums is responsible to Government for the "management, proper care and development of the Museums." Correspondence with other Museums, Scientific Institutions or individuals with regard to the gift, loan or exchange of specimens is conducted through the office of the Director and is subject to his control. Suggestions regarding such matters are, however, frequently made by the Officer-in-Charge and entertained by the Director. European Museums Officers are generally appointed by the Colonial Office on behalf of the Federated Malay States Government, occasionally by the local Government with the sanction of the Colonial Office.

3. LOANS AND EXCHANGES.

The Director of Museums has wide powers with regard to loans, gifts and exchanges. All type specimens of Mammalia, Aves and Insects are presented to the British Museum Natural History. As the Federated Malay States Museums are entirely local in their scope, there is not much opportunity for exchanges, but duplicate collections, especially of ethnographical and archaeological material, are sometimes presented to British and other museums. Collections of these kinds have been sent to the British Museum; Pitt Rivers Museums, Oxford; University Museum of Ethnology, Cambridge; Liverpool Museum; Service Geologique de l'Indo-Chine, etc. Loan or gift collections, unless of local specimens, or collections from neighbouring countries for comparative purposes, are not desired. As pictures do not form part of the collections, the question of damage during transport does not arise.

4. PUBLIC INTEREST.

The Museums are much visited by and popular with Asiatic members of the general public of all nationalities, but the vast majority of such visitors are either illiterate or have no European education. Exhibits are very fully labelled in English for the benefit of those who can read and understand that language, while ethnographical exhibits have also their names in romanized Malay. European visitors to Malaya nearly always come to the Museums, as frequently do Europeans resident in the country who visit Kuala Lumpur and Taiping from out-stations. European residents in these two towns, however, do not make as much use of the Museums as they might. It is difficult to arouse interest further.

5. EDUCATIONAL ASPECTS.

The Museums are not directly connected with public education, but parties of boys and girls from the English schools, under the supervision of masters and mistresses, pay frequent visits to them.

6. ADMISSION FEES, HOURS, ETC.

There are no fees for admission and the public galleries of the Museums are open, with the exception of all Fridays, throughout the year, Sundays and Public Holidays included, from 9 a.m. until 5.30 p.m.

JAMAICA.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The Institute of Jamaica.

The Collections comprise:

- (a) The General Library of books, Magazines and Newspapers.
- (b) The West India Reference Library of books, pamphlets, manuscripts and maps.
- (c) The Museum comprising natural History objects: A small collection of living animals.

(d) The Jamaica History Gallery containing portraits of Jamaica worthies, engravings of Jamaica scenery and various Art objects.

2. ADMINISTRATION.

The governing body of the Institute of Jamaica consists of a Board of Governors, four of whom are nominated by the Governor of the Colony, four nominated by the Elected Members of the Legislative Council and four elected by the Members of the Institute—one of each class retiring each year.

3. LOANS AND EXCHANGES.

The Institute receives gratis books from, amongst others, the British Museum, the Natural History Museum, the John Rylands Library, the Smithsonian Institution, the Carnegie Institution, the Hispanic Society of America, the New York Public Library and the Museum of Comparative Zoology.

Arrangements are made for the loan of books to the country parts, in boxes of one hundred volumes, in the case of Literary Societies; and twenty-five volumes in the case of Libraries formed by Teachers in Elementary Schools.

With regard to Science: specimens of Natural History have been sent from time to time for the purpose of identification and reference both to England and America.

With regard to Art; for several years, beginning with 1894, the Institute held Exhibitions of Arts and Crafts, until the building in which it was held was wrecked by the Earthquake of 1907, after which various makeshifts were made use of in the city of Kingston, but ultimately these became no longer available, and the holding of Arts and Crafts Exhibitions had to cease. To these exhibitions the Victoria and Albert Museum was in the habit of sending exhibits of such a character as would be useful to Art students, but the practice ceased after the earthquake.

The Royal British Colonial Society of Artists sent out for exhibition in 1926, a collection of Oil Paintings, Water Colours and Etchings. Though the undertaking met with a meed of appreciation, the financial result was disappointing. The Society sent out another collection this year, but the results will not warrant a repetition of such a display. Pictures if properly packed, stowed and handled on board ship do not suffer in any way as a result of their transport.

4. PUBLIC INTEREST.

The Board of Governors of the Institute reports annually to the Governor of the Colony on the work done. The Secretary and Librarian, who is also responsible for the upkeep of the Museum, as there has been no Curator for some time, writes notes from time to time to the public press, dealing with matters of interest in connection with the Library, Museum and Art collections. The Lecture Hall is not infrequently placed at the disposal of other Societies.

5. EDUCATIONAL ASPECTS.

In addition to the holding of Arts and Crafts Exhibitions, the Board offers from time to time, prizes for work done in connection with the various objects at the Institute. Every facility is given for School Teachers and their pupils to study the collections.

Members meetings are also held from time to time, on subjects connected with the Institute.

Every endeavour is made to supply information to inquiries on all matters connected with the Literature, Science and Art of the Colony.

Both the West India Reference Library and the Museum are made frequent use of by experts and students in History and Natural History, both from England and America.

6. ADMISSION FEES, HOURS, ETC.

Admission is free. Subscribing and other members of the Institute have special privileges. In the case of the Exhibition of Arts and Crafts and those held by the Royal British Colonial Society of Artists, a small charge is made.

The Institute is open daily (except on Sundays, Good Friday and Christmas day) from 9 a.m. to 9 p.m., and on public holidays it is open from 9 a.m. to 5 p.m. On Sundays it is occasionally used by the Jewish community.

LEEWARD ISLANDS.

There is only one Museum (and no Gallery) in Dominica; which is maintained by means of a small annual grant from public funds. The exhibits are confined to objects of local character and interest alone, and comprise small collections of ethnographical and geological items, ornithological and entomological specimens, and specimens of marine biology, and of the economic products of the island. Administration is vested in a Committee appointed by the Government. The question of loans and exchanges hardly arises.

The Museum is open to the public on every weekday; but no special steps are taken to stimulate public interest by the Committee as a body.

The collections are not in any way directly connected with public education.

There is no charge for admission.

MALTA.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

(i) *The Valletta Museum at the Auberge d'Italie.*

The Valletta Museum originated from a collection of antiques in the Public Library dating from the time of the Order. In 1903, a Historical and Archaeological Museum was arranged in a house opposite St. John's Church. In 1926, the Auberge d'Italie was fitted up to house the archaeological collection and other collections of Natural History, Art and Mineralogy.

The following are the collections in the Valletta Museum.

Prehistoric Relics.—Pottery, flint and stone implements, statuettes, amulets, etc., derived from excavation of local sites, also photos, plans, drawings, models of the most important monuments.

Historical Periods.—Models, plans, etc., of rock tombs, and tomb furniture of the Phoenician, Carthaginian and Roman types, including Catacombs, all local finds.

(a) *Roman Period.*—Roman pottery, glass, pavements, objects from Roman Houses, mostly from the Roman Villa (1st Century) at Rabat, Notabile.

(b) *Saracenic.*—Kufic inscriptions, coins.

(c) *Siculo-Norman.*—Photos of local architecture of the 12th-14th century.

(d) *Order of St. John.*—Pottery, silver, sacred vestments, models of ships, drawings, photos of fortifications, etc., and pictures of the time of the Order.

(e) *Modern Period.*—French occupation—British period.

(f) Collection of Coins from Phoenician time to present currency.

(g) There is a room in which foreign antiquities are exhibited.

Natural History Section.—Fossil animal bones from local caves and fissures—fossil shells and fishes from local rocks. Specimens of local rocks. Collection of stuffed local mammals and birds and preserved local fishes, crustacea, etc., land and marine shells, local reptiles and insects.

Art Section.—A few sculptures and a collection of pictures, drawings, prints of local and foreign artists, and a few art objects; also specimens of contemporary arts.

Mineralogical Section.—An extensive collection of foreign minerals.

(ii) *The "Roman Villa" Museum, Rabat.*

The Museum at Rabat has a collection of statuary objects and architectural decorations, the remains of a rich Roman House of the 1st Century. In a separate hall a collection of architectural remains and the contents of rock tombs found at various times within the Rabat district. The Museum Department is also in charge of the following sites:—

- (a) The Early Christian Catacombs at Rabat, known as St. Paul's Catacombs, and other minor Catacombs in that and other districts.
- (b) The prehistoric Hypogeum of Hal-Saffieni, Casal Paula, attributed to the late Stone Age period.
- (c) The prehistoric remains of three Temples, known as Tarxien, near Tarxien village.
- (d) The Stone Age Temples of Hajar Kin and Mnaidra near Krendi village.
- (e) The Ghar Dalam bone cave near Birzebbugia.

All these sites are provided with a caretaker.

(iii) *The Malta Public Library.*

The Malta Public Library dates its statutory beginning to the year 1555, when, during the rule of Fra Claudio de la Sengle, Grand Master of the Order of St. John of Jerusalem and of Malta, the Reverend Sixteen had, in a General Chapter held on May 24th, at Borgo (Vittoriosa), enacted the establishment of a Library for the use of the Conventual Chaplains, in which the books of deceased Knights were to be deposited.

Under Grand Master Alof de Wignacourt a statute was passed by the General Chapter, held on May 7th, 1612, to prevent the sale of books belonging to deceased Knights. It appears, however, that up to the year 1649 the proposed Library had not been formed, as the Prior of the Church, Fra Lucas Buenos, earnestly urged the necessity of the creation of that Library, and petitioned Grand Master Lae-caris and the Council of the Order to give effect to the statute approved in 1612. A decree was accordingly given on March 22nd, 1649, ruling the observance of the above-mentioned statutes, thus laying, in the year 1650, the foundation of the Library of the Order, which has developed into the present Institution.

The place originally chosen for the Library was a large hall, still existing without its former floor, over the Oratory of the Decollation of St. John, annexed to the Conventual Church of the Hospitaller Order in Valletta. It is further recorded that in the year 1680, under the rule of Grand Master Fra Gregorio Carafa, the Library was removed by the Prior of the Conventual Church, Fra Pietro Viani, to a place over the Sacristy of the Conventual Church, with windows looking on the square opposite to the Auberge d'Auvergne.

The growth of the Library was rather slow at the beginning, but it attained its full development about 1750, when it became public.

Fra Gio Domenico Mainardi, Prior of St. John's, transferred the Library to another hall purposely built in 1758, and which was beautifully adorned with the arms of the Priors of the Conventual Church. Before this time the only libraries accessible to the public had been those annexed to the Monastic Convents and that founded in the Episcopal Palace by Monsignor Alpheran de Bussan, Bishop of Malta, a few years before the Public Library.

In the year 1760 the Order inherited a valuable library containing 5,670 volumes, which had been the property of Cardinal Gioacchino Portocarrero, a member of the Order, who died at Rome. In the same

year Bailiff Fra Ludovico Guerin de Tencin bought this Library from the Common Treasury of the Knights for the sum of 7,000 Maltese scudi (about £584).

In 1763 Guerin de Tencin made a donation of all his books, numbering 9,700 volumes, to the Library of St. John, on the understanding that they should be merged into one "Bibliotheca Publica," thus becoming national property. It was further understood that a proper place should be built for the Public Library with accommodation for the Librarian, and the Bailiff expressed a desire that Canon Agius de Soldanis, a well-known scholar of Oriental languages, should be appointed Librarian of the "Bibliotheca Publica." Bailiff Guerin de Tencin, therefore, is to be regarded as the founder of the present Public Library.

This institution was further enriched by many rare editions of books, presented to de Tencin by Louis XV, King of France, who granted the Royal privilege of having all the new publications edited "Ex Typographia Regia" supplied to the new "Bibliotheca Publica" free of charge.

The place provisionally chosen for the first Public Library which had been formally founded in the year 1776, and was then known as the "Bibliotheca Tanseana," was the large house at the corner of Strada Reale and Strada Santa Lucia, called "La Conservatoria." The Library was thence removed to the contiguous building at the corner of Strada Reale and Strada Teatro, which has served as the "Tesoro dell'Ordine," and later was the Treasury of the Malta Government until the administration of Sir Gaspard le Marchant in 1858-64, since when that structure has been used as the "Casino Maltese."

On the petition of Fra Paolino du Guast to the General Chapter, held in the year already mentioned, 1776, the Venerable Sixteen decreed the immediate erection of the present Library building; and they further decided that all astronomical and mathematical instruments, medals, statues, and objects of natural history inherited by the Order should be preserved in that Library. But at a later period, during the British occupation, these objects were removed to the University and to the National Museum.

Several other private libraries belonging to the deceased Grand Masters, to the Bailiffs de Bretuil and Galdino, and to the Priors of St. John's Conventual Church, were also merged into the "Bibliotheca Tanseana."

In 1764 the rich collection of books of Commandeur Fassion de Sainte-Jay, the select Library of the Camerata, founded by Fra Giulio Sansedoni and increased by the Bailiffs Beneven, Cavaniglia, and Fra Domenico Chijurlia, in 1773, were successively added to the Library of St. John's, which was later increased by the valuable Library of the Hospitaller Order of St. Antoine of Vienne, and, in 1797, by the rich Library of the Sacred Infirmary, containing about 20,000 volumes. On 31st August, 1782, Fra Gaetano Bruno bequeathed to the Library 10,000 Maltese scudi (about £834), which was invested at 2½ per cent. in the "Massa Frumentaria," and the interest was spent in the purchase of books. In 1790 the number of volumes stated by de Boisgelin to exist in the "Bibliotheca Publica" was 60,000, so that it may be inferred that in 1798, the Library contained at least 80,000 volumes.

The new building for the "Bibliotheca Publica" must have been completed and fitted up at the expense of Bailiff Perez de Sarrio in 1796, during the rule of Grand Master Rohan, for "La Congregazione della Guerra," on 21st June of that year, and the "Camera del Comun Tesoro" on 2nd July following, recommended the removal of all things from the "Conservatoria" to the new edifice. The architect was Stefano Ittar, a Roman, who died in Malta on 18th January, 1790.

Owing to the invasion of Malta in 1798 by the French, the Maltese rebellion against their Government in the same year, and the subsequent British occupation of the Island in 1800, the removal of

the Library from the "Conservatoria" to the new building was not effected until 4th June, 1812, under the administration of Sir Hildebrand Oakes. Commissioner Oakes, in the latter year, ordered that the portrait of Bailiff Ludovico Guerin de Tencin, the founder of the "Bibliotheca Publica," should be hung on the right-hand side of the large hall of the Public Library. A portrait of Sir Hildebrand Oakes was also placed on the right-hand side of the same hall. A Latin inscription under this last portrait states that the Library then contained 30,000 volumes, and is suggestive of the enormous loss of books sustained by the Institution during the disturbed state of Malta from 1798 to 1810.

Since that time the collection of books and manuscripts in the Library has been constantly increased both by new acquisitions and by donations or bequests. Amongst these mention must be made of those bequeathed by Canon Giuseppe Bellanti in 1838 and by the late Conte Giovanni Messina and Dr. Edgar Parnis in 1913.

The Library, besides a rich collection of works of reference in all branches of literature and science, and a large number of Aldine, Dutch, Bodonian and other rare editions, contains also a fairly large number of unpublished manuscripts, principally memoirs, narratives of events, records of local traditions, and historical documents referring to the Maltese Islands, the Order of the Knights of St. John of Jerusalem, the Inquisition, and local ecclesiastical history. Mention must be also made of the small collection of Incunabula, the rich collection of XVIth-XVIIIth century bindings and of the small but price-less collection of illuminated codices of the XIIIth-XVth centuries.

The number of volumes existing now in the Library, including pamphlets and periodicals, exceed 150,000, whilst the number of manuscripts is 1,183.

2. ADMINISTRATION.

(i) *The Valletta Museum.* (ii) *The "Roman Villa" Museum.*

The Museum and the sites mentioned are under the Museum Department with a Director appointed by the Government. The Valletta Museum sections are each under the care of a Curator appointed by the Government. Each collection is under the personal control of the respective Curator but the whole management is centred in the Director.

(iii) *The Public Library.*

In 1812, a Committee was appointed by the Government to undertake the management of the Public Library. One of the active Members of this Committee, besides the Very Revd. Canon Giuseppe Bellanti, Librarian, was the Right Honourable Sir John Hookham Frere, whose marble bust by Franssoni is in the large hall of the Library.

In 1920 it was considered advisable to vest in this Committee the proper control of the Library, and Ordinance No. XVII was enacted by the Governor of Malta with the advice and consent of the Council of Government thereof, to constitute a Public Library Authority by which the general management, regulation and control of the Library was to be vested in and exercised by a Library Committee appointed annually by the Government. This Committee was also empowered to make regulations for the safety and use of the Library and for the admission of the public thereto, and to impose on contravenors penalties not exceeding £10 for each offence, recoverable as a civil debt, independently of any liabilities for damages incurred in the use of the Library or of the books.

An Act (No. II of 1925) was further passed by the Maltese Parliament to provide the Public Libraries of Malta and Gozo with a free copy of works printed and published in these Islands.

No other governing bodies are appointed for the different collection housed in the Public Library. The collections are under the immediate control of

the Librarian who is responsible to the Committee of Management of the Library and to the Government for their safety.

3. LOANS AND EXCHANGES.

(i) *The Valletta Museum.* (ii) *The "Roman Villa" Museum.*

Private parties often make loans to the Museum, but we never had occasion to make loans to other collections. The question of loans and exchanges with other museums has never been mooted but there appears to be no difficulties to sanction such loans and exchanges if the question arises.

We have no experience as to the transport of pictures to foreign countries.

(iii) *The Public Library.*

The Library Committee of Management possess no powers as regards the loan of exhibits to other Collections whether Imperial or foreign. Such powers rest only with the Government.

No views, as far as it has been ascertained, were ever expressed on the question of reciprocal loans and exchanges as between the Collections of Great Britain and the Colonies; but the matter should receive careful consideration.

4. PUBLIC INTEREST.

(i) *The Valletta Museum.* (ii) *The "Roman Villa" Museum.*

The only way public interest is stimulated is by keeping the collections and sites open to the public all the year round at very low fees and having a free entrance on Sundays.

(iii) *The Public Library.*

No special steps are taken in Malta to stimulate public interest in the Collections, but every facility is given to the student to peruse the books and manuscripts in the Library and also to take books out on loan in accordance with the Regulations.

The artistic collections, such as the Collection of Illuminated Manuscripts and the Collection of Book-bindings, are placed in exhibition cases in the two large halls of the Library.

5. EDUCATIONAL ASPECTS.

(i) *The Valletta Museum.* (ii) *The "Roman Villa" Museum.*

The collections are open to students who are often conducted in batches by their teachers. Student tickets are freely granted to all those who ask for them.

(iii) *The Public Library.*

The Public Library may be considered as an annexe of the Malta University, for the Committee of Management, as far as the means at their disposal permit, make it their duty to enrich the Library with works of reference in all branches of literature and science bearing on the subjects taught in the University and in the Secondary Schools of the Island.

The Committee of Management have taken steps for the establishment of Circulating Libraries in the various districts of Malta, and 12 such libraries have already been instituted, and they are provided with more or less popular literature as they are generally frequented by juveniles and by members of the working classes.

The Public Library being in possession of one of the richest collections of manuscripts and books dealing with the history of Malta and of the Knights of St. John of Jerusalem, the Committee of Management and the Librarian pay special attention to it, and it is a matter for gratification the constant increase of such collection.

The collection of ancient records and other manuscripts of the Order of St. John of Jerusalem, covering the period 1109-1798, offer a wide field for research to the student of that period of history.

6. ADMISSION FEES, HOURS, ETC.

- (i) *The Valletta Museum.* (ii) *The "Roman Villa" Museum.*

Museums and sites are open daily to the public, the fees varying from 6d. to 3d. On Sundays in Winter, and on Saturdays in Summer, the entrance is free. The visiting hours are from 9 to 3 in Winter and in the Summer months from 9 to 1 and from 3 to 5.

The Museums and other sites under the Department are closed on public holidays.

(iii) *The Public Library.*

No charges are made for admission to the Collection of the Library.

The hours and days of opening are as follows:—

1st October to 31st May, on week-days from 8.30 a.m. to 4.30 p.m. On Saturdays from 8.30 a.m. to 1 p.m.

1st June to 30th September, on week-days from 8 a.m. to 1 p.m. and 3 p.m. to 5 p.m. On Saturdays from 8 a.m. to 1 p.m.

The Library is closed on Sundays, on Public Holidays, and for a fortnight during the summer months, within such dates as may be fixed by the Committee of Management of the Library.

PALESTINE.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLES.

The Palestine Archaeological Museum, Jerusalem.

This is the only Collection in Palestine of the kind referred to. A few years ago an attempt was made to establish in some other towns subsidiary Museums. Though a few objects remain at Ascalon and in Acre the policy of establishing such local Museums has had to be abandoned because neither the available funds nor the number of antiquities in need of housing is sufficient, at present, to justify the possession by the Government of more than one Museum. As soon, therefore, as the construction of the new Museum, which is shortly to begin, has been completed the whole of the movable antiquities in Government possession will be placed in it.

2. ADMINISTRATION.

The administration of the archaeological Museum, of the Library and Records Office attached to it, of the Inspectorate, which is charged with the protection of Antiquity sites and with the inspection of Historic monuments, are functions of the Government Department of Antiquities. This Department is also charged with the work connected with making sites available for archaeological excavations and, in respect of this and certain other functions that are defined in the Antiquities Law, is assisted by an International Archaeological Advisory Board.

3. LOANS AND EXCHANGES.

The Antiquities Law gives power to make loans of antiquities belonging to the Government to learned Societies and Museums. Antiquities may be exported for this purpose provided that adequate provision is made to ensure the preservation, assurance and return of antiquities lent.

4. PUBLIC INTEREST.

The means adopted, up to the present, for stimulating public interest in the Collection are:

- (1) To publish, so far as means allow, information regarding the Collection and any new finds made in the course of the Department's work.

(2) To give opportunities to archaeologists to examine any records of discoveries and any objects not published by the Department but found by the Department in the course of its work, and to publish them in scientific journals. The lectures given annually in the winter and spring months by the French, American and British Schools of Archaeology and by the Palestine Oriental Society are, perhaps, the chief means whereby public interest in archaeology is stimulated.

5. EDUCATIONAL ASPECTS.

The Collection is connected with education by means of visits by school children usually conducted by their own teachers but sometimes by members of the Department's staff.

6. ADMISSION FEES, HOURS, &C.

There is, at present, no charge for admission to the Collection. The hours and days of opening are 9 to 1 every day and 2 to 4 on Mondays and Thursdays.

SOUTHERN RHODESIA.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLES.

(i) *The Queen Victoria Memorial, Salisbury.*

The Collections housed by the Queen Victoria Memorial include a library with books for lending and references and a museum with specimens of mammals, birds, reptiles, and lepidoptera; geological and ethnographical specimens; war relics, &c.

(ii) *The Rhodesia Museum, Bulawayo.*

The Collections of the Rhodesia Museum comprise objects illustrating the Botany, Zoology, Geology and Ethnology of South Africa, but especially of Rhodesia.

2. ADMINISTRATION.

(i) *The Queen Victoria Memorial.*

The Collections, including both library and museum, are governed by a committee, the majority of members being Government nominees, and the others elected by the subscribers to the institution.

(ii) *The Rhodesia Museum.*

The scientific staff of the Museum is appointed by a committee representing the bodies from whom the major portion of the annual income is derived, namely the Government, Municipal Council of Bulawayo, Rhodesia Chamber of Mines, the Rhodesia Railways, and the Rhodesia Scientific Association. The officers of the Museum are responsible to the committee and have complete charge of the Collections.

3. LOANS AND EXCHANGES.

(i) *The Queen Victoria Memorial.*

No specific power to lend exhibits is contained in the constitution, but the committee has full discretion. The question of reciprocal loans and exchanges between the Memorial and Collections of Great Britain and the Dominions has not been considered. At present the Collections belonging to the Memorial are too small to allow of any such exchanges or loans.

The Committee has had no experience in regard to the importation of pictures from overseas.

(ii) *The Rhodesia Museum.*

Various sections of the Zoological collection have been loaned from time to time to specialists in other museums for the purpose of study.

4. PUBLIC INTEREST.

(i) *The Queen Victoria Memorial.*

The only steps taken to stimulate public interest in the collections are by means of advertisements in the local papers. The Committee is at present not warranted in seeking additions to the collections for the public, because there is no room in the existing building to house additional collections of any kind.

(ii) *The Rhodesia Museum.*

An Annual Report and Balance Sheet is issued setting forth the financial position of the institution and showing what additions have been made to the collections and recording the research work done by the staff during the year. This report is sent to kindred institutions in the Empire and foreign countries and also to public bodies in Rhodesia and to all subscribers and donors.

5. EDUCATIONAL ASPECTS.

(i) *The Queen Victoria Memorial.*

The Library includes a juvenile section. Admission to the Museum is free, and every facility is given to students to make use of the scientific collections.

(ii) *The Rhodesia Museum.*

The collections by their arrangement and explanatory labels provide instruction in the Natural History of the country to all who wish to avail themselves of the opportunity. The Museum is frequently visited by classes under the guidance of teachers from the several schools in the town. The total number of European visitors has for several years past amounted to about 20,000 per annum, which is a satisfactory figure in view of the fact that the white population of the whole country is less than 50,000, and of the town of Bulawayo less than 800.

6. ADMISSION FEES, HOURS, ETC.

(i) *The Queen Victoria Memorial.*

There is a free public reading room, and admission to the Museum is free.

The reading rooms are open daily from 9 a.m. to 9.30 p.m., except public holidays, when they are open from 9 a.m. to 6 p.m.

The Museum is open daily from 9 a.m. to 5 p.m., except public holidays, when the hours are from 9 a.m. to 1 p.m. The Museum is closed on Sundays. A lending library forms part of the institution, the subscription to which is according to the number of books a subscriber may take out, whether the subscriber is a town or country resident, etc., etc.

(ii) *The Rhodesia Museum.*

No charge is made for admission.

The hours of admission are:—

Mondays, Wednesdays and Fridays, 10 a.m. to 5 p.m.

Tuesdays and Thursdays, 9.30 a.m. to 5 p.m.

Saturdays, 9.30 a.m. to 4 p.m.

Sundays, 2.30 p.m. to 5.30 p.m.

STRAITS SETTLEMENTS.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The Raffles Museum, Singapore.

The Collections fall under two main headings: (a) Exhibits, (b) Study Collections.

(a) The Exhibits cover the Zoology and Ethnography of the Malaysian subregion (i.e., the Malay Peninsula, Java, Sumatra, Borneo, and the Neighbouring islands, with some Antiquities, Geology and Economic Products.

(b) The Study Collections are necessarily mainly zoological, and the staff who are zoologists, work on certain groups. Large collections are also sent for identification to specialists in various countries, and returned with identifications to this Museum. Types of new species, etc., are sent to the British Museum. This co-ordination results in the maximum value being obtained from the collections available.

2. ADMINISTRATION.

The Department is under the direct control of a scientific officer; there are no separate bequests and collections with their own governing bodies as in many European Institutions.

3. LOANS AND EXCHANGES.

Loans and exchanges do not affect this Museum in any marked degree. The Exhibition collections are confined to the subregion, and therefore exchanges with Museums in Great Britain and the Colonies do not enter with the General Scheme. Study specimens are sent out and received on loan when the necessity arises, as pointed out in paragraph 1.

4. PUBLIC INTEREST.

Many of the reports on research work are published locally, and the Annual Reports contain notices of interesting acquisitions.

5. EDUCATIONAL ASPECTS.

Besides the more technical papers under 4, books and papers of more general interest are produced by the staff, who contribute largely in this way to local societies. Descriptive labels give a definite educational value to the collections themselves.

6. ADMISSION FEES, HOURS, ETC.

No charge is made for admission.

The Museum is open to the public on week-days from 9 a.m. to 5.30 p.m., and on Sundays from 10 a.m. to 1 p.m. It is closed only on three days in the year, Good Friday, Christmas Day and New Year's Day.

TRINIDAD.

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The Royal Victoria Institute formerly had a very fair museum, mainly of the Natural History of the Colony. Unfortunately the building and all its contents were destroyed by fire in 1920; but with the aid of a Government grant of £250 an attempt is being made to re-establish the Museum. The collections there now are principally enlarged photographs of scenery and industries, lent by the Government, and industrial and geological exhibits.

2. ADMINISTRATION.

The Board of Management is partly elected by members, and partly nominated by the Governor.

3. LOANS AND EXCHANGES.

Loans would be welcome. An offer of a loan of pictures from England was received a year or so ago, but the resources of the Institute were too limited to enable it being accepted.

4. PUBLIC INTEREST.

Very little public interest in the Museum is displayed in the Colony. Exhibits have been received from Oil Companies and others in response to requests.

5. EDUCATIONAL ASPECTS.

The collections are now too small to be used for Educational purposes. A suggestion for such use was made by the Director of Agriculture in 1915, but nothing was done then and it is not immediately practicable now.

6. ADMISSION FEES, HOURS, ETC.

Entrance is free daily.

N.B.—The following Replies were received when this volume was in press.

AUSTRALIA.

(Further Reply.—See also pp. 156-159.)

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

New South Wales.

(i) The National Art Gallery, Sydney.

(ii) The Australian Museum, Sydney.

The collections in the Australian Museum include zoological, ethnological, mineralogical, palaeontological and numismatical specimens. There is also an extensive library of works and articles on these subjects.

(iii) The Technological Museum, Sydney.

The exhibits at the Museum are strictly technological in character.

2. ADMINISTRATION.

(i) The National Art Gallery.

The National Art Gallery of New South Wales is controlled by a body of thirteen Trustees appointed by the Minister for Education. No co-ordination exists between this collection and any other institutions in the State.

(ii) The Australian Museum.

The Museum is governed by a Board consisting of 24 Trustees, 11 of which are *ex-officio*, being the holders of Governmental offices, such as the Chief Justice, Auditor-General, Surveyor-General, Minister for Education, President of the Medical Board, etc. One is appointed by the Government and styled the Crown Trustee. The remaining 12 are Elective Trustees, and, when a vacancy occurs, it is filled by the election of a candidate chosen by the other members of the Board, official and elective.

(iii) The Technological Museum.

The Sydney Technological Museum is under the control of the Curator, and being a branch of the Technical Education Department, this Officer is responsible to the Superintendent of Technical Education. The institution is under the administration of the New South Wales Department of Education.

The various collections are placed in the hands of responsible officers, viz., the Economic Zoologist, the Economic Botanist, the Economic Chemist.

The Applied Art Collections distributed throughout the various floors are under the charge of a separate officer. The three scientific officers concerned are also engaged in scientific investigations concerning the natural resources of Australia. The Curator exercises general co-ordinating control over the whole of the Collections, not only in Sydney, but at the Branch Museums distributed throughout the State of New South Wales.

3. LOANS AND EXCHANGES.

(i) The National Art Gallery.

The powers of the Trustees of the National Art Gallery of New South Wales concerning the loan or exchange of exhibits to and with other collections within the Empire are not restricted. Loans and exchanges have been already made to other States of the Commonwealth, and exhibitions of the work of Australian painters have been sent to Burlington House and to Wembley. It is, however, felt by the Trustees that much more benefit would accrue to the art of Australia if loans and exchanges were made much more frequent, regular and general. In Australia a not inconsiderable school has developed, the character and quality of which could be greatly improved by a constant stream of pictures from without. And, obviously here, most is to be learnt

from the artists of Great Britain; but the Trustees are also aware of the significance of much of the work now being done by the artists of Canada, and in lesser degree of South Africa and New Zealand, conversance with which by exchange would be greatly to Australia's and their mutual advantage.

The Trustees believe that loans from Great Britain to the Dominions should be of incalculable artistic benefit to the latter. On the other hand, they are aware that while Great Britain has little to learn from the Dominions it should be enlightening for the Mother Country to see what efforts are being made by the artists of all the Dominions. In this respect it is thought that the best service could be rendered by periodical combined exhibitions in which the works shown in Great Britain would represent the work of all the Dominions and that its exhibition should not be confined merely to London, but should make the tour of the principal cities of Great Britain. Also they would suggest that a central Empire Agency might with advantage be established in London to arrange and conduct reciprocal exchanges between Great Britain and the Dominions; for instance, Great Britain in Canada, Australia in Canada, and vice versa; New Zealand and South Africa in Australia—indeed all of the several combinations that could be made. The Trustees presume that any work sent to Great Britain or sister Dominions will be the work only of artists of that Dominion, as it is obvious that by no other way will a true estimate of Imperial cultural endeavour be forthcoming; conversely, British art would be confined to the work of living artists of Great Britain only.

Damage resulting from transport between Europe and this country is infrequent.

(ii) The Australia Museum.

The Board of Trustees has power to lend to or exchange with institutions or individuals, but loans have up to date been made mostly for specific purposes (teaching or exhibition) and for a short period only. Loans are occasionally made to country Museums. Exchanges are conducted on a fairly large scale, and many of the specimens in the exhibited and reserve collections have been obtained in this manner. Exchanges take place between this Museum and Museums and institutions in Britain, the Continents of Europe and America, but no loans have been negotiated outside New South Wales, except of small collections for investigation purposes and research.

(iii) The Technological Museum.

Exhibits are not loaned except under exceptional circumstances to local exhibitions in which the Institution takes an active part. Exchanges and donations of Australian timbers, essential oils, forest products generally, botanical specimens, etc., are made to similar institutions and Government Departments, not only in Great Britain, but to all parts of the world. We at all times encourage the reciprocal exchange of suitable exhibits between this Institution and those in Great Britain and the Dominions.

4. PUBLIC INTEREST.

(i) The National Art Gallery.

Public interest is stimulated through press notices of all additions to the collection and through the publication of an illustrated catalogue.

(ii) The Australian Museum.

Free public lectures are delivered in the Museum and to outside bodies. Postcards are issued illustrating specimens in the Museum and guide leaflets are distributed. A Magazine containing popular articles on Natural History subjects, with special references to the collections and work of the Museum, is published quarterly. From time to time press articles appear dealing with acquisitions, new exhibits, and activities of the Museum staff.

(iii) *The Technological Museum.*

The attendance of the public at this Institution averages about 65,000 per annum, but it is only in comparatively recent times that any steps have been taken to stimulate public interest. A limited amount of advertising has been the means of increasing the attendance considerably, viz.:—

(a) Articles in the daily press directing attention to new exhibits of technological or general interest, when added from time to time.

(b) The display of advertising show-cards in the city and suburban tramcars.

(c) Advertisements in Railway Timetables; Educational, Agricultural and Forestry Gazettes, etc.

(d) Distribution of Advertising Folders by the Government Tourist Bureau, to oversea, inter-state and country visitors to Sydney.

(e) Distribution of similar folder to the pupils of the State Public Schools.

5. EDUCATIONAL ASPECTS.

(i) *The National Art Gallery.*

Groups of students from various schools visit the Gallery frequently with their instructors for the purpose of studying the pictures and furthering their knowledge of art.

(ii) *The Australian Museum.*

Free lectures are delivered periodically throughout the year to public school pupils by arrangement with the Department of Education, to High School students, to students of the Kindergarten College, to pupils of the Deaf, Dumb and Blind Institution and others. Art classes regularly visit the Museum to make studies of exhibits, and research students are assisted with specimens and literature.

(iii) *The Technological Museum.*

As a Branch of the Technical Education Department under the administration of the New South Wales Department of Public Instruction, school teachers and pupils of public and private schools visit the Institution in connection with their studies. Situated in the main block of the Sydney Technical College buildings, the students of the various classes of the central College also visit the various sections, particularly those dealing with Australian timbers and those showing stages in the manufacture of various common commodities and useful articles, especially if connected with local industries.

6. ADMISSION FEES, HOURS, ETC.

(i) *The National Art Gallery.*

No charge is made for admission.

Open week-days from 10 a.m. to 5 p.m., Sundays from 2 p.m. to 4.30 p.m. Closed Christmas Day and Good Friday.

(ii) *The Australian Museum.*

No charge is made for admission to the galleries or to lectures.

Open week-days from 10 a.m. to 5 p.m., Sundays from 2 p.m. to 5 p.m. Closed Christmas Day and Good Friday.

(iii) *The Technological Museum.*

No charge is made for admission.

Open free to the public on every afternoon (except Good Friday and Christmas Day) between 1 p.m. and 5 p.m., Sundays 2 p.m. to 5 p.m. Visitors and those seeking information are admitted from 9 a.m.

CANADA.

(Further Reply.—See also pp. 159-161.)

1. LIST OF COLLECTIONS, ARTISTIC, SCIENTIFIC AND LITERARY, COVERED BY THE REPLIES.

The National Gallery of Canada, Ottawa.

(Fine Arts) collection, including painting, sculpture and prints.

2. ADMINISTRATION.

The National Gallery of Canada is managed by a Board of Trustees appointed by the Governor-General in Council, under the terms of the National Gallery of Canada Act, 1913.

3. LOANS AND EXCHANGES.

The Board of Trustees of the National Gallery of Canada possesses full power to loan any works belonging to the collection. It is the view of the National Gallery that some system of reciprocal loans with reasonable safeguards should be evolved and include all important art galleries in the Empire. It has not been found that pictures acquired in Great Britain or in Continental Europe suffer in any way as a result of transportation, if proper methods are used. Old pictures on panels insufficiently cradled should not be included in loans to a drier or damper atmosphere.

4 AND 5. PUBLIC INTEREST AND EDUCATIONAL ASPECTS.

The National Gallery has in operation an extensive system of loan exhibitions which covers the Dominion from coast to coast and supplies every art body which is sufficiently interested to guarantee a proportion of the expense of transit and insurance with exhibitions of Canadian works of art from the National Gallery collection. This work is supplemented by means of illustrated lectures, either given in person by the accredited lecturers from the National Gallery or through the medium of written lectures despatched with slides to any centre desiring them.

In addition to these internal loans, the National Gallery has arranged three important international loans, two at the British Empire Exhibitions in 1924 and 1925 and at the galleries of the Jeu de Paume in Paris in 1927. These exhibitions consisted partly of works from the National Gallery collection and partly contributed by the most representative Canadian artists. The National Gallery takes the view that reciprocal exhibitions within the Empire might be continuous and would do a great deal to stimulate artistic effort and educate the public in the knowledge of the Empire.

6. ADMISSION FEES, HOURS, ETC.

Admission to the National Gallery is free at all times, the institution is open every week-day from 10 a.m. to 5 p.m. and on Sundays from 2 to 5 p.m.

APPENDIX 1.

MEMORANDUM SUBMITTED BY THE PATENT OFFICE ON THE SCOPE AND FUNCTIONS OF THE PATENT OFFICE LIBRARY.

[This memorandum corrects the reference to the Patent Office Library contained in the memorandum submitted by the Board of Education in reply to the Commission's Questionnaire.—See page 339 of the Vol. of Evidence which accompanied the Commission's Interim Report.]

The Library has no statutory basis. It was founded by the Commissioners of Patents in 1855 to meet the urgent need for a library of scientific and technical books and periodicals frequently expressed by inventors and others, and it has progressively advanced to the present time, the policy being then as now to maintain an up-to-date technical library of the highest efficiency.

The collections of works on all branches of science and technology (except natural history and medicine) and in all languages are comprehensive. Especially valuable is the collection of about 6,000 periodicals and serials, most of which are complete sets. The library contains about 230,000 volumes. Of these roughly 30,000 volumes are patent, etc. literature, 70,000 are textbooks and pamphlets, and 130,000 are periodicals and journals of learned societies.

The *World List of Scientific Periodicals*, which refers only to journals running during the period 1900-1921, shows that for those titles entered to the Patent Office Library for that period, over 1,000 are not available in any other library in Great Britain (including the British Museum), nearly 200 more are not in any other Library in London, whilst a considerable number of the remainder are only to be seen elsewhere in Institutional or other private libraries. It is probable that for earlier periods similar figures would apply.

From the beginning the library has catered not only for the patentee, inventor, and patent agent,

but also for the general research worker and student, both in the practical and the bibliographical fields. It is and always has been open free to the public without formalities, and is administered on the principle of free access to the shelves which together with a minute system of classification renders the searcher to a large extent independent of the catalogue and of the library staff, though both author and subject catalogue, kept up-to-date day by day, are available for a thorough investigation into any of the subjects covered by the Library. The value of the periodical sets, together with the freedom of access to them, and the long hours of opening of the Library (10 a.m. to 9 p.m. every week-day including Saturday) materially assist all research work. A great deal of the work for the Royal Society's great *Catalogue of Scientific Literature* was done in the Library, whilst most of the checking and the final revision of the proof-sheets were carried out there, owing to the fact that the facilities provided for prompt reference and economy of effort were unobtainable elsewhere.

The readers to the library (excluding members of the Patent Office Staff) number from 2,500 to 3,000 a week, or about 130,000 a year, the total number to date since the opening being over five and a half million. Many government departments, especially the Department of Scientific and Industrial Research, and the Research Departments of Woolwich and the Admiralty make constant use of the Library and its resources.

The purchase grant for new books and periodicals allowed to the Library is now £1,650 a year, of which roughly £1,250 is spent on periodicals and £400 on books.

APPENDIX 2.

FURTHER REPLY FROM THE DANISH GOVERNMENT TO THE COMMISSION'S QUESTIONNAIRE.

[The Questionnaire addressed to Foreign Governments and a summary of the replies received will be found in the Vol. of Evidence which accompanied the Commission's Interim Report.]

1. LIST OF NATIONAL COLLECTIONS COVERED BY THE REPLY.

"The Hirschsprung Collection of the Works of Danish Artists". Copenhagen.

2. ADMINISTRATION.

This collection, which belongs to the State, is under the Ministry of Public Instruction as a supplement to the Royal Collection of Paintings (State Museum for Art). It has a special board and a director appointed by the Ministry. He manages the daily administration, but must refer to the Board for permission regarding special matters such as changing of hangings and storing. The Board is composed of five members, viz. one representative for the Ministry, one for the Art Academy and one for the Hirschsprung family, also of the Director of the Royal Collection of Paintings and of the Director of the Collection, i.e. five members.

3. LOAN, DISPOSAL, ETC.

Loans require the sanction of the Ministry in each case, also sales, should one exceptionally take place.

4. FUNDS.

(a) All expenditure connected with the administration of the Collection is defrayed by the State from a sum set aside for this purpose on the annual Budget and based on a proposal from the Director of the Collection.

(b) Admittance is free.

(c) Expenses for the production of catalogues and post-cards are covered by the proceeds of their sale.

5. OTHER ASSISTANCE.

The collection has a fund, the so-called "Library bequest" of 25,000 kroner at its disposal, purchases may be made with the interest on this sum. The bequest was originally intended to increase the archives of Danish Artists' letters from the 19th Century and the library, but can also be used for purchasing works of art. The bequest was given by the founder and is administered by the Board.

Though the Collection on the whole must be considered to be complete in the condition in which it was handed over by the founder, it receives additions partly through the above mentioned bequest and partly through gifts (among others from the Hirschsprung family and from the New Carlsberg Fund) but no propaganda is carried on.

6. FINDS, DISCOVERIES, ETC.

No report is made.

7. ADMISSION FEES, HOURS, ETC.

The Collection is open from 2-5 during the summer months, from 1-3 during winter months, and from 7-9 on Saturday evenings all the year round, with electric lighting. Admission gratis. The Collection is closed every Monday and on certain holidays.

8. REPORTS.

No report is made.

9. GUIDES.

An "illustrated guide" (Price 3 kroner) which however is out of print, and also a short "catalogue" (Price 50 Ore) exists. The visits of schools and other institutions are generally arranged by the Director and, as a rule, take place out of the ordinary visiting hours. Broadcasting regarding the Collection is being prepared; and this lecture will probably be published as an illustrated publication.

INDEX TO WITNESSES.

- Australia**, summary of replies to questionnaire, pp. 156-9, 190-1.
- Berwick and Alba, His Grace the Duke of**, letter, p. 129.
British Museum, p. 129.
Madrid, Museo del Prado, p. 129.
National Gallery, p. 129.
- Bethnal Green Museum**, *see* **Sabin, A. K.**, 4238-4289.
- Binyon, Laurence, LL.D.**, memorandum on an Oriental Museum, p. 130.
- Bower, Professor F. O., Sc.D., LL.D., F.R.S.**, letter on botanical collections at Natural History Museum and at Kew, pp. 130-1.
- British Guiana**, summary of replies to questionnaire, p. 183.
- British Museum**, Ceramics and Ethnography Department, *see* **Hobson, R. L.**, 3246-3351; and **Joyce, T. A., O.B.E.**, 3524-3620.
- Callander, J. G.**, Director, National Museum of Antiquities of Scotland: 3815-3954.
National Museum of Antiquities of Scotland:
Cases, drawers in, 3852.
Educational facilities, 3840.
Hours of opening, 3918.
- Camp, S. J., F.S.A.**, Keeper, Wallace Collection: 2993-3078.
Reproductions of objects in museums, Central Bureau for sale of, 3045-6.
Wallace Collection:
Accommodation, 3031-2.
Admission fees, 3002-4, 3028-30, 3036-42, 3056-7.
Armourers' marks, 3006.
Class of visitors to, 3012.
Closed Galleries, re-opening of, 2994.
no Copyists, 3047-8, 3062, 3078.
Educational value of, 2011.
Framing and glazing of pictures, 3065.
Income, sources of, 3068-71.
Indications of direction to, 3074.
Lectures, 3049-51.
Library, 3052-6.
Photographing, 3066-7.
Publications, 3002, 3035, 3038, 3058, 3063-5.
Reproductions, 3042-6.
Staff, 3022-7, 3072.
- Canada**, summary of replies to questionnaire, p. 159-60, 191.
- Carnegie United Kingdom Trust**, Memorandum on Central Library for Students, pp. 124-5.
- Caw, J. L.**, Director, National Galleries of Scotland: 3955-4070.
National Gallery of Scotland:
Accommodation, 3970, 4004-7, 4033-4, 4050, 4069-70.
Acquisitions, 3983, 4013-4.
Hours of opening, 3978-9.
Photographs, 4008-14.
Worthless objects, sale and disposal, 3993, 3995, 4040.
- Central Library for Students**, *see* **Mansbridge, Dr. Albert, LL.D. and Newcombe, Luxmoore**, pp. 63-73, 4071-4237.
- Ceylon**, summary of replies to questionnaire, p. 183.
- Chubb, E. C.**, Curator of Municipal Museum and Art Gallery of Durban, South Africa, memorandum *re* loans to Dominions, pp. 131-2.
- Clausen, Sir George, R.A.**, representing the President and Council of the Royal Academy of Arts: 4784-4809.
National Gallery:
Board of Trustees, inclusion of professional artist of authority in technical matters urged, p. 121, 4785-8, 4792-809.
- Clausen, Sir George, R.A.—cont.**
National Gallery—*cont.*
Pictures, care and treatment of, pp. 121-2, 4789.
- Curle, J., LL.D., F.S.A.**, Curator, National Museum of Antiquities, Scotland: 3815-3954.
National Gallery of Scotland, Board of Trustees, 3855-9.
National Museum of Antiquities, Scotland:
Accommodation, 3816, 3828-37, 3867-70, 3911, 3936-8.
Acquisitions, 3950-2.
Administration, 3815, 3820-4, 3871-6, 3882-5.
British Museum, relations with, 3877-81.
Cases, 3826-7, 3851-4.
Catalogue, 3817, 3889-91.
Collections:
Increase in, and source of, 3816.
Traprain Silver, 3874, 3884, 3886, 3887.
Educational facilities, 3817, 3836-43, 3889-94, 3947-8.
Excavations, 3844-6, 3933-5.
Finance, 3847-50, 3875-6, 3886.
Gifts and bequests, 3908-10.
Hours of opening, 3912-20.
Loans to and from, 3818-9, 3902-3, 3939-46.
Overlapping with Royal Scottish Museum, 3820.
Public interest, 3926-32.
Publicity, 3949, 3953-4.
Sale, 3904-10.
Staff, 3825.
Royal Scottish Museum, 3820-4, 3902-3.
Society of Antiquaries, 3815, 3882-5, 3925.
- Cyprus**, summary of replies to questionnaire, p. 183.
- Denmark, Government**, further reply to questionnaire, p. 192.
- Dominions, India and certain Colonies**, questionnaire addressed to, p. 156.
Summary of replies, pp. 156-91.
- Falkland Islands**, summary of replies to questionnaire, p. 184.
- Federated Malay States**, summary of replies to questionnaire, p. 184.
- ffoulkes, Charles, O.B.E., F.S.A.**, Curator and Secretary, Imperial War Museum: 4290-4399.
Administration, 4310.
Imperial War Museum:
Accommodation, 4297, 4300-5, 4312, 4314-22, 4341, 4362-4, 4369-71, 4389-92.
Administration, 4290, 4294.
Aim and scope, 4290-6, 4353-61, 4386-8.
Attendance, 4324, 4332, 4336-7.
as Central Museum for small arms and ordnance, 4298-9, 4313, 4325-31, 4365-8, 4397-9.
Committee on Military Museums, Interim Report of, Letter from Army Council, 4298.
Donations from, to Dominions, 4350-2.
Exhibits:
Arrangement, 4306-7, 4340-1.
Duplicates, disposal of, 4338-9.
total estimated Value of, 4379.
Expansion, 4311-2.
Fees, 4308.
Functions, 4380-2.
Instruction, facilities for, 4369-76.
Library, 4314.
Loans, 4309, 4343-9.
Mond, Sir Alfred, letter from, quoted, 4357.
Photographs, 4332-5.
Reference section for small arms, 4342.
Small arms and ordnance collection, 4319, 4368.
Staff, 4378.
War Office Committee, origin and work of, 4377.
anti-War propaganda, 4382-5.
Science Museum, accommodation for Development of air exhibits, 4391-2.
Small arms and ordnance collections, centralization question, 4298-9, 4313, 4325-31, 4365-8, 4371-6, 4380, 4397-9.

ffoulkes, Charles, O.B.E., F.S.A.—cont.

Tower of London, 4313-4, 4322-3, 4377, 4398-9.
United Services Institution, 4393-6.

Findlay, Sir John, Bart., K.B.E., LL.D., Chairman,
Board of Trustees, National Galleries of Scotland: 3815-4070.

British Museum, 3956.

Co-ordination, 3957-9.**National Gallery of Scotland:**

Accommodation, 3960-2, 3967-9, 3971-2, 4004, 4023-8, 4034-5, 4042-56, 4051-2.

Acquisitions, 3982, 4015-6.

Admission, 3963, 3999-4000, 4030-1.

Board of Trustees, 3857-9, 3865-6, 3955, 3986-90, 4029.

Copyists, 4036-7.

Educational facilities, 3961-2, 3964, 3980-2.

Hours of opening, 3976.

Lighting, 3976.

Loans to and from, 3956, 3997-8, 4021-2, 4064-8.

Photographs, 4015-20.

Prints and Drawings Department, 3973-5.

Purchase of new pictures, 4057-8, 4059-60.

Repairs, proposed room for, 4038.

Sculpture, 3967, 4001-3.

Staff, 3965-6.

Worthless objects, disposal, 3991-6, 4030, 4039-41.

National Museum of Antiquities, Scotland:

Accommodation, 3860-4, 3895-901.

Administration, 4029.

Photographs, 4017.

Staff, 3966.

National Portrait Gallery, Scotland:

Accommodation, 3962, 4026-8.

Purchases, 4059-63.

Overlapping arrangements between English and Scottish Museums, 3957.**Restoration of pictures, 3984-5.****Society of Antiquaries, 4018-20.****Victoria and Albert Museum, Circulation Department, 4021-2.****Fisher, the Rt. Hon. H. A. L., F.R.S., F.B.A., LL.D., D.Litt., Trustee of British Museum:**
3168-3245.**Administration:**

by Board of Education, 3194-9.

Joint, of museums at South Kensington, 3206-10.

Minister to represent interests of Museums in the Cabinet with Advisory Council, proposal, 3169, 3173, 3183, 3190, 3196-9, 3211-20, 3230-7.

British Museum:

Administration by trustees, 3173-5, 3200-1, 3203, 3240-4.

Overlapping with Victoria and Albert Museum, 3225.

Co-ordination, 3170-2, 3177-85.**Exchange between National and Provincial institutions, 3226-9.****Natural History Museum, administration, 3176, 3204-5, 3221-4, 3240-4.****Provincial Museums:**

Governing bodies, 3168, 3239.

Periodical conferences of directors, 3168, 3170, 3186-91, 3238.

Victoria and Albert Museum:

Administration, 3173-5, 3200-1, 3224, 3237.

Overlapping with British Museum, 3225.

Gleadowe, Professor R. M. Y., Slade Professor at Oxford, memorandum, pp. 132-4.

Casts, p. 132.

Educational service, p. 133.

Exhibition Hall, official, in London, p. 134.

Hours of opening, p. 133.

Lantern slides, p. 133.

Lecturers, pp. 132-3.

Museum of Modern Industrial Design, proposal, pp. 133-4.

Photographs and catalogue stalls, p. 133.

Victoria and Albert Museum:

Casts, Department for the sale of, p. 134.

Central Bureau, p. 133.

Hobson, R. L., Keeper of the Department of Ceramics and Ethnography, British Museum: 3246-3351.

Art Collections Fund, 3315-7.

British Museum:**Ceramics Department:**

Accommodation, 3257-9.

Arrangement and storage of specimens, 3335-42.

Combination with Ethnographical Department, 3251, 3321-4.

Combination with Victoria and Albert or other collection, question of, 3246, 3288-93, 3307-10, 3320, 3331-2.

Gifts and bequests, 3246-8, 3252-4, 3265, 3335-40, 3354.

History and justification for, 3246-8, 3264, 3274-87, 3294-300.

Loans, 3260, 3333-4, 3347-9.

Overlapping with Victoria and Albert Museum, 3247, 3249, 3265-9, 3300-6, 3315-20.

Relations with Provincial Museums, 3348-9.

Ethnography, Department of:

Combination with Department of Ceramics, 3251, 3321-4.

History and justification for, 3246.

Overcrowding and proposal for separate Museum, 3250, 3328-30, 3255-6.

Joint control of Victoria and Albert Museum and, 3270-3.

Overlapping with Victoria and Albert Museum, 3246, 3247, 3249, 3264-8, 3300-6, 3315-20.

Museums Association, 3348-9.

Oriental Museum or Department, 3250, 3262-3, 3325-7, 3343-6, 3350-1.

Hohler, Sir Thomas, K.C.M.G., British Minister to Denmark, letter on subject of Folk museums, p. 134-5.**Imperial War Museum, see ffoulkes, Charles, O.B.E., F.S.A., 4290-4399.****India, summary of replies to questionnaire, pp. 165-83.****Irish Free State, summary of replies to questionnaire, p. 162.****Jamaica, summary of replies to questionnaire, pp. 184-5.****Joyce, T. A., O.B.E., Deputy Keeper of the Department of Ceramics and Ethnography, British Museum: 3524-3620.****British Museum:****Ethnographical Department:**

Accommodation, 3525-6, 3532-6, 3540-3, 3547-9, 3566, 3585-9, 3590-605, 3618-20.

Arrangement, 3592, 3596, 3612-7.

Comparison with continental and American collections, 3610.

Educational facilities and influences, 3537-8, 3544-6, 3550-2, 3572-5.

"Ethnological," change of title to, 3567-8.

probable future Expansion, 3561-2.

Expeditions, 3559-60, 3569-71.

Finance, 3555-8, 3611.

Guides, 3553-4.

Staff, 3527, 3543, 3564-5, 3580-1.

Value of, 3524.

Ethnography:

Museum of the American Indian, Broadway and 155th Street, 3616-7.

Dr. Wellcome's Museum, Wigmore Street, 3528-31.

Folk Museums, 3576-9, 3607-8.

Kennedy, H. A., Keeper of the Circulation Department, Victoria and Albert Museum: 3621-3756.

Central Council for museums, 3623, 3745-6.

Co-ordination, 3623-4.

Loans:

Central Circulation Department, 3622, 3625-7, 3670-1, 3745-6, 3749-51.

Overseas, 3640.

Provincial museums, 3728-9, 3753-6.

Kennedy, H. A.—cont.

- Victoria and Albert Museum:
 restrictive Bequests, 3713-4.
 Circulation Department:
 Accommodation, 3625-8, 3661.
 Gifts to, 3633.
 Grants-in-aid, system, 3636-9, 3654-5, 3681, 3743-4.
 Loans:
 in 1927, 3634-5.
 Applications, 3725-8.
 Borrowing from other museums, 3747-8.
 Circulation of literature with specimens, 3737-42, 3752.
 Classification and selection of museums, 3663-5, 3694-6, 3727.
 Cost of circulation and contributions of boroughs, 3730-6.
 Cost of transport, 3650, 3651, 3679-80.
 Damage, 3640-1.
 to Dominions, 3640.
 Extent of, 3720-24.
 Housing of, 3692-3.
 Modern art, 3706-8.
 Officers accompanying, 3682-8.
 Oil paintings, 3703-5.
 Procedure, 3715-8.
 to Public Schools, 3662.
 Scientific objects, 3666-8, 3699-702.
 Selection by curators, 3658-60.
 Officers, visits to local museums, 3689-91.
 Purchase, procedure, 3709-10.
 Regulations, 3636.
 Return of objects to Museum from, 3672.
 Source of objects, 3631-2, 3639.
 Travelling collections, 3629-30, 3642-8, 3673-8, 3711-2.

Konody, P. G., Art Critic of "Observer" and "Daily Mail", memorandum: pp. 135-6.

- Loans to provincial institutions, p. 136.
 National Gallery:
 Loans overseas, p. 135.
 Purchase of pictures, responsibility, p. 135.
 Refreshment room, p. 136.
 Turner drawings, pp. 135-6.

Krüss, Dr. H. A., General Director of the State Library, Berlin, letter and memorandum on German library system and system of inter-loan, etc., pp. 136-9.**Leeward Islands, summary of replies to questionnaire, p. 185.****Library Association, memorandum re Central Library for Students, pp. 125-6.****London Museum, see Wheeler, R. E. Mortimer, M.C., D.Litt., F.S.A., 3079-3167.****MacColl, D. S., D.Litt., LL.D., National Art Collections Fund, 4633-4716.**

- Administration:
 One body of trustees for all museums and galleries, 4635-6, 4653-4.
 Trustee and Departmental systems, respective merits, 4637.
 Trustees, 4653-4, 4674-6, 4713.
 Admission, 4634, 4677-9.
 Architecture of museums and galleries, 4641.
 Attachés, 4638.
 British Museum, 4641, 4661-3, 4679-84.
 Bulletins, 4640.
 Catalogues, 4634, 4635.
 Copyists, 4711-2.
 Departmental libraries, 4641.
 Directors, 4637, 4638, 4664-73, 4709-10, 4714-6, 4686.
 Exchange, 4635, 4653.
 Exhibitions:
 Special, 4641.
 Temporary, 4641.
 Exhibits, frequent re-arrangement, 4641.
 Glazing, 4708.
 Hours of opening, 4634.
 Lecture rooms, 4634.

MacColl, D. S., D.Litt., LL.D.—cont.

- Lectures, 4638A.
 Lighting, artificial, 4703-5.
 Loans, 4635, 4645-6, 4655-9, 4692A-3 4697-8.
 National Art Collections Fund, 4636.
 National Gallery, 4635, 4637, 4641, 4643-6, 4664-73, 4684-6, 4715.
 Overlapping, 4635, 4690, 4699-4702.
 Parks, London, loan exhibition of pictures in, 4635, 4651-2.
 Photographs, 4634.
 Position as witness, 4633, 4691-2.
 Provincial Collections, 4697-8.
 Purchases, 4635, 4687-90.
 Staff, 4638-8A, 4647-50.
 Storing of less generally interesting exhibits advocated, 4635, 4643-6.
 Tate Gallery, 4641.
 Travelling Scholarships, 4638.
 Turner Galleries, Millbank, 4641.
 Ventilation, 4705-8.
 Victoria and Albert Museum, 4661-3.
 Wallace Collection, 4641-2.

Malta, summary of replies to questionnaire, pp. 185-8.**Mansbridge, Dr. Albert, LL.D., and Newcombe, Luxmoore, Central Library for Students, pp. 63-73, 4071-4237.**

- Central Library for Students:
 Accommodation, 4077-8, 4218.
 Administration, 4088-9.
 Adult classes, 4173-6.
 Books:
 Lending of, 4081, 4084-5, 4112-6, 4125-7, 4151-6, 4235.
 Purchase of, 4112-5, 4119-20, 4182-5, 4212-5.
 Stock and issues, summary from 1916-7, p. 67.
 Stock, and methods of increasing, p. 67, 4073-6, 4112, 4124, 4128-37, 4216-7.
 annual Budget, 4090.
 Departmental Committee on Public Libraries, Report, pp. 63-9, 4083, 4095.
 Fiction, 4208-9.
 Foundation and growth of, p. 63.
 Free library system in England, 4180, 4202.
 Functions of, 4072.
 Income, and need for Government grant, pp. 63, 65, 68-9, 4091-5, 4118, 4141-6, 4163, 4169, 4177-81, 4186-7, 4192-200, 4205, 4221-2, 4223, 4227, 4231, 4234-5.
 Information Department, p. 68.
 as National Central Library:
 Administration, 4086, 4228-33.
 Advantages, pp. 65-6.
 Constitution, pp. 69-73.
 Cost, pp. 68-9.
 Functions, p. 66, 4109-17, 4157.
 Income, p. 64, 4086.
 International library scheme, 4102.
 Need for, pp. 63-5, 4081, 4083, 4206-7.
 Scheme, pp. 65-6, 4081, 4095, 4101, 4102A.
 as National centre for bibliographical information, pp. 66, 68.
 Outlier libraries, pp. 67-8, p. 73, 4074-5, 4081-2, 4096-100, 4103-17, 4121-3, 4125, 4158-9, 4206-7.
 Poor students, supply of books to, 4210-11.
 Registration of individuals, 4138-40.
 Relations with British Museum, 4079-80, 4087.
 Royal Commission on National Galleries and Museums, proposed visit by members, 4236.
 University libraries, 4161-72.
 Urban and County libraries, pp. 64, 65, 4091-4, 4143-50, 4188-91, 4224-7.

Marriott, Charles, Art Critic of "The Times", memorandum: pp. 139-40.

- Admission, p. 139.
 Arrangement, p. 139.
 Hours of opening, p. 139.
 Maps, p. 139.
 Photographs, p. 139.
 Plans of galleries and museums, p. 139.
 Public interest, pp. 139-40.
 Publications, pp. 139-40.

Marriott, Charles—cont.

- Publicity, p. 140.
- Rest and refreshment facilities, p. 139.
- Temporary exhibitions, p. 139.

Mortimer Wheeler, R. E., see Wheeler, R. E. Mortimer.**National Art Collections Fund, see MacColl, D. S., D. Litt., LL.D., 4633-4716.****National Galleries of Scotland, see Caw, J. L., 3955-4070, and Findlay, Sir John, Bart., K.B.E., LL.D., 3815-4070.****National Museum of Antiquities of Scotland, see Callander, J. G., 3815-3954, and Curle, J., LL.D., F.S.A., 3815-3954.****National Society of Art Masters, letter, p. 126.**

- Loans, p. 126.
- Modern work, p. 126.
- Repliquas, p. 126.

Newcombe, Luxmoore, see Mansbridge, Dr. Albert, LL.D., and Newcombe, Luxmoore, Central Library for Students, pp. 63-73, 4071-4237.**Newfoundland, summary of replies to questionnaire, p. 162.****New Zealand, summary of replies to questionnaire, pp. 162-3.****Palestine, summary of replies to questionnaire, p. 188.****Patent Office, Memorandum on scope and functions of Patent Office Library, p. 192.****Peers, C. R., C.B.E., F.B.A., President of the Society of Antiquaries: 4717-4783.**

- Arrangement of exhibits, 4717.
- British Museum: 4717, 4741-2.
- as Centre of research, 4759-63.
- Claims of, as compared with other museums, 4764-6.
- Excavations, 4717, 4753-4, 4767-72, 4776.
- National and international status, 4717.
- Relationship with local museums, 4731-4.
- Co-ordination, 4727-30, 4757-8, 4773-5, 4779.
- Ethnographical collection, 4780-3.
- Field work, 4724, 4753-4, 4767-72, 4776.
- Loans, 4719-21, 4727-30, 4740.
- National antiquities, means of increasing interest in, 4724-5, 4753-4.
- National Museum of Wales, 4735-6.
- National Museums and Galleries, ultimate aim of, 4717, 4741-2.
- Provincial Museums:
 - Affiliation with national museums, question of, 4737-9, 4746-52, 4755-8.
 - Functions, 4719-20, 4722-3, 4745, 4777-8.
 - as Part of organised body, 4717-21, 4757.

Prain, Sir David, C.M.G., C.I.E., F.R.S., memorandum on herbaria and botanic gardens, pp. 140-53.**Rackham, B., Keeper of the Department of Ceramics, Victoria and Albert Museum: 3352-3445.**

- British Museum, Department of Ceramics, 3353, 3383-5, 3407-8.
- Indian Objects, Museum for, 3363.
- Oriental Museum, 3357, 3362-4.
- Royal College of Art, 3418-20, 3429-30.
- Royal Scottish Museum, 3409-12.
- Salting Collection, 3426, 3432.
- Victoria and Albert Museum:
 - Ceramics, Department of:
 - Combination with British Museum collection considered, 3368, 3383, 3386-98.
 - Co-operation and communication with British Museum, 3355-6.
 - Craftsmen, visits from, 3365-7.
 - Enquiries, 3374-5, 3441-3.
 - Gifts and bequests, 3354, 3411, 3426-7, 3431-7.
 - Loans, 3358, 3416.

Rackham, B.—cont.**Victoria and Albert Museum—cont.**

- Ceramics, Department of—cont.
 - Rearrangement, suggestions, 3357, 3371-5, 3404-6.
 - Stained glass, 3301, 3357, 3378-82, 3428-30, 3444-5.
 - Students, visits and enquiries from, 3366-7, 3374-7, 3418-24, 3441-3.
 - Usefulness, 3352.
- Circulation, Department of, 3413-7, 3438.
- Joint Control of British Museum and, advantages of, 3400-3.

Rothenstein, Professor W., Principal, Royal College of Art: 3446-3523.

- Accommodation, 3460-1.
- Arts and Crafts, 3485.
- British Institute of Industrial Art, 3466-9.
- Casts, Museum of, 3522.
- Directors, 3513.
- English lacquer work, new school of, 3501-4.
- Educational facilities, 3455-9, 3490-501.
- Federation of British Industries, 3468.
- Modern Arts, 3462, 3484-5.
- Municipal Schools of Art, 3481-3.
- Oriental Museum, 3522a.
- Royal College of Art:
 - Accommodation, 3448, 3450-4, 3569-75, 3520-1.
 - Principal, 3449, 3463-5, 3507-11.
 - Staff, 3510-11.
 - Students, 3447, 3476-8, 3505-6.
 - as Training school, 3514-7.
 - Vocational training, 3512-3.
- Schools of Art, staff, 3507-11.
- Students, facilities, 3518-9.
- Tate Gallery, 3462.
- Victoria and Albert Museum, 3446, 3468, 3479-80, 3486-9, 3498-501.

Royal Academy of Arts:

- see also Clausen, Sir George, R.A., 4784-4809.
- Letter, pp. 121-2.

Royal College of Art, see Rothenstein, Professor W., 3446-3523.**Royal Institute of British Architects, memorandum: pp. 126-7.**

- Arrangement of exhibits, pp. 126, 127.
- British Museum, Roman architecture exhibits, p. 127.
- Evening opening, p. 126.
- Geological Museum, p. 127.
- Labelling, p. 126.
- Publications, pp. 126, 127.
- Science Museum, building exhibits, p. 127.
- Sketching in notebooks, pp. 126-7.
- Students' collections, p. 127.
- Surplus objects, disposal, p. 127.
- Victoria and Albert Museum:
 - Architectural index, p. 127.
 - Architect galleries, attendants, p. 127.
 - Handbook of Architecture, p. 127.

Rutter, Frank V. P., Art Critic of the "Sunday Times" and sometime Curator of the Leeds Art Gallery: 3757-814.

- Acquisitions, special exhibition of, 3785-9.
- Central Council for Provincial Museums, 3770, 3773-6, 3790-1, 3801-4, 3814.
- Curators, facilities for foreign travel and study, 3772.
- Lecture rooms and guide lecturers, 3760-7, 3811-3.
- Loans, 3758-9, 3777, 3798-800, 3809-10.
- National Art Collections Fund, local branches, 3780-1.
- Provincial Museums:
 - Committees, 3792-7.
 - Curators, 3770-1, 3773-6, 3790-1.
 - Gifts and bequests, 3800.
 - Grants in aid, 3852-3, 3784.
 - Lack of definite policy in borrowing, 3778-80.
 - Linking up of, with Board of Education, 3775-6, 3795-6.
 - Specialisation, lack of, 3805-7.
 - Publicity, 3769, 3782-3.

- Sabin, A. K.**, Assistant Keeper, Bethnal Green Museum: 4238-4289.
- Bethnal Green Museum:**
 Children's department, 4257, 4265.
 Collection not of local value, withdrawal, 4253-5.
 Development, 4243-6, 4278.
 Educational work, 4238, 4240, 4258-62.
 Evening opening, 4268, 4274-5.
 Exhibits, 4241, 4252, 4264, 4276-7.
 Functions, 4238-9, 4256-7.
 Lectures, 4240, 4258-62.
 Lighting, 4269, 4286-9.
 Pictures, permanent collection, 4279-84.
 Public interest, 4249-51.
 Publicity, 4248-51.
 Relations with Victoria and Albert Museum, 4241.
 Relations with Whitechapel Art Gallery, 4270-2, 4285.
 Sunday opening, 4267.
 Temporary special exhibitions, 4242, 4266.
 Value to local industries, 4238.
 Visitors, 4247-8, 4273-5.
- Schmidt Degener, Dr. F.**, Director of the Rijksmuseum, Amsterdam, letter *re* general aspect and character of the British institutions, pp. 153-4.
- Society of Antiquaries**, *see* **Peers, C. R., C.B.E., F.B.A.**, 4717-4783.
- South Africa**, summary of replies to questionnaire, pp. 163-5.
- Southern Rhodesia**, summary of replies to questionnaire, pp. 188-9.
- Stirling-Maxwell, Sir John, Bart.**, Chairman of Trustees, Wallace Collection: 2993-3078.
- Wallace Collection:**
 Accommodation, 3032-4.
 Additions to, 2999-3000.
 Admission fees, 3001.
 Armourers' marks, 3005.
 Closed galleries, re-opening of, 2993, 3008-9.
 no Copyists, 3062, 3078.
 Educational value of, 3010-1.
 Evening opening, 3013-5.
 Foreign travel of Keeper and assistants, 3005.
 Frames and glazing, 3065-5A.
 Grant, 3059, 3061.
 Inaccessibility of, 3073.
 Indications of direction to, 3074.
 Interior decoration, 3005.
 Lectures, 3005.
 Library, 3005, 3061.
 Loans to and from, 2995-8.
 Publications, 3016-7, 3060.
 Reproductions of objects in other museums, demand for, 3018-21.
- Straits Settlements**, summary of replies to questionnaire, p. 189.
- Tatlock, R. R.**, Editor, "Burlington Magazine" and Art Critic, "Daily Telegraph": 4400-551.
- Acquisitions**, 440.
- Administration by Trustees**, 4400, 4421-542.
- Educational facilities**, 4401.
- Loans**, 4403.
- National Gallery:**
Administration:
 Board of Trustees, 440, 4452-505, 4519-32.
 small Committee of business men, proposal, 4400, 4525-30.
 Criticism, 4400, 4421-542.
 Public opinion, 4423-49.
Acquisitions, 4400, 4425, 4437, 4450-505, 4511, 4523, 4533-4, 4536-7, 4544-51.
Buildings, 4410-4.
Collections, standard of, 4405-8.
Director, 4400, 4519-24.
Educational facilities, 4417.
Exhibits, condition of, 4400.
Lighting, 4412-3.
Publicity, 4506-23, 4535-42.
- Tatlock, R. R.—cont.**
National Gallery—cont.
 Special exhibitions, 4416.
 Status of, among European galleries, 4418-20.
 Photographs, 4400.
 Publicity campaign, proposals, 4402.
Tate Gallery:
 Collection, standard of, 4405-8.
 Damage by flood, lack of publicity respecting, 4400.
- Trinidad**, summary of replies to questionnaire, p. 189.
- Victoria and Albert Museum:**
 Circulation Department, *see* **Kennedy, H. A.**, 3621-3814.
 Department of Ceramics, *see* **Rackham, B.**, 3352-3445.
- Wallace Collection**, *see* **Camp, S. J., F.S.A.**, 2993-3078; and **Stirling-Maxwell, Sir John, Bart.**, 2993-3078.
- Wellcome, Henry S., LL.D.**, Founder and Director of the Wellcome Historical Medical Museum, etc.: 4552-4632.
- Anthropology and history of medicine**, interest in, 4575, 4603.
- Archaeological Research Camps**, 4619-22.
- British Museum:**
 Archaeological collection, 4601-2.
 Ethnological collection, 4561-7, 4570, 4623-7.
 Ethnographical museum, 4552, 4556-60, 4574, 4577-82, 4584-7, 4597-9, 4609-18, 4627-8.
 Ethnographical study, value of, 4553-5, 4575.
 Pitt-Rivers Museum, Oxford, 4599-4600, 4612.
 Publicity, 4576.
 Victoria and Albert Museum, 4629-32.
 Wellcome Anthropological collection, 4603-8.
 Wellcome Historical Medical Museum, 4579-82.
- Westminster Lecture Society**, memorandum: pp. 127-9.
- British Museum Reading Room**, evening opening, p. 129.
- Lectures:**
 Day time, pp. 128-9.
 Evening, pp. 127-9.
- Wheeler, R. E. Mortimer, M.C., D.Litt., F.S.A.**, Keeper and Secretary, London Museum: 3079-3167.
- Administration**, 3130-5, 3141.
- Admission fees**, 3153-6.
- British Museum**, 3123-5, 3164.
- Casts**, present collections and question of national museum, 3091-6, 3104-7, 3142-6, 3167.
- Field work**, 3087, 3098-103.
- Folk Museums**, 3108-15, 3136-7, 3165-6.
- Guildhall Museum**, 3121-2, 3127, 3164.
- Lectures**, 3162-3.
- Local Museums**, federation question, 3127, 3150-2.
- London Museum:**
 Admission fees, 3086, 3089-90, 3160.
 Attendances, 3157.
 Educational facilities, lectures, etc., 3083, 3159, 3161-3.
 Future of collections, 3079-82.
 Loans, 3084-5, 3097, 3164.
 Origin, 3079.
 no Purchase fund, 3116-7.
 Relations with other Museums, 3121-5, 3127.
 Research facilities, 3161.
 Sphere of, 3118-23.
Stafford House:
 Lease of, 3079.
 Use for Government hospitality, 3088.
 Trustees, 3079.
London Society, 3083.
National Museum of Wales:
 Affiliation of local museums with, 3087, 3099.
 Field work, 3087, 3103.
 Overlapping, 3138-41.
- Yetts, W. Perceval**, memorandum: pp. 154-5.
- Far Eastern Art and Archaeology**, Museum of, pp. 154-5.
- Staff**, recruitment and maintenance, p. 155.

INDEX TO SUBJECTS.

Aarhus, work of Peter Holm, *Hohler*, pp. 134-5.

Accommodation:

- Overcrowding, *Schmidt Degener*, p. 153.
- Removal of secondary objects to special department for students, desirable, *Rothenstein*, 3460-1.

Acquisitions:

- Advertisement of:
 - National Gallery, *Tatlock*, 4536-7.
 - National Gallery of Scotland, *Findlay, Caw*, 3982-3.
- lack of Distinction between works of art and rarities, *Tatlock*, 4400.
- Photographing of, National Gallery of Scotland, *Caw, Findlay*, 3983, 4013-6.
- Record of, in preparation, National Gallery of Scotland, *Caw*, 4014; *Findlay*, 4015.
- Temporary special exhibitions of:
 - Desirable, *Rutter*, 3785-9.
 - National Museum of Antiquities, Scotland, *Curle*, 3950-2.

Administration:

- by Board of Education:
 - of All Museums, objection to proposal, *Wheeler*, 3130.
 - Question of, *Fisher*, 3194-9.
- by Combined Board of Trustees, proposal objected to, independent control preferable, *Wheeler*, 3130-5, 3141.
- Denmark, p. 192.
- Departmental, comparison with administration by Trustees, *ffoulkes*, 4310; *MacColl*, 4637.
- Dominion and Colonial systems:
 - Australia, pp. 157, 190.
 - British Guiana, p. 183.
 - Canada, pp. 160, 191.
 - Ceylon, p. 183.
 - Cyprus, p. 183.
 - Falkland Islands, p. 184.
 - Federated Malay States, p. 184.
 - India, pp. 166, 167, 168, 169, 170, 171, 172, 173, 173-4, 174, 175, 177, 178, 180-1, 181-2, 182, 183.
 - Irish Free State, p. 161.
 - Jamaica, p. 185.
 - Leeward Islands, p. 185.
 - Malta, p. 187.
 - Newfoundland, p. 162.
 - New Zealand, p. 163.
 - Palestine, p. 188.
 - South Africa, p. 164.
 - Southern Rhodesia, p. 188.
 - Straits Settlements, p. 189.
 - Trinidad, p. 189.

Joint, of museums at South Kensington, approval of Sir A. Keith's scheme, *Fisher*, 3206-10.

Minister to represent interests of Museums in the Cabinet:

- Advisory Council, proposal, *Fisher*, 3169, 3183, 3211, 3216-20, 3230, 3234-7.
- Advocated and proposal *re*, *Fisher*, 3169, 3173, 3183, 3196-9, 3212-5, 3231-3.

Provincial Museums and galleries:

- Central Council, need for, and proposal, *Rutter*, 3770, 3773-6, 3790-1, 3801-4, 3814.
- Governing bodies, representation of Provincial Universities and local educational authorities proposed, *Fisher*, 3168, 3239.

Linking up of, with Board of Education, proposal for, *Rutter*, 3775-6, 3795-6.

Success of, judged by results, *Schmidt, Degener*, p. 153.

Trustees:

- Appointments, period of, *MacColl*, 4713.
- Comparison with administration by Department, *ffoulkes*, 4310; *MacColl*, 4637.

Administration—cont.

Trustees—cont.

- Directors should not also be, *MacColl*, 4668-73.
- Evils of system, *Tatlock*, 4400, 4421-542.
- One Board for all museums, scheme, *MacColl*, 4635-7, 4653-4, 4674-6.
- Relations with Director, *MacColl*, 4637, 4664-73.

Admission:

Fees:

- Attendance on free days discouraged owing to uncertainty, *MacColl*, 4634; *Marriott*, p. 139.
- Attendances discouraged by, Wallace Collection, *Camp*, 3028-30.
- British Guiana (one day a week), p. 183.
- Imperial War Museum, undesirable, *ffoulkes*, 4308.
- India, pp. 167, 168, 171, 173, 177, 178, 179, 180, 182.
- London Museum, *Wheeler*, 3086, 3160.
- Malta, Museums and sites, p. 188.
- National Gallery of Scotland and abolition desirable, *Findlay*, 3963, 3999-4000, 4030-1.
- 1d. universal fee of, objection to proposal, *Wheeler*, 3153-6.
- Wallace Collection and abolition advocated, *Stirling-Maxwell*, 3001; *Camp*, 3002-4, 3028-30, 3036-42, 3056-7; *MacColl*, 4642.

Free:

- Advocated, *MacColl*, 4634, 4642, 4677-9.
- Dominions and Colonies:
 - Australia, pp. 159, 191.
 - Denmark, p. 192.
 - British Guiana, except one day a week, p. 183.
 - Canada, pp. 160, 191.
 - Ceylon, p. 183.
 - Cyprus, p. 184.
 - Falkland Islands, p. 184.
 - Federated Malay States, p. 184.
 - India, pp. 166, 167, 168, 169, 170, 172, 173, 174, 175, 177, 178, 179, 180, 182, 183.
 - Jamaica, p. 185.
 - Leeward Islands, p. 185.
 - Malta, library, p. 188.
 - Newfoundland, p. 162.
 - New Zealand, p. 163.
 - Palestine, p. 188.
 - South Africa, p. 165.
 - Southern Rhodesia, p. 189.
 - Straits Settlements, p. 189.
 - Trinidad, p. 189.

Paying days, need for publicity as to, *Marriott*, p. 139.

Archaeological Research Camps, inclusion of results of, in Ethnographical collection improbable, *Wellcome*, 4619-22.

Architecture, of some museums and galleries, unsuitability of, *MacColl*, 4641.

Arrangement of collections:

- Context, attention to, recommendation, *Royal Institute of British Architects*, p. 126.
- Exhibition and reserve collections:
 - Advocated, *Marriott*, p. 139.
 - National Museum of Wales, *Marriott*, p. 139.
- Exhibition and storing, need for sharp distinction between, *MacColl*, 4635, 4643-6.
- of Historical works of art, grouping in periods, suggestion, *Royal Institute of British Architects*, p. 127.
- frequent Re-arrangements, disadvantages of, *MacColl*, 4641.
- Requirements, *Peers*, 4717.
- Selection and display, weakness of, *Schmidt Degener*, pp. 153, 154.

Arrangement of collections—cont.

Storing, advantages of, in case of exhibits of slight general interest, *MacColl*, 4635, 4643-6.
Students' collections, recommendation, *Royal Institute of British Architects*, p. 127.

Art Schools, staff, part-time system, desirable, *Rothenstein*, 3507-11.

Arts and Crafts, co-operation with industrialists, closer in France and Germany than in England, *Rothenstein*, 3485.

Attachés, see under **Staff**.

Australia, museums, galleries, etc., replies to questionnaire, pp. 156-9, 190-1.

Bequests, see **Gifts and Bequests**.

Bethnal Green Museum:

Children's department, rooms detached from main building desirable, *Sabin*, 4257, 4365.

Collection not of local interest, withdrawal, *Sabin*, 4253-55.

Development, possibilities of present lines not exhausted, *Sabin*, 4278.

Educational work, *Sabin*, 4238, 4240, 4258-62.

Evening opening, *Sabin*, 4268, 4274-5.

Exhibits of local interest, *Sabin*, 4252, 4264.

Expansion along educational lines desirable, *Sabin*, 4243-4.

Functions, *Sabin*, 4238-9, 4256-7.

Improvements during last ten years, *Sabin*, 4245-6.

Lectures, and specially trained teacher to organise children's lectures desirable, *Sabin*, 4240, 4258-62.

Lighting for evening opening, unsatisfactory, plans for improvement in hand, *Sabin*, 4269, 4286-9.

Modern Art, temporary exhibitions desirable, *Sabin*, 4242.

Pictures, permanent collection of, loans desirable, *Sabin*, 4279-84.

Public interest, revision of entries in guides and other publications, *Sabin*, 4249-51.

Publicity, desirability of, *Sabin* 4248-51.

Relations with Victoria and Albert Museum, *Sabin*, 4241, 4276-7.

Relations with Whitechapel Art Gallery, *Sabin*, 4270-2, 4285.

Sunday opening, *Sabin*, 4267.

Temporary special exhibitions, space reserved for, *Sabin*, 4266.

Value to local industries, *Sabin*, 4238.

Visitors, *Sabin*, 4247-8, 4273-5.

Botanical collections, history of development, *Prain* pp. 143-5.

Botanic gardens, memorandum on, by Sir D. Prain, pp. 140-53.

British Guiana Museum, replies to questionnaire, p. 183.

British Institute of Industrial Art:

no direct Contact with Royal College of Art, *Rothenstein*, 3466-9.

Contact with Victoria and Albert Museum, *Rothenstein*, 3468.

North Court Annexe, *Marriott*, p. 139.

British Museum:

Antiquities, relationship with local museums, question of, *Peers*, 4731-4.

Archæological collection, inclusion in Ethnographical Museum not advocated, *Wellcome*, 4601-2.

Botanical Collections, history of, *Prain*, pp. 143-5, 148-9, 151.

British Mediæval Antiquities, Department of, *Hobson*, 3311-4.

Casts, collection of, *Wheeler*, 3091.

Expansion advocated, *Gleadowe*, p. 132.

Central Library for Students as Department of, see under **Central Library for Students**.

British Museum—cont.

as Centre of research, possibility of improvement, *Peers*, 4743-4.

Ceramics, Department of:

Accommodation, *Hobson*, 3257-9, 3341.

Anomalous position, *Rackham*, 3353.

Denied, *Hobson*, 3246.

Arrangement, criticisms of, *Rackham*, 3384-5, 3407-8.

Bequests and gifts:

no Inconvenience arising from acceptance, *Hobson*, 3252, 3335-40.

Percentage of, *Hobson*, 3248.

Combination with Ethnographical Department, ambiguity and inconvenience of connection with, *Hobson*, 3251, 3321-4.

Combination with Victoria and Albert, or other collection, question of, *Hobson*, 3246, 3288-93, 3307-10, 3320, 3331-2; *Rackham*, 3368, 3383, 3386-98.

Co-ordination and co-operation with Victoria and Albert Museum, consideration of possibility, *Hobson*, 3288-93, 3307-10, 3320, 3331-2; *Rackham*, 3356, 3368-70, 3383, 3386, 3398.

Exhibition of fewer specimens and storage of more, desirable, *Hobson*, 3335-42.

Historical survey of development of, *Hobson*, 3246.

Justification for, *Hobson*, 3246.

Loans, desirability of, *Hobson*, 3260, 3333-4, 3347-9.

Overlapping with Victoria and Albert Museum, and measures for avoidance of, *Hobson*, 3246-7, 3249, 3264-9, 3300-6, 3315-20; *Rackham*, 3354, 3399.

Relations with Provincial Museums, *Hobson*, 3348-9.

Usefulness and purpose of, as compared with Victoria and Albert Collection, *Hobson*, 3246, 3247-8, 3264, 3274-87, 3294-3300; *Rackham*, 3352-3, 3419-24.

Claims of, to specimens as compared with other museums, *Peers*, 4764-6.

Departmental libraries, need for, *MacColl*, 4641.

Ethnographical Department:

Accommodation:

Exhibition space, reduction of, in proportion to size of whole building not desirable, *Joyce*, 3532, 3548-9.

Inadequacy and need for increase, *Wellcome*, 4563, 4565, 4623-7; *Peers*, 4780-1, 4783.

New building:

Site question, *Joyce*, 3526, 3540-3, 3547, 3597-8, 3600-1.

Small rooms desirable, *Joyce*, 3533-6, 3548.

Overcrowding and proposal for separate Museum of Ethnography, *Hobson*, 3250, 3328-30.

Requirements and proposals, *Joyce*, 3525-6, 3533-6, 3548-9, 3587-9, 3592-5, 3603-5.

Single-floor building desirable, *Joyce*, 3526, 3585-6, 3618-20.

Special gallery advocated, *Peers*, 4780-3.

Wembley, Palace of Arts, would have been suitable, *Joyce*, 3599.

Appreciation of, *Wellcome*, 4623-7.

Arrangement:

separate Colonial exhibitions geographically arranged, desirable, *Joyce*, 3612-5.

Geographical system, proposal for students, *Joyce*, 3592.

Study series parallel to exhibited series, desirable and proposal, *Joyce*, 3532, 3590, 3592, 3596.

Comparison with continental and American collections, *Joyce*, 3610.

Combination with Department of Ceramics, ambiguity and inconvenience of connection with, *Hobson*, 3251, 3321-4.

Educational facilities, *Joyce*, 3537, 3544-6, 3550-2.

"Ethnological," change of title to, would not increase value of department, *Joyce*, 3567-8. probable future Expansion, *Joyce*, 3561-2.

British Museum—cont.**Ethnographical Department—cont.****Expeditions:**

Allocation of funds for, desirable, *Joyce*, 3559-60.

in America, experience and value of, *Joyce*, 3569-71.

Value of field experience for staff, *Joyce*, 3559-60.

should Form nucleus of specialised museum, *Wellcome*, 4561-3.

Guides, extension of system desirable, *Joyce*, 3553-4.

Historical survey of development of, *Hobson*, 3246.

Lecture system, and extension desirable, *Joyce*, 3537-8.

Lectures, teaching department would conflict with Universities, *Joyce*, 3572-5.

Removal, to make space for Asiatic Collection, proposal, *Hobson*, 3326.

Staff:

High quality and increased number required, *Wellcome*, 4563-4.

Present and proposal for increase, *Joyce*, 3527.

Shorthand typist required, *Joyce*, 3527, 3580-1.

Subordinate, additional, would be required in event of removal to new building, *Joyce*, 3543.

Training of pupils to fill vacancies, university courses preferable, *Joyce*, 3564-5.

Storage:

Additional, could be counterbalanced by exhibition of objects now in store, *Joyce*, 3566.

Geographical system, desirable, *Joyce*, 3591.

Universities and other institutions using, *Joyce*, 3544-6.

Value of, *Joyce*, 3524, 3555-8, 3611; *Wellcome*, 4561-3.

Evening lectures, *Westminster Lecture Society*, pp. 127-8.

Excavations:

Field work in Britain, desirability of, *Peers*, 4717, 4753-4, 4767-72, 4776.

Work undertaken, *Peers*, 4717.

Historical, rather than artistic atmosphere of, *MacColl*, 4679-84.

Lantern slides, inadequacy of, *Gleadowe*, p. 133.

Loans:

between London Museum, Guildhall Museum and, desirability, *Wheeler*, 3164.

from National Museum of Antiquities, Scotland, would be approved if reciprocal loans made, *Curle*, 3941-6.

no System of, between National Museum of Antiquities, Scotland, and, consent of Scottish Board of Trustees would be necessary, *Curle*, 3818-9.

Main duty of, to be centre of research, *Peers*, 4717, 4741-2, 4759-63.

National and international status and special importance of former, *Peers*, 4717.

Oriental collections, present arrangement and criticism, *Binyon*, p. 130.

Oriental Department, need for, and suggestions, *Binyon*, p. 130.

Oriental Department or separate Museum, need for, and suggestions, *Hobson*, 3250, 3262-3, 3325-7, 3343-6.

Overlapping:

with Indian Section, Victoria and Albert Museum, but no objection to, p. 130.

with Victoria and Albert Museum, *Fisher*, 3225; *Hobson*, 3247, 3265, 3269; *Rackham*, 3399; *MacColl*, 4699-702.

Photograph and catalogue stall, inadequacy of, *Gleadowe*, p. 133.

Prints and drawings:

Loan of, desirable, *Findlay*, 3956.

Temporary exhibitions, *Marriott*, p. 139.

Reading Room:

Evening opening at charge of sixpence, suggestion, *Westminster Lecture Society*, p. 129.

Hours, extension advocated, *Marriott*, p. 139.

British Museum—cont.

Relations with Central Library for Students, *see under* Central Library for Students.

Relations with London Museum, *Wheeler*, 3123-5.

Relations with National Museum of Antiquities, Scotland, *Curle*, 3820, 3877-81.

Roman architecture exhibits, inadequacy of collection and recommendation *re*, *Royal Institute of British Architects*, p. 127.

Tribute to, *Berwick and Alba*, p. 129.

Trustees:

Administration of Victoria and Albert Museum by, *see under* Victoria and Albert Museum.

Composition and success of system, *Fisher*, 3173, 3203, 3243.

Continuance of system advocated, *Fisher*, 3173, 3174-5, 3200-1.

Standing Committee of, *Fisher*, 3173, 3240-4.

Canada, museums, etc., replies to questionnaire, pp. 159-60, 191.

Cases:

Drawers in, National Museum of Antiquities of Scotland, *Curle*, *Callander*, 3851-4.

Supply and designing of, National Museum of Antiquities, Scotland, *Curle*, 3826-7.

Casts:

Architectural, need for, *Wheeler*, 3104-6.

Collection in new University of London buildings, question of, *Wheeler*, 3091.

present Collections of, *Wheeler*, 3091, 3105.

Making and sale of:

Central position in or near Victoria and Albert Museum advocated, *Gleadowe*, p. 132.

Recommendations *re*, *Gleadowe*, p. 132.

National Museum of:

Central position desirable, *Wheeler*, 3096; *Gleadowe*, p. 132.

at Crystal Palace, suitability question, *Wheeler*, 3142-6; *Gleadowe*, p. 132.

Need for, *Wheeler*, 3091, 3104-7; *Rothenstein*, 3522.

St. Dunstan's Lodge, question of suitability, *Wheeler*, 3092-5, 3107.

Transfer of casts from present collections to, no difficulty anticipated, *Wheeler*, 3167.

Catalogues, *see under* Publications.**Central Library for Students:**

Accommodation and increase required, *Newcombe*, 4077-8, 4218.

Adult classes, *Mansbridge*, 4173-6.

Books:

Duplicate copies, purchase of large number required to meet needs of poor students, local libraries unable to afford, *Newcombe*, 4212-5.

Fiction, exclusion of, *Mansbridge*, 4208-9.

Lending:

Charges for, not desirable, *Mansbridge*, *Newcombe*, 4180, 4202, 4205, 4234-5.

Losses, rare, borrowing library responsible for, *Newcombe*, 4127.

Numbers available for, *Newcombe*, 4126.

Postage, payment of, by library borrowing, *Newcombe*, 4127, 4235.

Procedure, *Newcombe*, 4081, 4084-5, 4112-6, 4125.

Purchase of, system, *Newcombe*, *Mansbridge*, 4112-6, 4119-20, 4182-5.

Stock, *Newcombe*, 4073-5.

Increase of, *Newcombe*, *Mansbridge*, p. 67, 4076, 4124, 4128-37, 4217.

Weeding out of, desirable to keep as many rare books as possible, *Newcombe*, 4216.

Stock and issues, summary of, from 1916-17, p. 67.

free Supply to individual students and adult classes, *Mansbridge*, 4151-6.

Central Library for Students—cont.

- as British Museum Department:
 - Administration, *Newcombe*, 4087.
 - Advantages, *Newcombe*, 4087.
 - Scheme, pp. 65-6.
- British Museum in relation to, *Library Association*, p. 125.
- British Museum, relations with, *Newcombe*, 4079-80.
- annual Budget, *Newcombe*, 4090.
- as Centre of bibliographical information, *Library Association*, pp. 125-6.
- estimated future Cost, *Carnegie United Kingdom Trust*, p. 124.
- Council, constitution of, *Newcombe*, 4088-9.
- Departmental Committee on Public Libraries, Report:
 - Demands on Library increased by publication of, *Mansbridge*, 4095.
 - Quoted, pp. 63-9, *Newcombe*, 4083.
 - Recommendations, bodies adopting, p. 64.
- additional Expenditure involved in proposals, *Library Association*, p. 126.
- Foundation and growth of, p. 63; *Library Association*, p. 125.
- Functions, *Carnegie United Kingdom Trust*, p. 124; *Newcombe*, *Mansbridge*, 4072, 4157.
- future Functions of, p. 66.
- German libraries, systems compared, *Newcombe*, 4101.
- Grants, *Mansbridge*, 4095, 4192; *Carnegie United Kingdom Trust*, pp. 124-5.
- Income:
 - estimated Division of, between purchase, formation of union catalogue and machinery of co-ordination, *Newcombe*, 4118.
 - Premises, question of, apart from Government grant, assured income would enable to meet, *Mansbridge*, 4223.
- Income and proposal re Treasury grant, pp. 63, 64-5, *Mansbridge*, 4141-2, 4177-9, 4192-3, 4194-200, 4227, 2231; *Carnegie United Kingdom Trust*, p. 125.
- Income and sources, 1916-17 to 1927-28, and estimates for current year, pp. 68-9.
- Information Department, lack of staff and reference material, p. 68.
- Memoranda re, *Carnegie United Kingdom Trust*, pp. 124-5; *Library Association*, pp. 125-6.
- as National Central Library:
 - Administration, *Newcombe*, *Mansbridge*, 4086, 4228-33.
 - Constitution, suggestions, pp. 69-73.
 - probable Cost of, pp. 68-9.
 - Functions, *Mansbridge*, *Newcombe*, 4109-17.
 - Income, sources of, total maintenance by State not desirable, *Newcombe*, 4086.
 - International Library scheme, and foreign books for research students, *Newcombe*, 4102.
 - Need for, pp. 63-6, *Newcombe*, 4081, 4083, 4102A, 4143-6, 4206-7, 4227; *Carnegie United Kingdom Trust*, p. 124, p. 125.
 - Suggestion from outside sources, *Mansbridge*, 4095.
- as National Centre for Bibliographical Information in connection with International Institute of Intellectual co-operation, pp. 66, 68.
- Outlier libraries: *Library Association*, p. 125.
- Development of, pp. 67-8.
- Instances of, *Newcombe*, 4074.
- List of, p. 73.
- Number of, possible increase, *Newcombe*, 4105, 4111, 4121-3.
- Slow increase, owing to lack of funds for additional staff, *Newcombe*, 4103-5.
- Stock of books represented by, large increase in Central stock not desirable, *Newcombe*, 4106-7; *Mansbridge*, 4108.
- System, *Newcombe*, *Mansbridge*, 4081, 4112-6, 4125, 4158-9, 4206-7.
- Union Catalogue, need for, and proposals, p. 68, *Newcombe*, *Mansbridge*, 4081-2, 4096-100, 4109-10, 4117; *Carnegie United Kingdom Trust*, p. 124; *Library Association*, p. 126.

Central Library for Students—cont.

- Outlier libraries—cont.
 - University and special libraries, co-operation desirable, but new provision would be necessary, *Mansbridge*, 4123.
 - Potentialities, *Library Association*, p. 125.
 - Registration of individuals, borrowing conducted as far as possible through local library only, *Mansbridge*, 4138-40.
 - immediate Requirements, *Library Association*, p. 126.
 - Royal Commission on National Galleries and Museums, proposed visit by members, *Mansbridge*, 4236.
 - Scottish Central Library controlled by Carnegie Trustees, co-operation with Central Library, *Mansbridge*, 4199.
 - Separate Report by Royal Commission urged, *Library Association*, p. 126.
 - Staff, importance of adequate trained staff, *Library Association*, p. 126.
 - State control, advocated, *Library Association*, p. 126.
 - Subscriptions, p. 65; *Newcombe*, *Mansbridge*, 4091-4, 4143-6, 4163-72, 4180-1, 4186-91, 4221-2, 4224-7.
 - University libraries, assistance to, and subscriptions from, *Newcombe*, *Mansbridge*, 4161-72.
 - Urban and county libraries:
 - Borrowing by, need for central pool, since inadvisable to buy books not in general demand, *Newcombe*, *Mansbridge*, 4149-50.
 - Expenditure of, increase since 1919, *Newcombe*, *Mansbridge*, 4147-8.
 - Financial relations with, *Newcombe*, *Mansbridge*, 4091, 4093.
 - Small stock of books per head of population, p. 64.
 - Subscriptions from, and additional levy not desirable, p. 65; *Newcombe*, *Mansbridge*, 4091-4, 4143-6, 4188-91, 4224-7.
- Ceylon, Colombo Museum**, replies to questionnaire, p. 183.
- Chelsea Physic Garden**, history of, *Prain*, pp. 141, 143-4, 145, 147.
- Civil Service**, branch for future curators advocated, *MacColl*, 4638.
- Co-operation and communication between museums and galleries:**
- Central body under Board of Education, proposal, *Peers*, 4727-30, 4757-8, 4773-5, 4779.
 - Joint Co-ordinating Council, proposal, *Kennedy*, 3623-4, 3745-6.
 - Meetings between authorities, *Findlay*, 3958-9.
 - Meetings between heads of departments, informal, preferable to periodical, *Rackham*, 3356, 3369-70.
 - Periodical meetings of directors:
 - Analogy of meetings of Vice-Chancellors of Universities, *Fisher*, 3170-2.
 - Proposal, *Fisher*, 3170, 3181.
 - Satisfactory, but definite formulation would be desirable, *Findlay*, 3957.
 - by Special body, opinion re proposal, *Fisher*, 3177-85.

Crystal Palace:

- Casts collection, *Wheeler*, 3091.
- Suggestions re, *Gleadowe*, p. 132.
- National Casts Museum at, question of suitability, *Wheeler*, 3142-6; *Gleadowe*, p. 132.

Curators:

- Facilities for foreign travel and study, desirable, *Rutter*, 3772.
- Provincial Museums, see *that title*.

Cyprus Museum, replies to questionnaire, p. 183-4.

Denmark, museums, replies to questionnaire, p. 192.

Departmental libraries, see *under Libraries*.

Directors:

- Advisory group for assistance of, proposal, *MacColl*, 4637, 4686.
- Appointment, period of, *MacColl*, 4714-6.
- Clerical work, *MacColl*, 4709-10.
- National Gallery:
 - Period of appointment, *MacColl*, 4714-6.
 - Position of, and relations with trustees, *Tatlock*, 4400, 4451-94, 4519-24; *MacColl*, 4637, 4664-73.
- Provincial Museums, periodical conferences of, in each County or group of Counties, proposal, *Fisher*, 3168, 3170, 3186-91, 3238.
- Training for, advocated, *MacColl*, 4638.
- Trustee, should not also be, *MacColl*, 4668-73.

Education, Board of, administration of institutions by, *see under* Administration.

Educational facilities and influence:

- Bethnal Green Museum, *Sabin*, 4238, 4240, 4258-62.
- British Museum, ethnographical department, *Joyce*, 3537, 3544-6, 3550-2.
- Denmark, p. 192.
- in Dominions and Colonies:
 - Australia, pp. 158-9, 191.
 - British Guiana, p. 183.
 - Canada, pp. 160, 161, 191.
 - Ceylon, p. 183.
 - Cyprus, p. 184.
 - Federated Malay States, p. 184.
 - India, pp. 166, 167, 168, 169, 170, 172, 173, 174-5, 175, 177, 178, 179, 180.
 - Jamaica, p. 185.
 - Malta, pp. 187-8.
 - Newfoundland, p. 162.
 - New Zealand, p. 163.
 - Palestine, p. 188.
 - South Africa, p. 165.
 - Southern Rhodesia, p. 189.
 - Straits Settlements, p. 189.
 - Trinidad, p. 189.
- European art, best 19th century and contemporary work, more complete representation of, suggestion, *Rothenstein*, 3455-6.
- Exhibitions and lectures:
 - Students and public, distinction not desirable, *Tatlock*, 4401.
 - Styles in Art History as basis of, proposal, *Tatlock*, 4401.
- Improvement, need for, and proposals, *Gleadowe*, p. 133.
- Indian and Colonial students, insufficient examples of best European art for study of, *Rothenstein*, 3455-6.
- London Museum, *Wheeler*, 3083, 3161-3.
- National artistic education:
 - the Aim of museums, but emergence of collector class has led to ignorance of active crafts, *Rothenstein*, 3457-9, 3490-501.
 - good Selection of modern work would assist knowledge of active crafts, *Rothenstein*, 3459.
- National Gallery of Scotland, *Findlay*, 3964, 3980-2.
- National Museum of Antiquities, Scotland, *Curle*, *Callander*, 3817, 3836-40, 3889-94, 3947-8.
- English lacquer work, new school of, *Rothenstein*, 3501-4.

Ethnography:

- British Museum Department, *see under* British Museum.
- Collections in London, *Wellcome*, 4584.
- European museums, *Joyce*, 3602.
- Museum:
 - Absence of, anomaly of, *Hobson*, 3256.
 - Arrangements for advantage of general public, *Wellcome*, 4552, 4556-60.
 - Attractive arrangement advised, *Wellcome*, 4558.
 - Ceramics, inclusion in, unsuitable, *Hobson*, 3255.
 - Connection with British Museum, question of, *Wellcome*, 4566-7, 4570.
 - Cost, question of, *Wellcome*, 4577-82.
 - Historical development, arrangement to illustrate, *Wellcome*, 4609-10.

Ethnography—cont.

- Museum—cont.
 - Labelling of exhibits, *Wellcome*, 4560.
 - Material for, *Wellcome*, 4584-7, 4612-3.
 - Proposal, *Hobson*, 3250, 3255.
 - Requirements for meeting Imperial and economic needs, *Wellcome*, 4552, 4570, 4588-95.
 - Research, facilities for, *Wellcome*, 4614-8.
 - Site, centralisation, and proximity to British Museum advocated, *Wellcome*, 4557, 4571, 4597-9.
 - Staff, essential qualifications, *Wellcome*, 4559-60.
 - Utility in scientific research, *Wellcome*, 4552.
 - Value for civil and military administrators, colonizers, etc., *Wellcome*, 4552-5, 4575.
 - Publicity of scientific exhibits, question of, *Wellcome*, 4574.
 - Specimens, loss through lack of funds, *Wellcome*, 4627-8.
 - Value of knowledge of, in dealing with primitive people, *Wellcome*, 4553-5, 4575.
- Excavations, stimulation of public interest, *Westminster Lecture Society*, p. 128.
- Exchange of specimens:
 - Advocated, *MacColl*, 4635.
 - between National and Provincial institutions, desirability, *Fisher*, 3226-9.
 - Trustee system of control, simplification by, *MacColl*, 4653-4.
- Exhibition Hall, official, in London, need for, *Gleadowe*, p. 134.
- Exhibitions:
 - Special:
 - Advocated, *MacColl*, 4641.
 - National Gallery, desirable but accommodation difficulty, *Tatlock*, 4416.
 - Temporary:
 - of Acquisitions, *see under* Acquisitions.
 - Advocated, *MacColl*, 4641.
 - for Modern work, suggestion, *National Society of Art Masters*, p. 126.
 - Value of, and development advocated, *Marriott*, p. 139.
 - Victoria and Albert Museum, *Marriott*, p. 139.
- Falkland Islands, Stanley Museum, replies to questionnaire, p. 184.
- Far Eastern Art and Archaeology, Museum of:
 - see also* Oriental Museum.
 - Need for, *Yetts*, p. 154-5.
- Federated Malay States, museums, replies to questionnaire, p. 184.
- Federation of British Industries, contact with Royal College of Art, *Rothenstein*, 3468.
- Field work:
 - Development, desirability of, *Wheeler*, 3087, 3098-103; *Peers*, 4724, 4753-4, 4767-72, 4776.
 - by National Museum of Wales, *Wheeler*, 3087, 3103.
 - Value of experience for staff, *Joyce*, 3559-60.
- Financing of Museums:
 - Denmark, p. 191.
 - India, p. 169, 171.
- Folk Museums:
 - Area required, *Wheeler*, 3114-5.
 - Need for, *Wheeler*, 3166; *Joyce*, 3576-9.
 - Proposal, *Hohler*, pp. 134-5.
 - Publicity to, desirability, *Wheeler*, 3165.
 - Sections in different national museums desirable, *Wheeler*, 3136-7.
 - Site, suitability of Regent's Park, *Wheeler*, 3108-13.
 - Space required, *Joyce*, 3607.
 - in U.S.A., *Joyce*, 3607-8.
 - Work of Peter Holm in Aarhus, *Hohler*, pp. 134-5.

Geology, Practical, Museum of:

Building stones from the Dominions, more prominence should be given to, *Royal Institute of British Architects*, p. 127.

Removal to South Kensington, Index-collection of geological maps and specimens of building stones in more central position desirable, *Royal Institute of British Architects*, p. 127.

Germany, Library system, *Newcombe*, 4101; *Krüss*, pp. 136-9.

Gifts and Bequests:

Inconvenience arising from acceptance of:

British Museum, Department of Ceramics, *Hobson*, 3252, 3335-40.

Victoria and Albert Museum, *Hobson*, 3253-4, 3340; *Rackham*, 3426-7, 3431-7.

Overlapping arising from, *Hobson*, 3265.

Provincial Museums, passing on to, by Victoria and Albert Museum, *Rackham*, 3411.

Undesirable, difficulties of Directors, *Rutter*, 3800. possible Union of British Museum and Victoria and Albert Museum ceramic collections, probable effect of, *Rackham*, 3354.

Guide lecturers:

National Museum of Antiquities, Scotland, need for, *Curle*, 3817, 3892-4, 3947-8.

Use of attached students as, in Vienna, and suggestion for adoption of system, *Rutter*, 3763-7, 3811-3.

Guides, British Museum, Ethnographical Department, *Joyce*, 3553-4.

Guildhall Museum and Gallery:

Affiliation with London Museum, desirability of, in future, *Wheeler*, 3127.

no Conflict with London Museum, *Wheeler*, 3121-2.

Loans between British Museum, London Museum and, desirability, *Wheeler*, 3164.

Loans to, possible, *MacColl*, 4635, 4655-8.

Herbaria:

Attachment to, or connection with, botanic gardens:

Development of, *Prain*, pp. 141-2.

Extent of, *Prain*, pp. 140-1.

Development, history of, *Prain*, pp. 141-4.

Memorandum on, by Sir D. Prain, pp. 140-53.

Holland, Commission of Advice, *Schmidt Degener* p. 154.

Horniman Museum, anthropological collection, *Wellcome*, 4611.

Hours of opening:

Closing at sunset, criticism, *Gleadowe*, p. 133.

Denmark, p. 192.

Dominions and Colonies:

Australia, pp. 159, 191.

British Guiana, p. 183.

Canada, pp. 161, 191.

Ceylon, p. 183.

Cyprus, p. 184.

Falkland Islands, p. 184.

Federated Malay States, p. 184.

India, pp. 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 177, 178, 179, 180, 182, 183.

Jamaica, p. 185.

Malta, p. 188.

Newfoundland, p. 162.

New Zealand, p. 163.

Palestine, p. 188.

South Africa, p. 165.

Southern Rhodesia, p. 189.

Straits Settlements, p. 189.

Evening:

Advocated, *MacColl*, 4634, 4642; *Royal Institute of British Architects*, p. 126.

Australia, p. 159.

Bethnal Green Museum, *Sabin*, 4268, 4274-5.

not Desirable, National Museum of Antiquities, Scotland, *Curle*, 3912-4.

Jamaica Institute, p. 185.

Hours of Opening—cont.**Evening—cont.**

National Gallery of Scotland, pre-war, *Caw*, 3978-9.

Southern Rhodesia, Queen Victoria Memorial reading rooms, p. 189.

Wallace Collection, experiment advocated, *Stirling-Maxwell*, 3013-5.

Extension advocated, *Marriott*, p. 139.

Publicity, need for, *Marriott*, p. 139.

Sundays:

Bethnal Green Museum, *Sabin*, 4267.

National Gallery, Scotland, *Findlay*, 3976.

National Museum of Antiquities, Scotland, in afternoon, desirable, *Curle*, *Callander*, 3916-20.

Imperial Institute,

botanical collection, overlapping with Kew, reply to charge of, *Prain*, pp. 149-50.

Imperial War Museum:**Accommodation:**

Particulars of, and inadequacy, *ffoulkes*, 4297, 4300-1, 4315-21, 4341, 4362-4, 4389.

in Tower:

Air exhibits would remain in Science Museum, *ffoulkes*, 4390-2.

Desirable, but impracticable unless Garrison and Military organisation removed, *ffoulkes*, 4302-5, 4314, 4322, 4369-76.

Administration:

Board of Trustees, *ffoulkes*, 4294.

Transfer from Office of Works to separate Department, *ffoulkes*, 4290.

Admission fees, undesirable, *ffoulkes*, 4308.

Aeronautical section, housing in Science Museum, necessary to development, *ffoulkes*, 4312.

Aim and scope, *ffoulkes*, 4290-6, 4353-61, 4386-8.

Attendance, *ffoulkes*, 4324, 4332, 4336-7.

Automatic machines and revenue from, *ffoulkes*, 4306-7.

as Central Museum for small arms and ordnance, question of, *ffoulkes*, 4298-9, 4313, 4325-31, 4365-8, 4397-9.

Committee on Military Museums, interim report of, letter from Army Council, *ffoulkes*, 4298.

Donations to Dominions, difficult to arrange, *ffoulkes*, 4350-2.

Duplicates, sale, *ffoulkes*, 4338-9.

Exhibits, total estimated value of, *ffoulkes*, 4379.

Expansion, extension of periods inevitable, comparison with London Museum and Carnavalet Museum, Paris, *ffoulkes*, 4311-2.

Functions, *ffoulkes*, 4380-2.

Labelling, *ffoulkes*, 4306.

Library, scope of, *ffoulkes*, 4314.

Loans:

Abroad, *ffoulkes*, 4309, 4345-9.

Arms and weapons, small demand for, issues made from Tower armouries, *ffoulkes*, 4344.

Extended system of, desirable, *ffoulkes*, 4343.

Mond, Sir Alfred, letter from, quoted, *ffoulkes*, 4357.

Photographs, and difficulty of supplying large orders owing to lack of staff, *ffoulkes*, 4306, 4332-5.

Reference section for small arms, desirable, *ffoulkes*, 4342.

Small arms and ordnance collection:

Gaps in, possible acquirement of private collections, *ffoulkes*, 4319.

Offered by War Office, acceptance of, on loan, *ffoulkes*, 4368.

Staff, ex-service men, *ffoulkes*, 4378.

Storage of proportion of exhibits for use of students, difficult, *ffoulkes*, 4340-1.

War Office Committee, origin and work of, *ffoulkes*, 4377.

anti-War propaganda through, *ffoulkes*, 4382-5.

India, museums, etc., replies to questionnaire: p. 165-83.

Bengal, Asiatic Society of, pp. 170-1.

Bijapur Archaeological Museum, p. 167.

India—cont.

- Bombay, Prince of Wales Museum of Western India, p. 167.
 Botanical Survey, pp. 177-8.
 Calcutta:
 Bangiya Sahitya Parishad Mandir, pp. 169-70.
 Indian Museum, pp. 176-7, 181-2.
 Victoria Memorial, p. 168.
 Dacca Museum, pp. 168-9.
 Darjeeling Natural History Society, p. 169.
 Geological Survey, pp. 180-1.
 Imperial Library, p. 182.
 Indian War Memorial, p. 183.
 Lahore, Central Museum, p. 172-3.
 List of museums, etc., in British India, which derive whole or substantial portion of funds from Government sources, pp. 165-6.
 Lucknow, Provincial Museum, pp. 171-2.
 Madras, Government Museum, p. 166.
 Nagpur, Central Museum, pp. 174-5.
 Patna Museum, pp. 173-4.
 Quetta, McMahon Museum, p. 175.
 Rajputana Museum, pp. 175-6.
 Rajshahi, Varendra Research Society, p. 169.
 Shillong, cabinet of coins, p. 175.
 Zoological Survey, pp. 178-80.

International Institute of Intellectual Co-operation,
 Central Students Library as National Centre in connection with, requirements for, p. 66, p. 68.

Industrial design, modern, Museum of, proposal, *Gleadowe*, pp. 133-4.

Irish Free State, museums, etc., replies to questionnaire, pp. 161-2.

Jamaica Institute, replies to questionnaire, p. 184.

Kew, Royal Botanic gardens, development, history of, *Prain*, pp. 143, 144-5, 146, 148.

Labelling of exhibits:

- National Gallery, improvement desirable, *Tatlock*, 4417.
 Recommendation, *Royal Institute of British Architects*, p. 126.

Lantern slide service, criticisms, *Gleadowe*, p. 133.

Lecture rooms:

- Advocated, *Rutter*, 3760; *MacColl*, 4634.
 National Gallery of Scotland, need for, *Findlay*, 3961-2.

Lecturers:

- should be also Engaged in general work of Museum, *Wheeler*, 3162.
 Remuneration and conditions of service, *Gleadowe*, pp. 132-3.
 Status, suggestions for improvement of, *Gleadowe*, pp. 133.
 Woman, advantages of, *Wheeler*, 3163.

Lectures:

- Bethnal Green Museum, *Sabin*, 4240, 4258-62.
 British Museum, Ethnographical Department, *Joyce*, 3537-8, 3572-5.
 Dominions and Colonies:
 Australia, pp. 158, 190.
 British Guiana, p. 183.
 Canada, p. 160.
 Ceylon, p. 183.
 Cyprus (contemplated), p. 183.
 India, pp. 166, 167, 171, 173, 175, 177, 178, 179, 180, 182.
 New Zealand, p. 163.
 Palestine, p. 188.
 Evening:
 Australia, p. 158.
 Cost of, *Westminster Lecture Society*, p. 128.
 Free, desirability, *Westminster Lecture Society*, p. 128.
 Recommendations re, *Westminster Lecture Society*, p. 128.
 Work of Westminster Lecture Society, pp. 127-9.

Lectures—cont.

- Free, importance of, in day time, *Westminster Lecture Society*, pp. 128-9.
 London Museum, *Wheeler*, 3083, 3159, 3161-3.
 National Gallery of Scotland, *Findlay*, 3964.
 Points desirable in, *MacColl*, 4638A.
 Wallace Collection, *Stirling-Maxwell*, 3005; *Camp*, 3049-51.

Leeward Islands, Dominica Museum, replies to questionnaire, p. 185.

Libraries:

- Departmental, need for extension of, *MacColl*, 4641.
 English system, *Krüss*, p. 137.
 German system, *Krüss*, pp. 136-9.
 International loan system, proposal, *Krüss*, p. 137.

Library Association, scope of, p. 125.

Lighting, artificial, advocated, *MacColl*, 4703-5.

Loans:

- Abroad:
 Difficulties but should be allowed in certain circumstances, *Tatlock*, 4403.
 to Dominions:
 Desirability of, *Chubb*, pp. 131-2.
 Damage, risk of, *Kennedy*, 3640.
 not Desirable, *MacColl*, 4635, 4692A, 4696.
 Reciprocity anticipated, *Chubb*, p. 132.
 from National Gallery:
 from Certain collections only, advocated, *Konody*, p. 135.
 Government should be responsible for, *Konody*, p. 135.
 Risk of damage, *Kennedy*, 3640.
 Central Circulation Department:
 Administration, *Kennedy*, 3745-6.
 Board of Education, association with, advisable, *Kennedy*, 3622, 3671, 3745.
 Collections, storing of, *Kennedy*, 3625-7.
 Desirability and proposal, *Peers*, 4719-21, 4727-30.
 Desirable, *Kennedy*, 3622.
 Existing organisation at South Kensington could be made foundation, *Kennedy*, 3622.
 would become Independent of Victoria and Albert Museum but remain in close touch with, *Kennedy*, 3622, 3670-1.
 Joint Co-ordinating Council for all museums would be necessary as part of scheme, *Kennedy*, 3623-4.
 Officers of, could act as liaison officers between local curators and officers of National Museums, *Kennedy*, 3622.
 Position of Scotland under new scheme, *Kennedy*, 3749-51.
 Working of, through Victoria and Albert Museum, proposal, *Kennedy*, 3622, 3625.
 Denmark, p. 192.
 Home, extended facilities desirable, *Tatlock*, 4403.
 between Museums, under Trustee system, *MacColl*, 4655-9.
 from National Galleries to institutions advocated in London parks, *MacColl*, 4635, 4651-2, 4697-8.
 Practice and powers re:
 London Museum, *Wheeler*, 3084-5, 3097.
 National Gallery of Scotland, *Findlay*, 3956, 3997-8, 4064-8.
 National Museum of Antiquities, Scotland, *Curle*, 3902-3, 3918-9, 3939-40.
 Wallace Collection, prevented by terms of bequest, *Stirling-Maxwell*, 2995-6.
 to Provincial Museums:
 Collections illustrating schools of painting, proposals desirable, *Rutter*, 3758, 3800.
 Early art, importance of circulating specimens of, *Rutter*, 3799, 3809-10.
 Improvement, advocated, *Konody*, p. 136.
 Lack of definite policy in borrowing, possible guidance by central institutions, *Rutter*, 3778-80.

Loans—cont.

- to Provincial Museums—*cont.*
 - from National Gallery, advocated, *MacColl*, 4645-6.
 - Rationalisation of collections desirable, *Tatlock*, 4403.
 - Requirements, *Peers*, 4740.
 - Temporary, importance of, *Rutter*, 3798.
 - from Victoria and Albert Museum, Department of Ceramics, *Rackham*, 3438-40.
 - Willingness of central institutions to lend, *Rutter*, 3777.
- Reciprocal exhibitions within the Empire, desirability, *National Gallery of Canada*, p. 190.

Loans and Exchanges, system in Dominions and Colonies:

- Australia, pp. 157-8, 190.
- British Guiana, p. 183.
- Canada, pp. 160, 191.
- Ceylon, p. 183.
- Cyprus, p. 183.
- Federated Malay States, p. 184.
- India, pp. 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 177, 178, 180, 182, 183.
- Irish Free State, p. 161.
- Jamaica, p. 185.
- Malta, p. 187.
- Newfoundland, p. 162.
- New Zealand, p. 163.
- Palestine, p. 188.
- South Africa, p. 164.
- Southern Rhodesia, p. 188.
- Straits Settlements, p. 189.
- Trinidad, p. 189.

Local Museums, see Provincial Museums.**London Museum:**

- Admission fees, *Wheeler* 3086.
- Abolition, work of students would not be affected, *Wheeler*, 3160.
- Admission free except on one day on which high fee to be charged, considered desirable, *Wheeler*, 3086, 3089-90.
- Affiliation of Guildhall and, desirability of, in future, *Wheeler*, 3127.
- Attendances, *Wheeler*, 3157.
- Condition under which collections held by Government, *Wheeler*, 3079.
- no Conflict with Guildhall, *Wheeler*, 3121-3.
- Connection with London Society, *Wheeler*, 3083.
- Educational facilities, *Wheeler*, 3083, 3161-3.
- Future of collections after 1940, position *re*, *Wheeler*, 3079-82.
- Lectures, *Wheeler*, 3083, 3159, 3161-3.
- Lectures by scholars or distinguished public men, scope for, and desirability of grant, *Wheeler*, 3083.

Loans:

- between British Museum, Guildhall Museum and, desirability, *Wheeler*, 3164.
- Extent of, and desirability of loans of representative collections to schools, *Wheeler*, 3084-5, 3097.
- Origin, *Wheeler*, 3079.
- no Purchase fund, *Wheeler*, 3116-7.
- Relations with British Museum, *Wheeler*, 3123-5.
- Research facilities, *Wheeler*, 3161.
- Sphere of, *Wheeler*, 3118-23.
- Stafford House:
 - Lease, terms of, *Wheeler*, 3079.
 - Use for Government hospitality, *Wheeler*, 3088.
- Transfer of collections from Kensington Palace to Stafford House, Treasury Minute of July, 1913, *Wheeler*, 3079.
- Trustees, appointment, Treasury Minute of July, 1913, *Wheeler*, 3079.

Madrid, Museo del Prado, Berwick and Alba, p. 129.**Malta:**

- Museums and library, replies to questionnaire, pp. 185-8.
- Public library, history of, etc., pp. 186-7.

Maps, advocated in all institutions, *Marriott*, p. 139.

Modern Arts, insufficient money spent on encouragement of, *Rothenstein*, 3462.

Modern work, inclusion:

- Question of, *MacColl*, 4641.
- Temporary exhibitions preferable, *National Society of Art Masters*, p. 126.

Museums Association, *Hobson*, 3348-9.

National Antiquities, means of increasing interest in, *Peers*, 4724-5, 4753-4.

National Art Collections Fund:

- Allocation of purchases, *Hobson*, 3315-7.
- proposed Board of Trustees, free access to, advocated, *MacColl*, 4636.
- Local branches as means of stimulating public interest, suggestion, *Rutter*, 3780-1.
- need for similar body to assist Scientific institutions and libraries, *MacColl*, 4636.

National Gallery, Millbank, see Tate Gallery.

National Gallery, Trafalgar Square:**Acquisitions:**

- Advertisement of, *Tatlock*, 4536-7.
- Director should be solely responsible for purchase of pictures, *Konody*, p. 135.
- Individual responsibility desirable, and criticism of system, *Tatlock*, 4400, 4425, 4437, 4450-505, 4511, 4523, 4533-4, 4544-51.
- Procedure, difference between picture galleries and other museums, *Tatlock*, 4495-503.

Administration:

- small Committee of business men, proposal, *Tatlock*, 4400, 4525-32.
- Public opinion, *Tatlock*, 4423-49.

Trustees:

- Appointment, opinion *re* period of, *MacColl*, 4713.
- Criticisms of system and working of, *Tatlock*, 4400, 4421-42, 4452-505.
- Dealers to be represented on, question, *MacColl*, 4684-6.
- Inclusion of professional artist of authority in technical matters urged, and reasons for, *Royal Academy of Arts*, p. 121; *Clausen*, 4785-8, 4792-8091.
- President of Royal Academy should be ex-officio member of, but right to nominate member by President and Council preferable, *Clausen*, 4785, 4792-4, 4800-1, 4807-9.

Buildings, excellence of arrangement, *Tatlock*, 4410-4.

Catalogue, suggestion *re*, *Marriott*, p. 140.

Collections, high standard of, comparison with foreign galleries, *Tatlock*, 4405-8.

Competition with Royal Scottish Museum in regard to sculpture, question of, *Findlay*, 3967.

Director:

- Period of appointment, *MacColl*, 4714-6.
- Position of, and relations with Trustees, *Tatlock*, 4400, 4451-94, 4519-24; *MacColl*, 4637, 4664-73.
- special Exhibitions, desirable, but accommodation difficulty, *Tatlock*, 4416.
- Exhibits, condition of, *Tatlock*, 4400.
- Labels, improvement desirable, *Tatlock*, 4417.
- Lighting, unsatisfactory, *Tatlock*, 4412-3.

Loans:**Overseas:**

- from Certain collections only, advocated, *Konody*, p. 135.
- Government should be responsible for, *Konody*, p. 135.
- to Provincial museums advocated, *MacColl*, 4645-6.
- Photographic collection, proposal *re*, *Marriott*, p. 139.
- Pictures:**
 - Arrangement of, comments on, *Berwick and Alba*, p. 129.
 - Care and treatment of, *Royal Academy of Arts*, pp. 121-2; *Clausen*, 4789.

National Gallery, Trafalgar Square—cont.**Pictures—cont.**

Framing of, comments on, *Berwick and Alba*, p. 129.

Upkeep of, criticisms, *Berwick and Alba*, p. 129.

Postcards, price, criticism, *Gleadowe*, p. 133.

Publicity:

Need for, *Tatlock*, 4506-23, 4535-42.

Press notices, *Tatlock*, 4536-42.

Refreshment room, need for, *Konody*, p. 136.

Status of, among European galleries, *Tatlock*, 4418-20.

Storage of certain percentage of exhibits advocated, *MacColl*, 4635, 4643-6.

Transfer of prints and drawings to Department of, for comparison with paintings, advocated, *MacColl*, 4635.

Wall Hangings, experiments in, appreciation, *MacColl*, 4641.

National Gallery of Scotland:**Accommodation:**

present Building, additions to, preferable to new site, *Findlay*, 4023-5.

Increase necessary and proposed extension, *Findlay*, *Caw*, 3960-2, 3969-70, 4004-7, 4033-5.

Modern Scottish Art, proposal to remove collection to separate gallery, to avoid alterations to main building, not advised unless unavoidable, *Findlay*, 4042-56; *Caw*, 4050, 4069-70.

Sculpture:

Removal of, to new building, along with collection of Modern Art, probable opposition to, *Caw*, 4050; *Findlay*, 4051-2.

no Suitable space for, *Findlay*, 3967.

Storage of less important pictures in rotation, extension of practice not desirable, *Findlay*, 3971-2.

Acquisitions:

Advertisement of, effective in creating public interest, *Findlay*, *Caw*, 3982-3.

Photographing of, *Caw*, *Findlay*, 3983, 4013-6.

Record of, in preparation, for book of illustrations, *Caw*, 4014; *Findlay*, 4015.

Administration:

Inclusion in general scheme with England not likely, *MacColl*, 4660.

Trustees:

Appointment of, disability removed, *Findlay*, 3955.

three Members of publicly elected bodies no longer necessary, *Findlay*, 3986-7.

National Portrait Gallery also under, *Findlay*, 3989.

Presence of Director at meetings, *Findlay*, 3865-6.

Representation of Society of Antiquaries on Council of, not justified by amount of business, *Curle*, 3855-9; *Findlay*, 3857-9.

Term of office and re-appointment, *Findlay*, 3988-90.

Admission fees and abolition desirable, *Findlay*, 3963, 3999-4000, 4030-1.

Copyists, *Findlay*, 4036-7.

Educational facilities, *Findlay*, 3964, 3980-2.

Hours of Opening:

Evening, not since the War, *Caw*, 3978-9.

Sunday, *Findlay*, 3976.

Lecture theatre, need for, *Findlay*, 3961-2.

Lectures to Societies, clubs, etc., by Director, *Findlay*, 3964.

Lighting, for evening opening, *Findlay*, 3976.

Loans, present system of, and extension desirable, *Findlay*, 3956, 3997-8, 4064-8.

Loans from National Galleries in England, *Findlay*, 3956, 4021-2.

Photographs, *Caw*, *Findlay*, 4008-20.

Prints and Drawings Department, present collection of drawings sufficiently important to justify, *Findlay*, 3973-5.

Purchase of new pictures, funds available for, *Findlay*, 4057-8.

Repairs, proposed room for, desirable, *Findlay*, 4038.

National Gallery of Scotland—cont.

Restoration of pictures, generally sent out, no official restorer, *Findlay*, 3984-5.

Royal Scottish Museum, competition with, in respect of sculpture, *Findlay*, 3967.

Rubbish in store, rights of disposal, *Findlay*, *Caw*, 4039-41.

Sale, power of, not desirable, if rubbish can be disposed of otherwise, *Caw*, 3993, 3995; *Findlay*, 3991-6.

Sculpture:

Acquisition of, *Findlay*, 4001-3.

Arrangement of, *Findlay*, 3967.

Staff, higher, method of appointment satisfactory, but formulation of practice for future desirable, *Findlay*, 3965-6.

National Museum of Antiquities, Scotland:**Accommodation:**

no Addition to building possible, but slight alteration of cases could be made, *Curle*, 3816.

new Building necessary within ten years, *Curle*, 3828-35.

the "Graveyard," arrangement of, and difficulty of improving, *Curle*, 3867-70.

History of, *Findlay*, 3897-901.

Position *re* and conditions laid down by donor, *Findlay*, 3860-4, 4026.

Power of sale would not affect, *Curle*, 3911.

Repayment by Treasury of £5,000 given by donor for Society of Antiquaries, in event of Museum premises being handed over to Portrait Gallery, suggestion, *Findlay*, 3861, 3895-6.

Storage of certain articles to give increased space for exhibits, would destroy continuity of collections, *Curle*, 3936-8.

Storage, no free space for, *Curle*, 3836-7.

new Acquisitions, temporary special Exhibition of, *Curle*, 3950-2.

Administration:

Board of Trustees, statute required to set aside powers of, *Curle*, 3824.

by Board of Trustees of National Gallery, discontinuance advisable when new premises acquired, *Findlay*, 4029.

Council, Treasury represented on, by King's and Lord Treasurer's Remembrancer, *Curle*, 3871-6.

Dual control by Society of Antiquaries and National Galleries Board of Trustees, system might prove inconvenient in event of removal of Museum from National Portrait Gallery building, *Curle*, 3821-3.

by Society of Antiquaries, advantages of, *Curle*, 3815, 3882-5.

Cases:

Drawers in, *Curle*, *Callander*, 3851-4.

Supply and designing of, *Curle*, 3826-7.

new Catalogue, need for, *Curle*, 3817, 3889-91.

Collection, maintenance of, met through Treasury grant, *Curle*, 3847-50.

Collections:

Increase in, and source of, *Curle*, 3816.

Traprain Silver, *Curle*, 3874, 3884, 3886, 3887.

Educational facilities and influence, *Curle*, *Callander*, 3817, 3836-43, 3889-94, 3947-8.

Excavations:

Conducted by Society, Museum not in a position to do so, *Curle*, 3844-6.

Shortage of funds for, *Curle*, 3933-5.

Guide lecturer, need for, *Curle*, 3892-4, 3947-8.

Hours of opening:

Evening, not desirable, *Curle*, 3912-4.

Sunday, afternoon desirable, *Curle*, *Callander*, 3916-20.

Loans:

to British Museum, would be approved if reciprocal loans were made, *Curle*, 3941-6.

Collection chiefly made up of donations, difficulty in lending, *Curle*, 3903, 3939-40.

Made only by consent of Board of Trustees, *Curle*, 3902-3.

to and from Royal Scottish Museum, *Curle*, 3902-3.

National Museum of Antiquities, Scotland—cont.**Loans—cont.**

no System between Museum and British Museum, consent of Scottish Board of Trustees would be necessary, *Curle*, 3818-9.

Overlapping with Royal Scottish Museum, not serious, *Curle*, 3820.

Photographs of objects, available in proceedings of Society of Antiquaries, impossible to keep collection for sale, *Findlay*, 4017.

Public notice, increased means of attracting, desirable, *Curle*, 3926-32.

Publicity:

Press, *Curle*, 3949, 3953-4.

Shortage of funds, *Curle*, 3949.

Relations with British Museum, satisfactory, *Curle*, 3820, 3877-81.

Removal from National Portrait Gallery would give space for a Prints and Drawing Department, *Findlay*, 3962.

Royal Scottish Museum, mutual understanding with, formulation desirable but difficult, *Curle*, 3921-4.

Sale, no powers of, and desirability, *Curle*, 3904-10.

Society of Antiquaries, unpaid assistance received from members, *Curle*, 3815, 3882-5.

Staff, higher, method of appointment unsatisfactory, *Curle*, 3825.

Treasury, assistance by, *Curle*, 3874-6, 3886.

National Museum of Wales:

Affiliation of local museums with, *Wheeler*, 3087, 3099; *Peers*, 4735-6.

Exhibition and reserve galleries, *Marriott*, p. 139.

Field work carried out by, *Wheeler*, 3087, 3103.

Policy, *Wheeler*, 3087.

Summer School of museum technique, *Wheeler*, 3087.

National Museums and Galleries:

General aspect and character of, *Schmidt Degener*, pp. 153-4.

greater Specialisation, need for, *Yetts*, p. 154.

Ultimate aim of, to be centre of research, *Peers*, 4717, 4741-2.

National Portrait Gallery, evening lectures, Westminster Lecture Society, p. 128.**National Portrait Gallery, Scotland:**

Accommodation, and means of increasing, *Findlay*, 3962, 4026-8.

Purchase of new pictures, funds available for, and system of, *Findlay*, 4059-63.

Natural History Museum:**Administration:**

by Board of Education, no advantage seen, *Fisher*, 3224.

Independence of British Museum, no bad results likely under certain conditions, *Fisher*, 3176, 3204-5, 3221-4.

Present system, *Fisher*, 3240-4.

Botanical collection, transfer to Kew, desirability of, and immediate move advocated, *Bower*, pp. 130-1.

Botanical collections and herbarium, existence of, as well as collections and herbarium at Kew, considerations *re*, and importance of continuance, *Prain*, pp. 147-53.

Newfoundland, museums, etc., replies to questionnaire, p. 162.**New Zealand, museums, etc., replies to questionnaire, p. 162-3.****Oriental Museum:**

possible Contributions from Victoria and Albert Museum, *Rackham*, 3357.

Foundation desirable, *Rothenstein*, 3522A.

Memorandum on, *Binyon*, p. 130.

Oriental Museum—cont.

Need for, and proposals, *Hobson*, 3250, 3262-3, 3325-7; *Rackham*, 3362.

Scope of, *Hobson*, 3343-6, 3350-1; *Rackham*, 3363-4.

Overlapping:

See also under *particular museums and galleries*. Advantages of, *MacColl*, 4635, 4699-4702.

Certain amount approved, but re-adjustment possible, *Wheeler*, 3138-41.

Palestine, Archaeological Museum, Jerusalem, replies to questionnaire, p. 188.**Parks, London, exhibition of pictures in, proposal, MacColl, 4635, 4651-2.****Patent Office Library, Memorandum on scope and functions of, p. 192.****Photographs:**

Importance of, in Art study and low standard of, at National Gallery, compared with Victoria and Albert Museum, *Tatlock*, 4400.

Increase and development of system, proposals, *Marriott*, p. 139.

National Gallery of Scotland, *Caw*, *Findlay*, 4008-20.

Usefulness to staff and to special students, *MacColl*, 4634.

Picture Galleries, combination as co-directors of critic and painter, Madrid, Berwick and Alba, p. 129.**Pictures:**

Care and treatment of, memorandum by Committee of Royal Academy, pp. 121-2.

Glazing of, *MacColl*, 4708.

Hanging of, according to Schools of painting, deadly effect of, *MacColl*, 4641.

Pitt-Rivers Museum, Oxford, Anthropological Collection, Wellcome, 4599-600, 4611-2.**Plans of galleries and museums, proposal, Marriott p. 139.****Provincial museums and galleries:**

Administration, *see that title*.

Affiliation with National Museums:

in England, desirability and question of methods, *Peers*, 4737-9, 4746-52, 4755-8.

in Wales, *Wheeler*, 3087, 3099; *Peers*, 4735-6.

Central body in London to deal with relations between London Museums and, desirability, *Peers*, 4719-20.

Collection of local antiquities should be first aim of, *Peers*, 4719-20, 4722-3, 4745, 4777-8.

Controlling Committee, composition and efficacy of, *Rutter*, 3792-7.

Curators:

Need for central authority to which to appeal, *Rutter*, 3770, 3773-6, 3790-1.

Qualifications and educative influence of Circulation Department, *Kennedy*, 3753-6.

Salaries of, *Rutter*, 3771.

Directors, periodical conferences of, in each County or group of Counties, proposal, *Fisher*, 3168, 3170, 3186-91, 3238.

Federation question, *Wheeler*, 3127, 3150-2.

Gifts and bequests, *see that title*.

Grants-in-aid:

Extension advocated, *Rutter*, 3784.

System and working of, *Kennedy*, 3637-9, 3743-4, 3652-5, 3681.

Inauguration of, by local authorities, *Kennedy*, 3728-9.

Loans to, *see that title*.

as Part of organised body, proposal, *Peers*, 4720, 4721, 4757.

Specialisation, lack of, *Rutter*, 3805-7.

Public amenities, proposals for improvement, *Marriott*, p. 139.

Public interest:

Extent of, and measures for stimulating:
Bethnal Green Museum, *Sabin*, 4249-51.
Denmark, p. 192.

Dominions and Colonies:

Australia, pp. 158, 190-1.
British Guiana, p. 183.
Canada, pp. 160-1, 191.
Ceylon, p. 183.
Cyprus, p. 183.
Federated Malay States, p. 184.
India, pp. 166, 167, 168, 169, 170, 171-2, 172, 173, 174, 175, 177, 178-9, 180, 182, 183.
Jamaica, p. 185.
Leeward Islands, p. 185.
Malta, p. 187.
Newfoundland, p. 162.
New Zealand, p. 163.
Palestine, p. 188.
South Africa, pp. 164-5.
Southern Rhodesia, p. 189.
Straits Settlements, p. 189.
Trinidad, p. 189.

National Museum of Antiquities, Scotland, *Curle*, 3926-32.

Importance of, *Schmidt Degener*, p. 153, 154.
Increase, proposals for, *Marriott*, pp. 139-40.

Public Record Office Museum, evening opening for members of Westminster Lecture Society, p. 129.

Publications:

Catalogues:

Need for common, including objects in all collections, *MacColl*, 4635.
possible Production of three separate types of, for convenience of visitors and students, *MacColl*, 4634.

Catalogues and guides, proposals, *Marriott*, pp. 139-40.

Handbooks, measured drawings and plans, recommendation, *Royal Institute of British Architects*, p. 127.

Handbooks and catalogues, recommendation, *Royal Institute of British Architects*, p. 126.

Photographs and catalogue stalls, criticisms and suggestions, *Gleadove*, p. 133.

Proposals re, *Marriott*, p. 139-40.

Publicity:

Arrangements, organisation of Press information, proposal, *Rutter*, 3769.

Bulletins, proposal, *MacColl*, 4640.

extensive Campaign suggested and proposals, *Tatlock*, 4402.

Metropolitan Museums, joint publication periodically would be of value in provinces, *Rutter*, 3782-3.

National Museum of Antiquities, Scotland, *Curle*, 3949, 3953-4.

Official bulletin or gazette, valuable to collectors and students, *Rutter*, 3769.

Posters, proposals re, *Marriott*, p. 140.

through Press and broadcasting, proposals, *Marriott*, p. 140.

Purchases:

by Committee or by selected individual, *MacColl*, 4687-9.

Competition, arrangements for avoidance of:
Advocated, *MacColl*, 4635, 4690.

British Museum and Victoria and Albert Museum, Ceramics Departments, *Hobson*, 3249, 3266-8, 3300-6, 3315-20; *Rackham*, 3354.

between English and Scottish Museums, *Findlay*, 3957.

Recruitment, see under **Staff**.

Replicas, use of, comments on proposal, *National Society of Art Masters*, p. 126.

Reproductions of objects in museums, question of Central bureau for sale of, *Camp*, 3045-6.

Research and students, facilities for:

London Museum, *Wheeler*, 3161.

Regulations, and privileges, *Rothenstein*, 3518-9.

Rest and refreshment facilities:

Need for, *Marriott*, p. 139.

Refreshment rooms, decoration by young artists, consideration advocated, *Marriott*, p. 139.

Royal Academy:

President of, should be ex-officio member of Board of Trustees of National Gallery but not of Tate Gallery, *Clausen*, 4785, 4792-4, 4800-1.

President and Council, right to nominate member of Board of Trustees of National Gallery, proposal approved, *Clausen*, 4807-9.

Royal Botanic Gardens, Kew, see **Kew**.

Royal College of Art:

Accommodation:

new College in single building desirable, and question of use of site lent to French Institute, *Rothenstein*, 3450-4, 3469-73.

Present, *Rothenstein*, 3474-5, 3448, 3450.

Removal to another site, proposal, *Rackham*, 3429-30.

Site, donation of, desirable, *Rothenstein*, 3520-1.
British Institute of Industrial Art, no direct contact with, *Rothenstein*, 3466-9.

Contact with Federation of British Industries, *Rothenstein*, 3468.

Modern Arts, facilities for studying, *Rothenstein*, 3484-5.

Municipal Schools of Art, relations with, and influence on, *Rothenstein*, 3481-3.

Museum Directors, suitable training provided for, *Rothenstein*, 3513.

Principal, terms of appointment, half-time servant, *Rothenstein*, 3449, 3463-5, 3507-11.

Relations with Victoria and Albert Museum, *Rothenstein*, 3446.

Staff, part-time, *Rothenstein*, 3510-11.

Students, number, etc., and value of Victoria and Albert Museum to, *Rackham*, 3418-20; *Rothenstein*, 3447, 3476-8, 3505-6.

Training of museum staff by, question of, *Rothenstein*, 3523.

Vocational training, desired by most students, *Rothenstein*, 3512-3.

Royal Geographical Society, removal to South Kensington, handicap, *Wellcome*, 4597, 4631-2.

Royal Scottish Museum:

Competition of National Gallery in regard to sculpture, question of, *Findlay*, 3967.

Loans to and from National Museum of Antiquities, *Curle*, 3902-3.

National Museum of Antiquities, mutual understanding with, formulation desirable but difficult, *Curle*, 3921-4.

Overlapping with National Museum of Antiquities not serious, *Curle*, 3820.

Victoria and Albert Museum, Department of Ceramics, relations with, *Rackham*, 3409-12.

Royal Society's herbarium, history of, *Prain*, pp. 143, 144, 146, 147-8.

Sales, practice and powers:

Denmark, p. 191.

National Museum of Antiquities, Scotland, *Curle*, 3904-10.

Salting Collection, *Rackham*, 3426, 3432.

Science Museum:

Aeronautical exhibits, *ffoulkes*, 4312, 4390-2.

Building exhibits, recommendations re, *Royal Institute of British Architects*, p. 127.

Scottish Museum of Antiquities, *see* National Museum of Antiquities, Scotland.

Sketching in notebooks, removal of restrictions advocated, *Royal Institute of British Architects*, pp. 126-7.

Small Arms and ordnance, present collections of, and question of centralisation, *ffoulkes*, 4298-9, 4313, 4325-31, 4365-8, 4371-6, 4380, 4397-9.

Society of Antiquaries:

Illustrations, blocks, available for borrowing, *Findlay*, 4018-20.

Members, number of, *Curle*, 3925.

Relations with National Museum of Antiquities, *Curle*, 3815, 3882-5, 3821-3.

South Africa, museums, etc., replies to questionnaire, pp. 163-5.

Southern Rhodesia, museums, replies to questionnaire, p. 188-9.

Special exhibitions, *see under* Exhibitions.

Staff:

Civil Service Branch for future curators, advocated, *MacColl*, 4638.

Conditions, proposals for improvement, *Yetts*, p. 155.

Contact with the public, *MacColl*, 4638a.

Curators, *see that title*.

Directors, *see that title*.

Extra pay for special attainments, proposal, *Yetts*, p. 155.

Guide lecturers and Guides, *see those titles*.

Interchange between museums, proposal, *Yetts*, p. 155.

Museum attachés:

Scheme for, *Yetts*, p. 155.

as System of training approved, *MacColl*, 4638.

Recruitment:

of Higher ranks, measures to facilitate, *MacColl*, 4638, 4647-50.

National Galleries of Scotland, method satisfactory but formulation of practice for future desirable, *Findlay*, 3965-6.

National Museum of Antiquities, Scotland, higher, method unsatisfactory, *Curle*, 3825.

Recruitment and maintenance, shortcomings of present system, *Yetts*, p. 155.

Training of:

Royal College of Art as training school, *Rothenstein*, 3514-7, 3523.

in Universities, proposal, *MacColl*, 4638, 4647-50.

Travel, facilities advocated, *MacColl*, 4638.

Travelling Scholarships, establishment advocated, *MacColl*, 4638.

Stoke-on-Trent Museum, *Rackham*, 3411.

Straits Settlements, Raffles Museum, Singapore, replies to questionnaire, p. 189.

Students, *see* Research and Students.

Surplus objects, disposal, claims of Dominions should be recognised, *Royal Institute of British Architects*, p. 127.

Tate Gallery:

Collection, high standard of, comparison with foreign galleries, *Tatlock*, 4405-6.

Damage by flood, lack of publicity respecting, *Tatlock*, 4400.

Departmental libraries, need for, *MacColl*, 4641.

Evening lectures, *Westminster Lecture Society*, p. 128.

Grants, lack of, *Rothenstein*, 3462.

Tate Gallery—*cont.*

Lighting, artificial, absence of, *MacColl*, 4703-5.

Trustees, President of Royal Academy should not be member of, *Clausen*, 4785.

Turner Galleries, unsuitability of architecture, *MacColl*, 4641.

Temporary exhibitions, *see under* Exhibitions.

Tower of London:

Accommodation of Imperial War Museum in, *see* Imperial War Museum.

Attendance at, *ffoulkes*, 4322-3.

Private study, lack of facilities for, *ffoulkes*, 4313-4, 4398-9.

Transfer of collection of arms and armour to, from Rotunda Museum, *ffoulkes*, 4377.

Trinidad, Royal Victoria Institute collections, replies to questionnaire, p. 189.

Trustees, *see under* Administration.

Turner drawings, sorting and classification and system of exchange, proposal, *Konody*, pp. 135-6.

United Services Institution, private collection of souvenirs, no scheme of technical exhibition, *ffoulkes*, 4393-6.

United States of America:

Folk Museums, *Joyce*, 3607-8.

Harvard University, Gray herbarium and botanical gardens, *Prain*, p. 140.

Museum of the American Indian, Broadway and 155th Street, best American museum, *Joyce*, 3616-7.

Ventilation, soot filters in connection with, advocated, *MacColl*, 4705-6.

Victoria and Albert Museum:

Accommodation, extension to Royal College of Art building proposed, *Rackham*, 3429.

Administration:

by Board of Education, considerations *re*, and no change advocated, *Fisher*, 3173-5, 3200-1, 3237.

by British Museum:

no Advantage seen, *Fisher*, 3224.

Question of, *MacColl*, 4661-3.

Joint, of British Museum and, possibility and advantages, *Hobson*, 3270-3; *Rackham*, 3400-3.

Architectural Index, recommendation *re* exhibiting of, *Royal Institute of British Architects*, p. 127.

Architecture galleries, trained guide lecturers advocated, *Royal Institute of British Architects*, p. 127.

Art Library, extension of hours advocated, *Marriott*, p. 139.

Bequests, restrictions, *Kennedy*, 3713-4.

British Institute of Industrial Art, contact with, *Rothenstein*, 3468.

Casts, collection of, *Wheeler*, 3091, 3105.

Value of, and retention and expansion advocated, *Gleadowe*, p. 132.

Casts, Department for sale of:

Criticisms, *Gleadowe*, p. 134.

Improvement, suggestions for, *Gleadowe*, p. 134.

Central Bureau, proposal, *Gleadowe*, p. 133.

Ceramics, Department of:

Art Collections Fund, assistance from, *Hobson*, 3316-7.

Co-ordination and co-operation with British Museum, consideration of possibility, *Hobson*, 3288-93, 3307-10, 3320, 3331-2; *Rackham*, 3356, 3368-70, 3383, 3386, 3398.

Craftsmen, proportion of, among visitors to, *Rackham*, 3365-7.

Enquiries, *Rackham*, 3374-5, 3441-3.

Victoria and Albert Museum—cont.**Ceramics, Department of—cont.**

Overlapping with British Museum, and co-ordination for prevention of, in purchases desirable and proposals for, *Hobson*, 3246-7, 3249, 3264-9, 3300-6, 3315-20; *Rackham*, 3354, 3399.

Provincial Museums, contact with, *Rackham*, 3358-60, 3409.

Rearrangement, suggestions, *Rackham*, 3357, 3371-5.

Relations with Royal Scottish Museum, *Rackham*, 3409-12.

Salting Collection, *Rackham*, 3426, 3432.

Staff, *Rackham*, 3389.

Students, *Rackham*, 3366-7, 3418-24.

Usefulness, examples of, and connection with industries, *Rackham*, 3352, 3418-20.

Usefulness and purpose of British Museum collection as compared with, *Hobson*, 3246, 3247-8, 3264, 3274-87, 3294-300; *Rackham*, 3352-3, 3419-24.

Circulation Department:

Accommodation, and inadequacy of, *Kennedy*, 3625-8, 3661.

Bequests, circulation of, *Kennedy*, 3713-4.

Complaint by Art Schools, *National Society of Art Masters*, p. 126.

Congestion in, *Kennedy*, 3628.

Difference between old and new systems, travelling collections entirely separate since 1908, *Kennedy*, 3630.

Educative influence on curators, *Kennedy*, 3753-6.

Extension, proposal, *Kennedy*, 3636.

Gifts to, increase hoped for, *Kennedy*, 3633.

Grants-in-aid to local museum, system and working of, *Kennedy*, 3637-9, 3743-4, 3652-5, 3681.

Local museums, classification of, no formal list, *Kennedy*, 3727.

Provincial Museums, service of, *Rackham*, 3413-7, 3438.

Loans:

Applications, promotion of, *Kennedy*, 3725-8. to Art schools, training colleges and secondary schools in 1927, number of, and value, *Kennedy*, 3634-5.

Borrowing of objects from other museums, *Kennedy*, 3747-8.

Circulation not affected by increased cost of transport, *Kennedy*, 3679-80.

Circulation of literature with specimens, *Kennedy*, 3737-42, 3752.

Classification and selection of museums, *Kennedy*, 3663-65, 3694-6.

Collections changed too frequently to allow of neglect, *Kennedy*, 3646.

Cost of circulation and contributions of boroughs, *Kennedy*, 3730-36.

in this Country, little damage experienced, *Kennedy*, 3641.

no Difficulty caused by cost of transport, *Kennedy*, 3650.

to Dominions:

Advocated, *Chubb*, p. 132.

Risk of damage, *Kennedy*, 3640.

possible Extent of, *Kennedy*, 3720-24.

Function of officers accompanying, *Kennedy*, 3682-88.

Improvement in exhibits sent out, *Rackham*, 3416.

Inspection of arrangements for housing loans, *Kennedy*, 3692-3.

Oil paintings, circulation of, *Kennedy*, 3703-5.

Procedure, *Kennedy*, 3715-8.

to Public Schools, *Kennedy*, 3662.

Scientific objects, *Kennedy*, 3666-8, 3699-702.

Selection of, by curators, *Kennedy*, 3658-60.

Standard of, *Kennedy*, 3647-8, 3673-8, 3711-12.

Victoria and Albert Museum—cont.**Circulation Department—cont.****Loans—cont.**

Thefts, *Kennedy*, 3644, 3645.

Transport, cost of increased flat-rate, proposal, *Kennedy*, 3651.

Visits to local museums by museum officers, *Kennedy*, 3689-91.

Loans and grants to provincial museums and art schools in 1927, and possible increase under new regulations, *Kennedy*, 3634.

no Loans received by National Gallery, Scotland, as single objects not sent out, *Findlay*, 4021-2.

Modern art, *Kennedy*, 3706-8.

Purchase, procedure, *Kennedy*, 3709-10.

Regulations, need for amendment, *Kennedy*, 3636.

Return of objects to Museum from, in a few cases, *Kennedy*, 3672.

Source of objects, *Kennedy*, 3631-2, 3639.

Travelling collections:

Standard of, *Kennedy*, 3629.

Storing of, *Kennedy*, 3642-3.

Gifts and bequests, inconvenience in connection with, *Hobson*, 3253-4, 3340; *Rackham*, 3426-7, 3431-7.

Handbook of Architecture, recommendation, Royal Institute of British Architects, p. 127.

Indian Section:

Overlapping with British Museum, but no objection to, *Binyon*, p. 130.

possible Transfer to Oriental Museum, if established, *Hobson*, 3262-3.

single Keeper for British Museum and suggestion, *Hobson*, 3272.

Lantern slides collection, criticism, *Gleadowe*, p. 133.

Modern Art, development desirable, stops at present at Morris period, *Rothenstein*, 3486-9, 3498-501.

Overlapping with British Museum, *Fisher*, 3225; *Hobson*, 3247, 3265, 3269; *Rackham*, 3399; *MacColl*, 4699-702.

Photograph and catalogue stall, absence of index of photographs, *Gleadowe*, p. 133.

Photographic collection, *Marriott*, p. 139.

Relations with Royal College of Art, *Rothenstein*, 3446.

Site, inaccessibility of, *Wellcome*, 4629-32.

Stained glass collection, *Rackham*, 3357, 3361, 3378-82, 3428-30, 3444-6.

Transfers to Bethnal Green Museum, *Sabin*, 4241, 4276-7.

Temporary exhibitions, *Marriott*, p. 139.

Wales, National Museum of, see National Museum of Wales.

Wallace Collection:

Accommodation, but transfer to better building not desired, *Camp*, 3031-2; *Stirling-Maxwell*, 3032-3.

Additions to, no power to make, and desire for, in exceptional cases, *Stirling-Maxwell*, 2999-3000.

Admission fees, results and abolition advocated, *Stirling-Maxwell*, 3001; *Camp*, 3002-4, 3028-30, 3036-42, 3056-7; *MacColl*, 4642.

Armourers' Marks, need for index and reference portfolios, *Camp*, 3006; *Stirling-Maxwell*, 3005.

Closed Galleries:

Access to, and proposal of outside staircase, *Stirling-Maxwell*, 2993, 3008-9, 3034.

Re-opening of:

Advocated, *Stirling-Maxwell*, 2993, 3008.

Staff, increase necessitated, *Camp*, 2994.

as Reserve collection for students, a departure from spirit of bequest, *Stirling-Maxwell*, 2993.

Copyists:

Applications for permission, *Camp*, 3075-7.

Bona fide, facilities for, *MacColl*, 4712.

None allowed and reasons, *Camp*, 3047-8, 3062-3078; *Stirling-Maxwell*, 3062, 3078; *MacColl*, 4711-2.

Wallace Collection—cont.

interior Decoration of galleries, unsuitability of portions, and proposals, *Stirling-Maxwell*, 3005, 3034.

Educational value of, *Camp*, 3011; *Stirling-Maxwell*, 3010-1.

Evening opening, experiment advocated, *Stirling-Maxwell*, 3013-5.

Expansion and diminution by temporary loans, approved, *Stirling-Maxwell*, 2995-6.

Framing and glazing, source of funds, *Camp*, 3065; *Stirling-Maxwell*, 3065-5a.

Grant, *Stirling-Maxwell*, 3059, 3061.

Inaccessibility of, *Stirling-Maxwell*, 3073.

Income, sources and uses of, *Camp*, 3068-71.

Indications of direction to, *Camp*, 3074; *Stirling-Maxwell*, 3074.

Keeper and Assistants, foreign travel facilities advocated, *Stirling-Maxwell*, 3005.

Lectures:

Appointment of separate (temporary) lecturer advocated, *Stirling-Maxwell*, 3005.

Frequency and attendance, *Camp*, 3049-51.

Library:

Grant for, *Stirling-Maxwell*, 3061.

Need for, *MacColl*, 4641.

Requirements, *Stirling-Maxwell*, 3005; *Camp*, 3052-5.

Loans:

Acceptance of, from other galleries, position *re*, *Stirling-Maxwell*, 2997-8.

Prevented by terms of bequest, *Stirling-Maxwell*, 2995-6.

Wallace Collection—cont.

Photographic Studio in, *Stirling-Maxwell*, 2993.

Photographing, *Camp*, 3066-7.

Profits, retention of, for purposes of gallery desirable, *Camp*, 3063.

Publications:

Profit from sale of, *Camp*, 3002, 3016-7, 3035, 3038, 3058; *Stirling-Maxwell*, 3060.

Reproductions, *Camp*, 3042-6.

Reproductions of objects in other galleries, question of, *Stirling-Maxwell*, 3018-21; *Camp*, 3045-6.

Staff, *Camp*, 3022-7, 3072.

Visitors, class of, *Camp*, 3012.

Wellcome Anthropological Collection, *Wellcome*, 4603-8.

Wellcome Historical Medical Museum:

Development of, and question of accommodation, *Wellcome*, 4579-82.

Gifts, *Wellcome*, 4576.

Medical section only one feature of, *Wellcome*, 4596.

Supplementary to collection in British Museum, *Joyce*, 3528-31.

Wellcome Museums, etc., centralisation, desirability, *Wellcome*, 4568-9.

Whitechapel Art Gallery, relations with Bethnal Green Museum, *Sabin*, 4270-2, 4285.

Worthless objects, disposal National Galleries, Scotland, *Findlay*, 4039-41; *Caw*, 4040.

